

ter. This contrasted well with the surrounding yellow color of the satinwood.

Pergolesi, Cipriani and Angelica Kauffman were employed by Robert Adam, the architect, in decorative work. The painting on both of the dressing tables illustrated is the work of the last named artist, who was one of the two lady members of the Royal Academy at its inception.

The satinwood chairs of this period are particularly fine, being comparatively simple in form and free from much molding or carving as objects decorated with color should be. The time is known as that of Sheraton and Hepplewhite, although there were many other makers of furniture who worked in the same style. Both of these noted makers published books with designs for furniture.

For drawing rooms, boudoirs and bedrooms where enrichment is desired, this treatment of color decoration on satinwood or mahogany seems particularly appropriate. Other woods besides those named may be used provided they have a beautiful figure or grain; for painted decoration needs this by way of contrast, as a background, which should have enough glossy polish to bring out all the natural beauty of the wood.

In our workshops we have not as yet exhausted the possibilities and variety of colors to be obtained by staining woods, which is a perfectly legitimate method of obtaining artistic effects in furniture.

The proper treatment of such fine grained woods as Mahogany and Satinwood is to leave broad surfaces to display their beauty when polished just as we treat marble, and not to introduce much carving. On the other hand such woods as oak which are of coarser fibre lend themselves to more ornamentation and are suitable mediums for a liberal amount of carving.

Oak should never be left its natural color in the process of finishing. There is no reason why the mellow colors which oak assumes through age should not be imitated, in order that a more pleasing harmony of color may be obtained in the room, and to avoid the rawness of natural color. Some of the best effects are the result of staining only, with little or no shellac, leaving an unpolished surface. The process of staining oak by fumigating with ammonia is much practiced in England, and often fine effects of rich brown colors are obtained by this process.

The wood known as English Brown Oak is sometimes used along with the ordinary Red or White American oak in panels. The variegated figure of the brown oak contrasts well with the native oak which is stained to match it in color.

Prima Vera, generally known as White Mahogany, is sometimes used as a substitute for Satinwood. It has not the same beauty of surface, but it takes a stain well, and can be finished the same color as satinwood.

The woods most in favor at the present time for furniture making are mahogany and oak.

The difference in quality of workmanship and design, between the ordinary work of our day, and that of, say a century and a half ago, is largely due to a lack of special artistic interest in furniture generally and the extensive use of machinery.

The wholesale multiplication of elaborate pieces, nearly all machine made, robs the work of its individuality and takes the very soul out of it.

The whole traditions of the craftsman which were

formerly handed down from father to son are lost. The thing produced has no longer any human interest for us. Machinery has its uses but it can never take the place of human thought and human feeling. Not infrequently it happens in these days of rampant commercialism that an excellent design for a piece of furniture is simply killed by altering the artist's working drawing so that the handwork is wholly eliminated. The machine does every part, the result being a machine product which may serve its purpose but never can be wholly satisfying to our artistic sense which craves beauty.

How then are we to obtain the highest and the best results in the making of furniture? I am inclined to think we will have to return to some at least of the good old ways, when the cabinet maker was more of an artist and a craftsman than he is now. We must not let machinery run away with us, and think we can turn out satisfying work by making a gross of pieces at a time. Chippendale and his immediate successors when they set about making chairs, did not consider how they could save seventy five cents on each, by getting a machine to do the work of the carver. If they had followed such a plan their work would not have lived ten years after them. No, it is the human artistic quality after all that gives the lasting value to everything we use. Therefore I say have things specially designed by an artist if you can afford it and made by a craftsman, and pay each a just price for their work.

I have often observed how the young architect when about to marry sets about the furnishing of his house. Most likely during the engaged period or before, he has been picking up at random, odd old pieces in his rambles here and there. Perhaps a four post Colonial bed, a bureau, some mirrors and a few chairs will be in his collection, and it is astonishing how easy it is to furnish rooms with such things.

Whatever else is needed he frequently designs for himself, often of the simplest form (as befits his slender purse) such as a clean carpenter can make. Instinctively he avoids the furniture "slaughter houses." Whatever things modern he may buy, he exercises with good judgment the spirit of selection.

In selecting or designing furniture for his clients the architect will be safe in following out generally a somewhat similar plan, modified and governed of course by the money available for the housefurnishing. The best results are not always attained in those houses where money has been lavishly spent. To design richly, to use costly materials, is often more trying to the architect or designer's skill and judgment, than in work where very limited means are at his disposal.

There is no doubt whatever that, with the rapid growth of Canada, with the Dominion's increase in wealth, a time in the near future will soon come when Art—and that of the very highest kind—will be discriminatingly called into service to beautify the homes throughout the land.

ROBERT BROWN.

#### ODE TO AN ARCHITECT (?) (CONTRIBUTED.)

When 'Omer smote 'is bloomin' lyre,  
He'd 'eard men sing by land and sea;  
An' what he thought 'e might require,  
'E went an' took—the same as me!

The market-girls an' fishermen,  
The shepherds an' the sailors, too,  
They 'eard old songs turn up again,  
But kep' it quiet—same as you!

They knew 'e stole; 'e knew they knowed.  
They didn't tell, nor make a fuss,  
But winked at 'Omer down the road,  
An' 'e winked back—the same as us!

—Kipling.