The journal of design and manufactures. Vol. I 1849

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THE

JOURNAL OF DESIGN

AND MANUFACTURES.

THE

JOURNAL OF DESIGN

AND MANUFACTURES

WITH

FORTY-FOUR FABRIC PATTERNS INSERTED

AND UPWARDS OF TWO HUNDRED ENGRAVINGS.

VOL. I.

MARCH—AUGUST, 1849.

"ART HATH NOT THE POWER TO CONQUER NATURE, AND BY PACT OR LAW OF CONQUEST TO KILL AND DESTROY HER; BUT, ON THE CONTRARY, IT FALLS OUT, THAT ART BECOMES SUBJECT TO NATURE, AND YIELDS THE OBEDIENCE, AS A WIFE THE HUSBAND."

Bacon.

LONDON:

CHAPMAN AND HALL, 186 STRAND.

MDCCCXLIX.

1840

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By Special Permission.

TO

HIS ROYAL HIGHNESS PRINCE ALBERT,

PRESIDENT OF THE SOCIETY OF ARTS,

&c. &c. &c.

IN RESPECTFUL ACKNOWLEDGMENT OF THE UNIFORM AND SUCCESSFUL ENDEAVOURS OF

HIS ROYAL HIGHNESS

TO AID THE PROGRESS OF THE ARTS AND MANUFACTURES OF HIS ADOPTED COUNTRY,

THIS FIRST VOLUME OF

THE JOURNAL OF DESIGN

Is Dedicated,

BY THE PUBLISHERS.

PREFACE TO VOLUME I.

THE gratifying success of THE JOURNAL OF DESIGN is the result, we feel, less of its undoubted novelty and cheapness than of its admitted utility to all branches of commerce influenced by ornamental design. Novel our work certainly is, and cheap indeed, even, we believe, to the extent of being the cheapest periodical of our time when the character of its decorations is considered; but influential as novelty and cheapness undoubtedly are on the successful establishment of a new work, the prosperous position of THE JOURNAL OF DESIGN is, we conceive, mainly due to the fact, that we have administered beneficially to a want long felt by that large public who are interested in the progress of the Decorative Manufactures of this country. Every one must see how valuable a record would be similar volumes on the manufactures of the last fifty years.

A mere glance through our pages will shew that we have already ventured upon wide relations with Decorative Manufactures; that the long list of distinguished manufacturers, whose names are enumerated in the Table of Contents, comprehend most of the principal producers of decorative design in our country; that the numerous manufactures in Woven Fabrics, Metals, Pottery, Glass, Paper-hangings, &c., which have been noticed, include the chief works produced during the last six months; and that it has been our aim to apportion fairly to each class of manufactures that space which its commercial importance seemed to demand.

Comparing our promises and performances, we have reason to find proof in many circumstances that our labours have been successful. We promised to aid in the reform of our Schools of Design, and already manufacturers and designers may congratulate themselves

that reformation is at hand. We have advocated an improved Copyright law for Designs, and even thus early, a Bill to give effect to our advocacy is said to have been prepared by the Board of Trade.

Although we are fully sensible of many shortcomings, we believe that the manufacturer and student of design will find throughout our pages something like a systematic attempt to establish recognised principles. It has been our aim to fortify all our more important criticisms—often more severe than was pleasant to us—at least with the reasons on which they were based. In our examinations of Woven Garment Fabrics (pp. 56, 74), Chintzes (p. 5), Iron (p. 35), Silver (p. 34), we have endeavoured to arrive at the principles which ought to govern decorative designs in these materials. We regard it as a token of confidence, that we have been enabled to present our readers with the series of valuable Original Papers which have already appeared,—papers we confidently believe exhibiting the most advanced state of knowledge on decorative design at present reached in this country.

It is also very satisfactory to have been the organ for suggesting a system of Elementary Drawing, which is obviously so economical in its developement that the poorest artisan might obtain the means of carrying it out.

The experience we have gained and the results already accomplished will stimulate us to make further advances. The more we see of this subject the more satisfied we become that every one concerned with it—the public, manufacturers, designers, art-workmen, and ourselves—have all very much indeed to learn.

We sincerely thank all our friends for their assistance and advice in this novel undertaking, and for the position they have enabled us thus early to assume in public confidence, the most conclusive proof of which we feel is afforded by the privilege which his Royal Highness Prince Albert has been pleased to accord to our Publishers.

CONTENTS OF VOLUME I.

WOVEN FABRICS — MISCELLANEOUS.

WOVEN GARMENT FABRICS, BRITISH PRINTED.

Balzarines, Brilliantes, Calicoes, Mousselines de laine, Muslins, produced by or for

ERRATA.

The numbering of pages, 89 to 96, is repeated; it ought to be 97 to 104.

Page 106, *for* G. Sanders, 55 High Holborn, *read* G. B. Sander, 319 High Holborn.
114, *for* Hartman *read* Hardman.
116, *for* Thompson *read* Thomson.

In the notice of Mr. Wornum's Lecture on "Romanesque and Saracenic Design," p. 164, *for* "as based on that of Greek diagonals," &c., *read* "as based on that of Greek,—diagonals instead of perpendiculars," &c.

ILLUSTRATIONS TO VOLUME I.

PATTERNS OF FABRICS.

WITH UPWARDS OF TWO HUNDRED ENGRAVINGS.

To the Binder.—*The Patterns marked * are on detached leaves, and require to be placed opposite the pages directed.*

THE

JOURNAL OF DESIGN.

No. 1. MARCH, 1849. Vol. I.

ADDRESS.

THE recognition of property in Ornamental Design by the Copyright Acts; the support of Schools of Design by public money; the exhibitions of Ornamental Manufactures at the Society of Arts in the metropolis, and by other institutions in the country; and the diffusion of Art-Manufactures, may all be adduced as proofs of the growth of various interests concerned in the production of Ornamental Design, sufficiently large and important to justify the establishment of a Journal especially devoted to their promotion and protection.

Whilst the *commercial* value of ornamental design now comes home practically to the perception of tens of thousands, — to manufacturers, artists, and designers; to artisans and dealers in decorative manufactures; the *moral* influence of ornamental art extends to millions. Striking illustrations of this commercial value constantly present themselves. A designer, pointing to a drawing, observed to us lately, "That magnolia has been worth eighty pounds to me." Not long ago, it was the current talk in the mercers' shops that the Cobdens of Manchester had made more than ten thousand pounds' profit by a certain printed pattern. The ornamental bread-platter suggested by Bell the sculptor has positively originated a trade in that article, not only in Sheffield, but all over the country. A potter once directed our attention to a particular pattern, printed on earthenware, in the printing alone of which he said eight persons had been employed incessantly for seven years. More proofs of a fact now so universally admitted, that successful ornamental design is a source of wealth to *all* parties concerned in its production, cannot be necessary. And surely the stale proverb of a thousand years' standing, that art softens rough natures, need hardly be quoted in proof of its moral benefits.

The recent advance in ornamental design is manifest; and though there is still very much to be learnt by all, it may reasonably be hoped that, in a few years, good art will be recognised to be as characteristic a feature of British manufactures as the excellence of their make already is.

The present Number of THE JOURNAL OF DESIGN (making due allowance for a first appearance) is presented as a sample of what the periodical aims to be. To enter somewhat more into detail, but with all

possible brevity, we will endeavour to point out some few of the particular benefits which we trust it will be the means of conferring on those to whom it especially addresses itself. Among the classes which we hope will derive advantage from our labours, we may name the following manufacturers, with whose business ornamental design is directly associated. We adopt the same classification as the "Register of Designs":—

METALS.
Brass manufacturers and cutters.
Britannia metal manufacturers.
Bronzists.
Buhl workers.
Button manufacturers.
Coppersmiths and braziers.
Cutlers.
Diesinkers.
Electro-gilders and platers.
Gilt-metal workers.
Goldsmiths and jewellers.
Japanners.
Medallists.
Metal turners.
Or-molu manufacturers.
Sheffield plate workers.
Silversmiths and workers in silver.
Tea-urn and kettle makers.

WOOD, IVORY, AND BONE.
Cabinet inlaying, marquetrie, carving, &c.
Ivory turners.
Wood carvers.

GLASS.
Cut-glass manufacturers.
Glass embossers and enamellers.
Glass painters.
General glass manufacturers.

POTTERY.
China manufacturers.
Earthenware manufacturers.
Enamellers on china.
Terra-cotta manufacturers.
Vauxhall and Derbyshire potters.

PAPER-HANGINGS.
Paper stainers.
Paper marblers.

CARPETS, FLOOR-CLOTHS, AND OIL-CLOTHS.
Manufacturers of Axminster, Brussels, Kidderminster, and other carpets.
Drugget and felt manufacturers.
Rug manufacturers.
Floor-cloth manufacturers.
Oil-cloth manufacturers.

SHAWLS (PRINTED PATTERNS).
Bandanna printers.
Corah printers.
Shawl printers.

SHAWLS (WOVEN PATTERNS).
Norwich, Paisley, &c. shawl weavers.

WOVEN FABRICS (PRINTED PATTERNS).
Calico printers.
Mousseline-de-laine printers.
Muslin printers.
Silk printers.
Woollen printers.

PRINTED FABRICS, FURNITURES.
Chintz and furniture printers.

WOVEN FABRICS (PATTERNS NOT PRINTED).
Crape manufacturers.
Embroiderers.
Gauze manufacturers.
Merino manufacturers.
Ribbon manufacturers.
Silk and velvet manufacturers.
Worsted manufacturers.

MISCELLANEOUS.
Alabaster manufacturers.
Artificial flower manufacturers.
Baize painters.
Wire-blind makers.
Bookbinders.
Coral and jet workers.
Enamellers.
Leather embossers and enamellers.
Herald painters and engravers.
House decorators.
Lace manufacturers.
Lithographers.
Mother-of-pearl manufacturers.
Papier-mâché manufacturers.
Printers.
Scagliola manufacturers.
Type-founders.
Upholsterers.
Watch-case makers.

When we consider the number of designers and workmen employed in each class of these manufactures, it will perhaps be admitted that there are interests sufficiently important to demand a Journal on Ornamental Design.

It has been felt by the Conductors of THE JOURNAL OF DESIGN, that the most practical way to advance the object they have in view is to give a knowledge of existing decorative manufactures, and, before attempting improvements, to state thoroughly all the conditions of the thing to be

improved. In a great measure, with this view, it has been resolved to introduce into the Journal, as far as practicable, the actual patterns of manufactured fabrics themselves, both British and foreign: these patterns must necessarily be small, but even the smallest piece of any fabric itself is nearer the reality than any verbal description or colourless diagram: when this course is impracticable, as in solids or large designs, diagrams or reduced copies will be engraved and inserted in the text. By these means the value of opinions may be tested in the *very* presence of the object criticised. It is like a judgment pronounced upon evidence in open court.

We entertain a hope that this department of the Journal will become the *pattern* book of all decorative manufactures — the medium by which manufacturers will inform both their customers and the public what patterns they are executing — and in due course will represent fairly the state and progress of every class, giving to each a space proportioned to its importance, and at a time when the fabric is in its season. Thus, if woven fabrics should appear to receive great attention, it will be found that this is only in proportion to the rank they hold among the general manufactures of the country. The Registration of Designs affords a rude means of judging what the proportional quantity of each class of designs is. It appears from a Commons' Paper, 1846, No. 445, that out of 8600 designs registered, 7000 belonged to woven fabrics, 175 to metal, 500 to paper-hangings, and the remainder to other manufactures — pottery, glass, &c. The value of the exports also confirms this statement. In 1845, the exports of cotton, silk, linen, and woollen fabrics, were valued at 29,000,000*l.*, of metals at 7,000,000*l.*, and of pottery and glass at 1,100,000*l.*

In respect of the doctrinal part of our Journal, we think that the first step to improve designers is to place within their reach systematic intelligence of what is actually produced. It will be our aim to do this; — to present to the designer treatises developing sound principles of ornamental art, and to keep him thoroughly informed of all that is likely to be useful and instructive to him in his profession. We attach the greatest importance to the art-instruction of all workmen engaged in producing ornamental manufactures. Hitherto this has been altogether neglected. After an existence of ten years, and notwithstanding repeated suggestions, there is but one small elementary drawing-school connected with the central School of Design. Even now, if any one proposed to teach ornamental drawing in a National School, he would probably be laughed at; yet the boy of the school may, in a few years, become the workman by whose artistic handiwork the taste in setting the jewels or gold mounting of a bracelet may be directed. What the art workman does now is done by a sort of rule-of-thumb dexterity, with little knowledge of the principles of art, and in many cases without the ability of even making tolerably correct outlines. It seems almost incredible, but we were recently told that there were not six working jewellers in London who could put their own work correctly into outline drawing. We may hope, at least, to be useful in amending this.

The Journal of Design will have, as it ought to have, politics of its own. In this matter of Ornamental Design we hope to prove ourselves thoroughly conservative of the best interests of manufacturers, designers, and all parties concerned.

We are the advocates for better laws and a better tribunal to protect

copyright in designs, and for a largely increased extension of copyright. We think the restless demands of the public for constant novelty are alike mischievous to the progress of good ornamental art as they are to all commercial interests. We think that the Schools of Design should be reformed and made business-like realities. We shall wage war against all pirates; and we hope to see the day when it will be thought as disgraceful for one manufacturer to pillage another's patterns as it is held to be if he should walk into the counting-house and rob his till. These are some of the points of our political creed, with which we start on our undertaking.

In conclusion, we profess that our aim is to foster ornamental art in all ways, and to do those things for its advance, in all its branches, which it would be the appropriate business of a Board of Design to do, if such a useful department of Government actually existed.

Review of Patterns.

ON THE MULTITUDE OF NEW PATTERNS.

The love of novelty, strong in most human beings, is the source of great pleasure and a considerable motive power in generating improvement. But it may have its disadvantages, and it is quite possible that, fostered by circumstances unduly, it may be pushed to an unhealthy extreme. We believe that this is the case in all kinds of manufactures at the present time. There is a morbid craving in the public mind for novelty as *mere novelty*, without regard to intrinsic goodness; and all manufacturers, in the present mischievous race for competition, are driven to pander to it. It is not sufficient that each manufacturer produces a few patterns of the best sort every season, they must be generated by the score and by the hundreds. We know that one of our first potters brought to town last year upwards of a thousand patterns! There are upwards of six thousand patterns for calico-printing registered annually, and this we estimate to be only a third of the number produced. In the spasmodic effort to obtain novelty all kinds of absurdities are committed. The manufacturer in *solid* forms turns ornamental heads into tails and tails into heads, and makes the most incongruous combinations of parts. The manufacturer of fabrics ornamented on the surface cannot be content with harmonious blendings of colour, but is compelled to be most *uncomplimentary* in his colouring. One of the best cotton-printers told us that the creation of new patterns was an endless stream. The very instant his hundred new patterns were out he began to engrave others. His designers were worked like mill-horses. We are most decidedly of opinion that this course is generally detrimental to the advance of ornamental design, to the growth of public taste, and to the commercial interests of the manufacturer and designer. We also believe that the rage for novelty is the main support of the piratical designer. The means of checking the evil are not very obvious or direct, but we are convinced that something may be done. A better copyright law is one means. Copyright should be longer, whereby the property value in design would be increased, and the means of protecting this property should be also increased and simplified. The public has to be taught to appreciate the best designs. Exhibitions of manufactures and good criticisms of them assist in this direction. We trust our own labours will be found, with the help of the best manufacturers also, to aid in curbing this restless appetite for novelty, which is so generally mischievous.

We would impress upon manufacturers who may be disposed to exhibit their new patterns in The Journal of Design, and also upon our readers

Chintz,

PRINTED BY SWAINSON AND DENNYS,

Expressly for Clarkson and Co. Her Majesty's Furniture Printers, 17 Coventry Street, London.

Rose and Forget-me-not Pattern.

generally, that we desire to exhibit and criticise not so much the best and most costly productions, and therefore exclusive patterns, but the *fair average* character of our manufactures, not neglecting the *very cheapest*. With this view we have not hesitated to insert some of the simplest in this, our first number, and among them a specimen of the very cheapest kind of paper-hanging. Even this is a piece of decoration beyond the reach and enjoyment of too many. We have already pointed out that the actual patterns must necessarily be small: smaller than those in which manufacturers necessarily prefer to exhibit their works. The cost alone of the patterns is a sufficient reason for their comparative smallness. But we are sure our readers will acknowledge that the very *smallest* is better than *any* kind of substitute, and we shall take care that the pattern always represents duly what we wish to enforce.

The season for new patterns will be in full activity in the course of the middle of April, and we beg leave to call the special attention of manufacturers to the notice at the beginning of The Journal of Design.

WOVEN FABRICS.

CHINTZES.

Chintzes printed by Swainson and Dennis. The *hollyhock and dahlia patterns* for Hindley and Sons; and *mixed flowers* pattern, for Halling, Pearce, and Stone.

As specimens of printing on cotton these chintzes are perhaps unrivalled; they are the nearest approach that this branch of manufacture has yet made to excellence in printing. Having accorded them, however, this well-deserved praise for their execution, it is necessary to examine their merit as to design, and to consider if the *principle* on which the ornament has been applied to the fabric is a just one. Chintz, originally of Indian manufacture, the product of a warm climate, seems naturally adapted by the slightness of the fabric for a light and elegant, rather than a rich and full treatment of colour, which, although it may incline to warmth in scale, must never give the impression of heaviness; essentially summer goods, coolness is their essence. In this, chintzes are quite distinct from woven woollen or silk goods, wherein real warmth seems the end for which they are produced, and richness, with fulness of colour, arises naturally from the quality of the raw material and the conditions of the manufacture, both apparently adding thereto. In the Indian chintzes, and in those of our own early manufactures, which are copies of them, the ground is usually homogeneous, and is the predominating colour; it thus serves as a background to the ornament, which is generally pretty equally distributed, or diapered, over it, frequently in small patterns and with colours complementary to, or harmonizing with, the ground; and this we consider to be the true principle of ornamentation for this fabric, our view being confirmed by some excellent imitations of real Indian chintzes which we have seen at Messrs. Hindley's. But as variety under the present conditions of trade must be produced, and deviations from a strict principle at least be tolerated, we can admit of departures so that the principle is not wholly forgotten: the ground, however, must always appear as a principal colour to support the ornament, and novelty of treatment rather be sought in the source whence the ornament is derived, and in the modes of distributing it on the ground. We say *must*, because a total forgetfulness of principles will end in disappointment, and although the resulting novelty may, for a short time, be attractive, yet the sense of truth will ultimately reject wrong treatments. Now, in the patterns before us the ground is wholly sacrificed, and the result is comparative heaviness without richness, the sense of a "sham;" the designer rather seems to have endeavoured to shew what printing could do, and to give the effect of a rich damask, than to have remembered the essential qualities of cotton; and we are disappointed, because the fabric is untrue to its own sources of

excellence. Again, the very nature of the foldings of chintz, sharp and acute from its thinness and the glaze on its surface, breaks up the flowers into mere blots of colour, and destroys that close imitation of nature, which seems also to have been a grand object of the designer, to have called up all the skill of the printers, and to have added largely to the cost of production—*cost*, therefore, uselessly incurred, and *excellence* lost in its application. Fabrics are not to be judged of merely in the piece, but with reference to their ulterior uses and making up; for if richness of surface even were attainable by colour in the unfolded state, the moment such fabrics are "gathered" the difference is apparent; the rich and rounded hanging of silk or woollen gives a character quite unattainable by the thinness and poverty of the printed cotton. These patterns are fitted only for the flat use of chintzes, and hence they appear as if they would be suitable for a carpet, of course with the necessary adaptation of the colours to the process of weaving; and thus spread out to the eye, and with the texture given by the threads, they would be rich and appropriate. We have been induced to give greater length to our notice: in the first place, because of the great excellence and manifest improvement of the manufacture; and, secondly, because we should be sorry to see these excellences thrown away upon a continued effort in a wrong direction. We may mention, that this hollyhock pattern was successfully brought forward to prove the property value of design when the last Copyright Act was under discussion.

CHINTZ, *Rose and Forget-me-not patterns*, printed by Swainson and Dennys, for Clarkson, Coventry Street, London.

This new pattern, though it has, either in elaborateness of design or skill in execution, no such pretensions as the foregoing, is founded on a much sounder principle, as it seems to us. Here we have the essential features of the chintz preserved—a light ground, with an ornamentation of natural flowers at once lively and tasteful. As compared with the preceding, too, it is far less costly. (*See pattern.*)

PRINTED FLANNEL.

FLANNEL, printed by Charles Swaisland, for Richard Andrews, 54½ Friday Street, London.

For an extremely brilliant and judicious selection of colours, it seems hardly possible to suggest any improvement in this pattern. The excellence of the style, which is calculated to baffle all caprices of fashion, and to be ever fresh and enlivening, makes it worthy to be a direct importation from Persia itself. It is rich, gorgeous, and refined in character, and a pattern, besides its ordinary use for morning gowns, very suitable for the traveller's shawl-neckcloth. (*See pattern.*)

PRINTED COTTONS.

SWISS PRINTED COTTONS, sold by Faulding & Co., Coventry Street, London.

The season for English cotton goods having hardly arrived, we have inserted some recent specimens of the fabrics so delicately printed at Mulhausen. Without any great originality in pattern, these fabrics are almost always in good taste; neat and delicate in the forms of the ornament, which is always well distributed, and far removed from any thing pretentious, these goods are such as the educated would choose and the vulgar reject. It is expressing high praise when we say, that they would be called *ladylike*, as opposed to much that is produced by our own manufacturers, which is essentially *servantlike*. Thus it is that we always find the educated mind selecting justly, even when that selection is one of sentiment and not of principles. The little chintz pattern is especially pretty. (*See pattern.*)

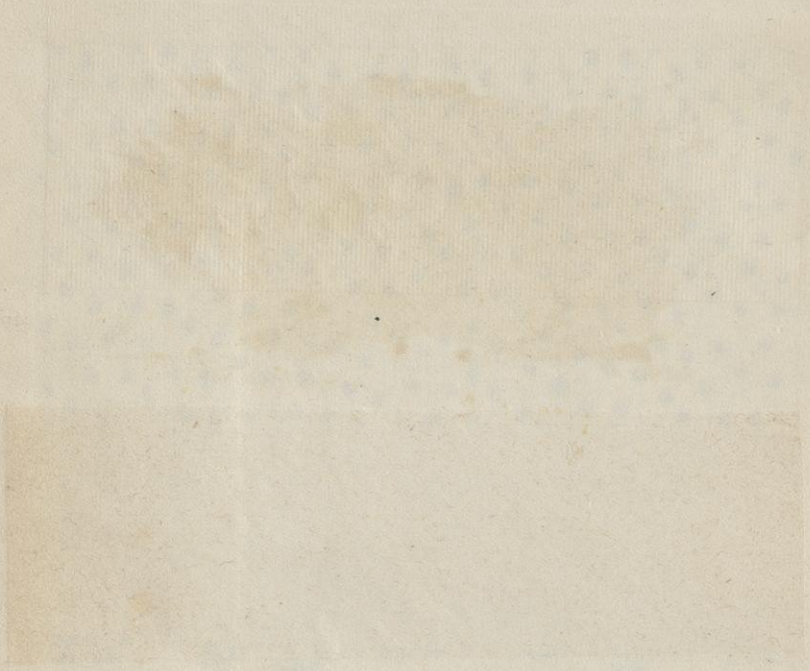
FLANNEL,

PRINTED BY CHARLES SWAISLAND,

For Richard Andrews, 54½ Friday Street, London.

Swiss Printed Cottons,

Sold by Faulding, Stratton, and Co. 13 Coventry Street, London.



Calico for Bookbinding,

MANUFACTURED BY CUSSONS AND CO. 51 BUNHILL ROW,

For W. Bone and Son, 76 Fleet Street.

CALICO for Bookbinding, printed for Bone and Son.

These are some varieties recently introduced for bookbinding. The green and the darker patterns are most suitable for this purpose, and exhibit a gilt stamp to advantage, which is the prime consideration with the binder. The lighter stripe is only a capricious variety. There is great scope for a variety in cloths for binding, and printers would do well to turn their attention to the subject. (*See patterns.*)

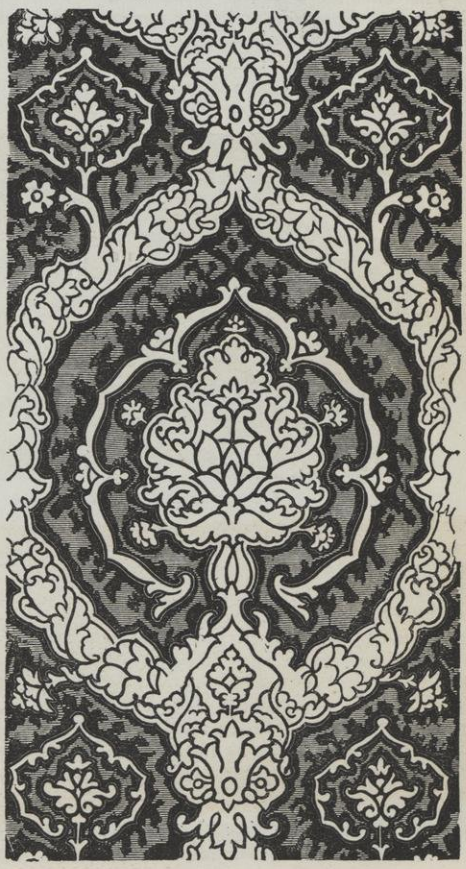
SILK.

COVENTRY RIBBON, *Nasturtium pattern*, manufactured for Harding, Smith, and Co., 82 Pall Mall.

We have received this beautiful specimen of English manufacture too late to examine its merits in detail. It is seven inches wide, with the flower in the centre on a white ground. It may safely be pronounced to be the handsomest fabric of its kind yet produced in England. Specimens, we believe, will be shewn at the exhibition of the Society of Arts.

SILK TAPESTRY, manufactured by Keiths, for John Webb, Old Bond Street.

This revival of a good Elizabethan example is executed in rich crimson and gold colours, and is a perfect specimen of hand-loom sumptuousness and workmanship—most satisfactory to behold and to touch. It would be difficult to surpass it in any respect. It is of Spitalfields make, and affords a conclusive proof, if any were wanting, that the present London weaver can do any thing in silk-weaving which the public would be disposed to pay for; but a British public that would pay ungrudgingly, and with a keen sense of appreciation, a guinea or more per yard for such an excellent and enduring fabric as this, is far fewer in number than a French one. Although the French have far the less money of the two, they are better educated to pay for the luxuries of good taste than we are. This pattern has been used by Mr. Webb for the hangings of rooms, and was, in the first instance, applied to an Elizabethan room in the house of Mr. Brunel. We believe a specimen of it will be sent to the Society of Arts for exhibition, which opens in the beginning of March.



CARPETS.

CARPETS: *Convolvulus pattern*, manufactured by Morton and Co.; *Rose pattern*, manufactured by Pardoe, Hoomans, and Co.

Usual width of Brussels carpets.

Length of pattern, 30 inches.

The *convolvulus* pattern allows of a pleasant and equal distribution of colour over the whole surface, without any marked or predominating lines. It will be found very suitable for rooms which are not extensive, since such are apt to look smaller from large and strongly pronounced patterns. We like the treatment of natural flowers, which it presents agreeably and much to our taste; their colours also are well thrown out by the simple dark ground. The *rose* is also

Usual width of Brussels carpets.

Length of pattern, 50 inches.

a well-covered pattern, with many of the same good qualities as the former, and in some respects of a better design. We are pleased in both with the absence of shaded architectural ornament, often used very objectionably in carpets, and suggesting impediments and stumbling. Such forms as would produce inequality of surface can hardly be proper in designs for carpets (of which the predominant idea should be *flatness*) any more than fruits, which we have sometimes seen used; while flowers, rushes, and ferns remind us of those good old times when our houses on working-days were strewn with rushes, and our churches on festivals with flowers. In this pattern we might, for the same reasons that we have objected to raised architectural forms, object to the hard and prickly stem of the rose, and also that it does not take a flowing or pleasant line in the ornamental composition. The colour is rich and agreeable.

RUG, to match *Patent Tapestry Carpets*, manufactured by Watson, Bell, and Co.

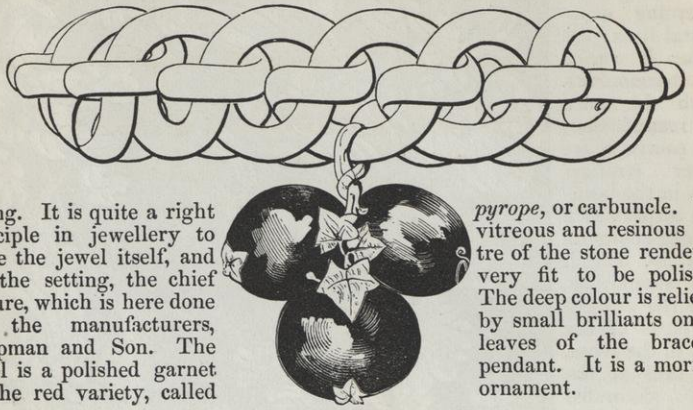
A pleasant and well-balanced distribution of ornament characterises this

rug. The ground is of very dark green; the light and dark flowers are well grouped, and arranged so as to lead the eye through the governing ornamental lines: the colour is varied and harmonious. From the mode of manufacture, the contrasts are rather stronger than in the beautiful carpet which the rug accompanies; as, indeed, they should be, since the place of the latter at the head of the room, and thus at the most decorated part of the apartment, would seem to require all ornament to be there pronounced more strongly. In the selection of natural flowers for the subject of the ornament the designer has used the rarer exotics, and among others, that beautiful and most graceful order the *Orchids*. Our designers would do well to give more attention to the exotics of this order, among which they will find flowers combining the most graceful forms with tenderest and most harmonious treatments of colour.

The beautiful tapestry carpet to which this rug belongs we hope to make the subject of future notice.

METALS.

BRACELET, manufactured for Hunt and Roskill, W. & D. Gass, &c. The polishing the surface of precious stones without cutting is reviving. It is quite a right principle in jewellery to make the jewel itself, and not the setting, the chief feature, which is here done by the manufacturers, Chapman and Son. The jewel is a polished garnet of the red variety, called *pyrope*, or carbuncle. The vitreous and resinous lustre of the stone renders it very fit to be polished. The deep colour is relieved by small brilliants on the leaves of the bracelet-pendant. It is a morning ornament.



Actual size.

8 inches high and 8 inches wide at the base.

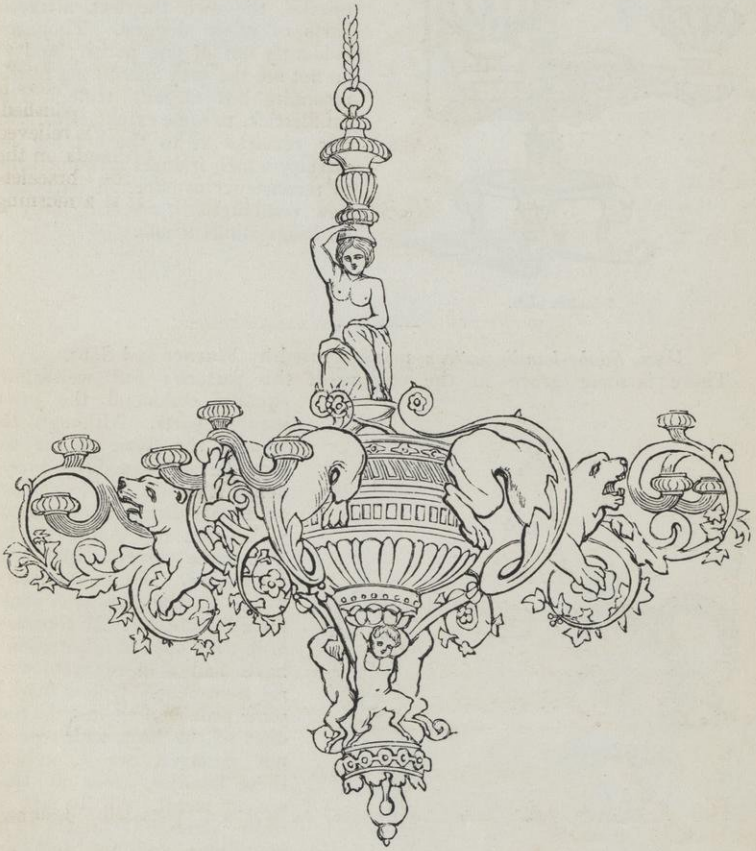
TWO EPERGNES, with kneeling figures, in statuary porcelain, designed and made by W. Potts.

The union in these and similar articles of three manufactures is to be welcomed. We are sure that much that is useful, beautiful, and novel, is to be produced by such combinations. The three materials here used, gilded metal, statuary porcelain, and glass, well harmonise, the two first suggesting to us the kruseo-elephantine works of the ancients. The larger of these two épergnes deserves much praise. With the exception of the winged lions, which are poor enough, it is of a very elegant, though not extremely novel design; and the caryatid figures, with excellent taste, are adjective with respect to bearing the tazza, the substantial support being the stem, which also as you move round affords an agreeable background and relief to the figures, and unites in colour

the basket and the base. The smaller épergne, although it partakes of some of the good qualities of the other, is much inferior; the tazza is not well balanced, requiring also a firmer support than porcelain in so slight a form: nor do we admire the idea of a female Atlas! The larger of these two épergnes is good in form and colour, and we admire it much. The caryatid figure common to both is very pretty.

CHANDELIER, manufactured by Messengers, for the garden-pavilion in Buckingham Palace.

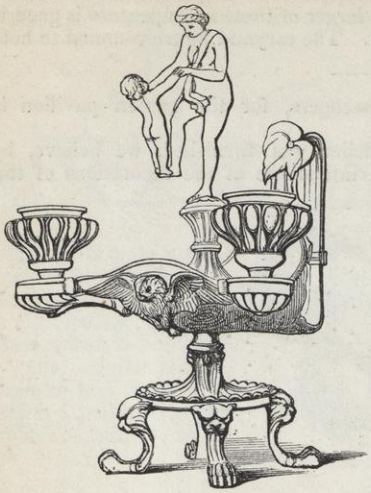
The general design for this chandelier was furnished, we believe, by Mr. Gruner, who had the general superintendence of the decorations of this



fanciful little building. The chandelier, with its panthers and dancing satyrs, is appropriate to the character of the room it hangs in, which is an octagon, decorated with subjects from Milton's "Comus." These are painted in small lunettes, upon which some of the principal of the Royal Academicians tried their "'prentice hands" in fresco. The chandelier is of metal, the figure portions being of or-molu, and the architectural parts of green bronze. The original is of a more lightsome character than that conveyed by the engraving, which is taken from the account of the Pavilion, published by the Queen's command. It is a nice piece of workmanship.

DOUBLE CANDLESTICK, *Owl pattern*, manufactured by Messengers.

We suspect this design must have been begotten in France. The handle is inconvenient. The body, which serves as a receptacle for knick-knacks, resembles that of an antique lamp, with two candlenozzles introduced. A little copy from an antique group surmounts the centre, and the whole is supported on the antique bent-leg form, of which, perhaps, the world has seen sufficient examples. The leaf on the handle, the figures, the nozzles, the owl, the feet, all seem parts of other designs. They are evidently not of one parish; and we do not see the very *special* use of this recondite but elegant trifle. This candlestick, to some extent, illustrates our remarks as to the craving for novelty which induces manufacturers to reconstruct ornamental parts into new combinations, resulting only in an incongruous whole.



7 inches high.

URN, *Snake-handle pattern*, manufactured by Warner and Sons.

There is some grace in the outline of this pattern; but we cannot equally commend the ornamental parts. Although the idea of the flame at the top may be sanctioned by precedents, it is not to be defended as an architectural ornament, which the top ought to be. The same remark applies to the snakes. We do not see a fitness in the idea of a snake for a handle, but the contrary. If it were used at all, it should have had a more architectural treatment. Unless there is some provision against the conduct of the heat, which we do not perceive, we apprehend these handles, made as they are of metal, will be apt to burn "Jeames's" fingers. The mouldings and the feet are somewhat Grecian in character, and do not accord with the style of the other parts. The tap is decidedly common-place and inelegant. Notwithstanding, this urn has a general elegance which ought to recommend it to the public.

CHEAP ENGLISH PAPER-HANGINGS,

CYLINDER PRINTING BY STEAM,

Furnished by W. B. Simpson, 456 West Strand, London.

JOURNAL OF DESIGN. MARCH 1849.

French Paper-hangings,

Imported by W. B. Simpson, 456 West Strand, London.

For a Drawing-Room. Cylinder and block-printing.

For a Bed-room. Machine ground and block-printing.

PAPER-HANGINGS.

French Paper-hangings, imported by W. B. Simpson. *Patterns for a drawing-room and bed-room.*

From the extensive stock of Mr. Simpson, which is one of the best and most tasteful in London for French importations of paper-hangings, we have selected the above patterns; both admirable for their respective purposes, and calculated to afford a useful lesson to our own manufacturers. The drawing-room pattern is brilliant in the blue ground colour, such a colour as we rarely produce; and the delicate gradations and sharp execution of the white pattern are exquisite. It is the work of the cylinder press, and exhibits a refinement of treatment which the pencil could hardly surpass. We have no such printing in England. The gilding, though it enriches the pattern, has not the same delicacy as the other parts. The pattern is well distributed and graceful, too minute to be reduced in a wood-cut for our pages. The other pattern, suggestive of comfort, cleanly-looking, and therefore apt for a bed-room or ladies' dressing-room, has a curious kind of history. Nearly fifty years ago, these imitation muslin patterns were produced in England, as good in manufacture as the specimen in question: they went out of use, were adopted by our neighbours, are now imported into England, and patterns very like the present have been copied by our own manufacturers from the French copies of the English originals! We have compared them together, and the inferiority of our own present manufacture is too evident. (*See patterns.*)

Cheap English Paper: *Chintz pattern, cylinder printing.* Sold by W. B. Simpson.

This is a fair specimen of the cheapest cylinder printing of home make with some block additions. If the French beat us in art, we have the palm for cheapness, which the public so much applaud. This chintz pattern is well-covered, cheerful, and suitable enough for a bed-room: cheap as it is, it would be even cheaper if the paper had not been subjected to the Excise duty, which sadly impedes the use of paper of a better quality, and is a tax both upon knowledge and good manufacture. (*See pattern.*)

WOOD.

Potato Bowls, carved by Philip and Wynne, W. G. Rogers, and the Wood-carving Company.

When a good idea has been originated generally it has many servile imitators; thus Mr. Bell's well-known bread platter has been the parent of many others of various degrees of merit, which share the fate of all imitations, viz. that "those who follow must needs be behind." One good, however, which has resulted from this movement is an increased attention to wood-carving as applied to domestic implements, resulting in bowls for bringing the potato hot to our tables in a material whose non-conducting properties is so well known, as also that of absorbing the redundant moisture which injures this indispensable edible. We have seen bowls of three several designs, differing from the bread platters in having an independent originality. That of the Wood-carving Company has a bold pierced rim formed of the potato-plant, the ornament standing rather in the way of utility. Mr. W. G. Rogers's bowl is free from this defect, the ornament being low in relief and conventional in character, and merely on the outer surface. In Mr. Bell's design, executed by Messrs. Philip and Wynne, the potato and its foliage form the handle. We shall always give emulation its just praise when it is free from piracy. Wood-carving may be made auxiliary to other occupations. It is so with the Swiss goatherds, and hence the cheapness of Swiss wood-carving. Prince Albert suggested a prize for amateur carvers to be given by the Society of Arts.

POTTERY.

STATUETTE: *The Distressed Mother*, in Parian, manufactured by Mintons.

The marble group from which this is a reduction was, we believe, first designed and executed as a memorial to Mrs. Warren, who was eminent for her charity, and it was placed in Westminster Abbey as a representation of such as she loved to relieve. Its touching charm, however, caused several repetitions of it to be executed, one of which is at Bowood, in the possession of Lord Lansdowne. Although produced many years ago by Sir Richard, then Mr. Westmacott, it still holds its place first among sculptured groups of maternal affection; of which every season gives us two or three. Wandering, weary, and forlorn, the poor young mother, like another Hagar and her infant babe, rest awhile by the wayside. This, as Sir Francis Chantrey used to say, is a "subject of the affections" to which we are, in this country, peculiarly alive; which will always make it a favourite even with those who detect some shortcomings in the original modelling. Its appearing thus as a statuette does honour to the liberality of our veteran sculptor and the choice of the manufacturers.

Original 13 inches high, 7½ inches wide at base.

STATUETTE: *Dancing Girl*, in statuary porcelain, manufactured by Copelands for the Art-Union of London.

This is a cast from a reduced copy, by Mr. Cheverton's machine, of Marshall's marble statue, executed for the Art-Union, and of which some copies are to be presented to certain prizeholders of 1848. On the whole, we think this the most successful statuette which this Institution has produced. It is better adapted for the Porcelain material than Mr. Foley's "Boy at the Stream," which was the previous prize of this character, and we should say easier to make. The specimen we have examined is very perfect in its manufacture, and the "body" is of an improved tone by its nearer approach to Parian. We understand that subscribers' copies will be ready in about two months.

STATUETTE: *Prince of Wales, in a sailor-boy's costume*, manufactured by Mintons.

A highly pleasing adaptation to Parian of Winterhalter's picture—the

young prince of a sea-girt isle! The dress is, perhaps, hardly modified and simplified enough in its folds to meet the requisitions of sculpture, even in small; but as to the costume, we far prefer the taste of it to the masquerade of a Greek or Roman dress, which, indeed, from its many precedents is, we believe, much easier to do than to adapt with effect the modern costume. To be nice in criticism, the Prince's face is not sufficiently like his mother, to whom he at present bears a striking resemblance; but children, as we all know, change rapidly, and the picture from which it is taken was done some time ago. On the whole, we think it a very pretty statuette, and highly creditable.

STATUETTE: *The Cornish Wife at the Well of St. Keyne*, in Carrara Porcelain, manufactured by Roses.

A small figure of a trim girl filling her bottle at the famous well of the British martyr.

"St. Keyne," quoth the Cornishman, "many a time
Drank of this crystal well;
And before the angel summon'd her
She laid on the water a spell.

"If the husband of this gifted well
Shall drink before his wife,
A happy man thenceforth is he,
For he shall be master for life.

"But if the wife should drink of it first,
God help the husband then!"

The stranger stoopt to the well of St. Keyne,
And drank of the water again.

"You drank of the well, I warrant, betimes?"
He to the Cornishman said;
But the Cornishman smil'd as the stranger spake,
And sheepishly shook his head.

"I hasten'd as soon as the wedding was done,
And left my wife in the porch;
But, i' faith! she had been wiser than me,
For she took a bottle to church."

This is Southey's version of the legend, which will make this little trifle popular.

VASE, *Lily of the Valley pattern*, manufactured by Copelands.

We have seen this chaste flower better adapted before, and to a nearly similar article. It was brought out years ago by Roses, then readapted by Mintons, and this the third appearance has not its proverbial good fortune, for the last state of this vase is worst than the first. The poor entrammelled leaves are sadly put to it to form a gaping mouth, and the whole affair suggests a new chimera, a cross between a bottle and a bird; in a word, the fusion of the old and well-remembered sign!

TWO SPILL CASES, both ornamented with bas-reliefs of *Cupids making a bonfire*, manufactured by Wedgewoods.

Here is a little *Comedy of Errors* in Pottery. Act 1, a spill-case designed by Bell. Act 2, the spill-case approved by Wedgewoods. Act 3, and made by Wedgewoods. Act 4, discovery by Wedgewoods of a similar spill-case made by Flaxman, designed twenty years ago. Act 5, grand tableau of the Surprise of Wedgewood, of Bell, of the Critics, and the Public. The first Dromio is said to have been designed by Flaxman, a quarter of a century ago, and therefore it was superfluous to repeat the subject and for the same purpose. But it is droll that the manufacturers should have quite forgotten their own property, and actually produced another version. To forget Flaxman and repeat the idea without improvement! Fie, Messrs. Wedgewoods! But we are glad to observe signs that they are regaining some of the spirit which animated their factory in old times, and that they are doing their best to eradicate the wretched Vandalism which a partner of the name of Boyle —now happily gone—instilled into these works. This man actually destroyed the moulds of many of Flaxman's best works, and sold them for old plaster!

OYSTER TUB AND DISH, manufactured by Wedgewoods.

The flavour of the oyster can only be had by eating it at the instant the shell is opened. This article, which consists of an earthenware tub, with a cover formed of oyster-shells, and a dish of the same, coloured after Nature, is intended for bringing the oysters to table in their shells. It makes little pretension to art, but is of a grotesque character, and is likely to be popular in districts where it is the custom to open the oyster at table.

Jugs: *Convolvulus pattern*, manufactured by Copelands; *Bulrush pattern*, by Ridgways; *Hop pattern*, by Mintons.

Various sizes, from 6 inches.

In so far as the ornament of these three jugs is founded upon natural foliage, and not upon imitations of the art of past times, they are deserving of commendation. But our designers must recollect that *mere* imitation of nature is not ornamental design in its highest sense. Whilst the spirit of nature should guide ornament, ornament should be a new creation maintaining an originality of its own. The imitation of the natural forms of the foliage in all is pretty correct, and in the *convolvulus* pattern, like the flower itself, is graceful. In the *hop* pattern the ornament is placed upon the jug rather in the spirit of its form, which is of a bold, picturesque, we should rather say *grottesque* character—not, however, in depreciation of it. The original design of this jug was a response to the invitation of the Society of Arts two years ago, and we believe it was rewarded by a prize. The character of the original design, which was still more *grotesque*, with much bolder outlines and depth of shadows, has been tamed down, we presume, to suit the exigencies of manufacture. The public cannot have *high reliefs* or deep-recessed ornament to decorate jugs or anything else without paying more for them than for only slightly-raised ornament. The more elaborate the ornamentation the more difficult it is to *cast*, and the more labour it requires to finish when cast. The public is unacquainted with such facts, and expects to have all jugs at a sort of standard price, although the labour in one case may cost three times what it does in another. Copelands' manufactures generally are distinguished for hitting a happy medium in the workmanship of their ornamental productions. They are usually moderate in price, and the workmanship is quite as good as the average mass of the public can appreciate, and are disposed to pay for. To put more finish into the *convolvulus* jug than it already has would narrow the sale of it, by enhancing its value unnecessarily. The smaller forms of this jug are popular and well suited for cream and milk-jugs; but if made in statuary porcelain, neither the small nor the large can be used for *hot* liquids without liability to crack. Careless servants forget to place them in front of the fire, to become heated gradually, before they use them. The *bulrush* jug is calculated for a large sale, by reason, as it seems, of its demanding probably little labour to finish it, and its consequent cheapness. It is very like, at least in idea, to the bulrush vase designed by Mr. Redgrave, A.R.A. for art-manufactures. We should say this vase was the progenitor of Messrs. Ridgways' jug, whilst, perhaps, a Beauvais bulrush vase may have been unconsciously the grandfather of Mr. Redgrave's. The *convolvulus* jug, with its gracefulness, seems intended for use in the drawing-room; the *bulrush*, we presume, is for tee-totallers, from the watery

Various sizes, from 6 inches.

Various sizes, from 7 inches.

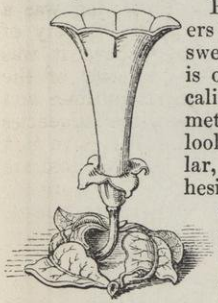
character of its ornament; whilst the *hop* jug is most appropriate for libations of Bass and Allsop's pale ales.

Potted-hare Pot, manufactured by Copelands, in Coloured Earthenware.

By adapting two well-modelled French bronzes of "Hares listening" to ornament the lid, a tasteful breakfast-table article is produced. It looks something like old Dresden-ware. It can only be used as an ornament for state occasions, for the parts project too much (especially the ears of the hares) for general use, and, without affecting the design, we would suggest that they should be made drooping. It is one of the prettiest *grotesques* that has appeared for a long time. Children round a breakfast-table would be delighted with it.

GLASS.

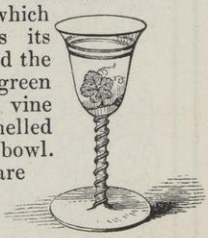
Flower Vase, manufactured by Messengers.



6 inches high.

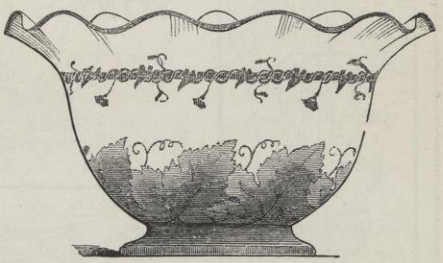
Flowers in flowers! sweets to the sweet! The corolla is of glass and the calix and leaves of metal. It is lively-looking and popular, but we must hesitate to say that the idea is appropriate to the use to be made of the article. Such art, unless really fine, in close juxta-position with nature, generally comes off second best.

Wine Glass, *Tendril pattern*, manufactured by Richardsons.



The ornament which gives this glass its name winds round the stem, and is of green pot-metal. The vine leaves are enamelled in gold on the bowl. These features are graceful novelties, but they necessarily raise the cost of the glass above the average. Both it and the finger-glass below belong to the series of Art-manufactures, and are from the design by Mr. R. Redgrave.

Finger-Glass, *Vine pattern*, manufactured by Richardsons.

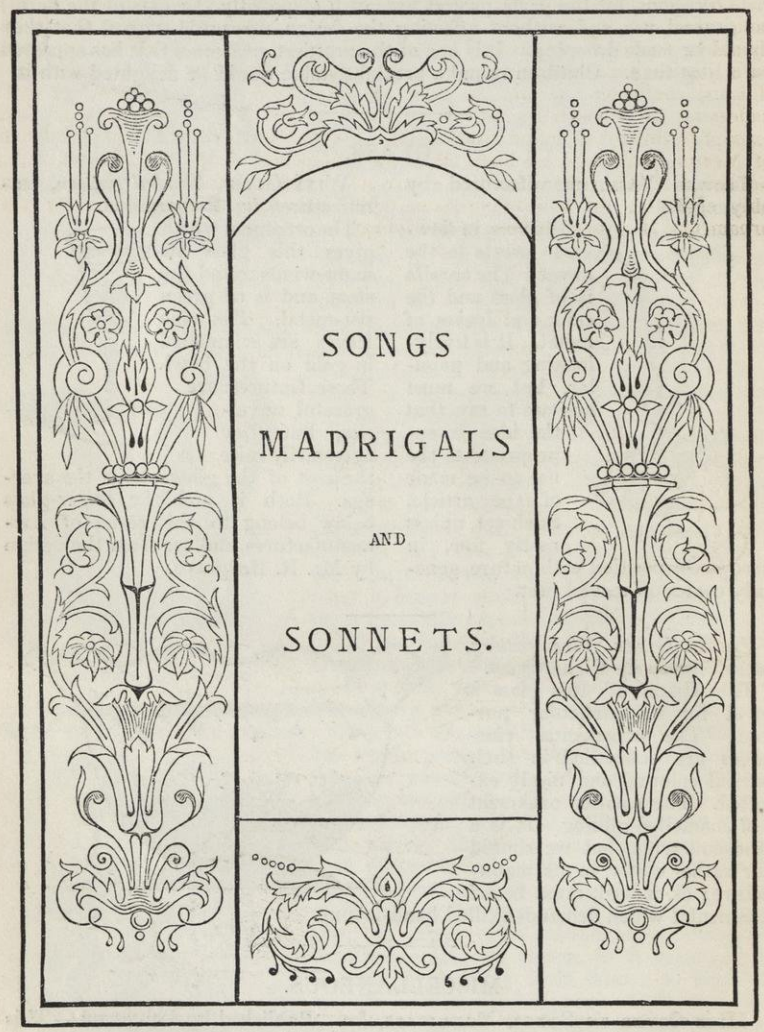


The shape of this glass is novel for its particular purpose. The ornamental vine-leaves are enamelled in their natural colours, and nicely executed. The smaller ornament is of enamelled gilding. It is a handsome trifle, but we should fear rather costly in its manufacture; as, indeed, must be all ornamental which demands skilled hand-labour.

MISCELLANEOUS.

Book-Cover to Songs, Madrigals, &c. Published by Longmans.—This is a cover of sufficient merit to deserve criticism. It is obvious that its ornamentation has been intended to be appropriate to the interior decoration and character of the book. So far it is successful. But the mode in which the ornament is applied as a book-cover calls for some remarks. The intention of course is that the lettering should *first* be seen. For this the ornament is crowded too near the title; there is not breadth enough to allow the eye to rest first upon the title; the eye becomes diverted by ostentatious

quantity to the ornament. Again, assuming it to have been desirable to circumscribe the interior as a panel by lines, the quantity of the panel itself is too small. An architect would say that the proportion of the panel should not approach that of the stile which surrounds it. There is no reason why the perpendicular lines should be carried beyond the panel, and through the ornament at top and bottom, thereby dividing the ornament into four parts, which



would have been better if continuous. Still it is ornamented in a right direction, and is above the average of book-covers. The ornaments within the book are produced by coloured block-printing. It is a novelty to decorate a book in every leaf by this process, and it is suggestive of better things; but we must complain of the inharmonious combinations and crude colouring in some of the individual blocks.

Original Papers.

OCCASIONAL CHAPTERS ON COPYRIGHT IN DESIGNS.

Chapter I.—The Inconsistency and Obscurity of the Law.

The reformation of the Copyright Law affecting Designs is one of the political objects of The Journal of Design, and we hope to render some service by aiding to make the laws which affect to protect design consistent, at least, with justice and common sense. At present the law is in barbarous and illogical confusion. Before we examine the details of the subject, we will endeavour to shew what the present state of the law is, and we shall best exemplify this by an actual illustration. For this purpose, with the permission of Messrs. Longmans, we have taken an ornamental design by Maclise, R.A., published in Moore's "Melodies"—a work, we may remark, by the way, not only charming for a drawing-room table, but full of suggestions for the ornamental treatment of flowers and foliage.

It is obvious that an artist has a moral right to use his work *in any and all ways* not repugnant to common good. Assuming it to be proper to limit the duration of this right, the duration should be the same for all modes of using the work. The idea is the same, whether it be printed on paper or calico, carved in stone, or cast in metal. This is the only clear principle, and the one which ought to be recognised by the law; but the direct reverse obtains. The designer is "crimped, cabined, and confined," in all sorts of childish, foolish ways. There is one copyright for books, another for casts or sculpture,

and about *eight* varieties in manufactures. The copyright law in literature does not give one term for literature printed in different ways. It would be obviously too absurd to enact that the copyright of the words should last for one period if printed on vellum, for a shorter period if printed on thick paper, for another period on thin paper; that there should be a three years' copyright for black-ink printing, one year for red-ink printing, and so on; but this is the principle which obtains in the present copyright law in designs for manufacturers.

Thus, an impression of the above, taken on paper and published as an "engraving," is invested with a copyright to last for twenty-eight years, and also for the life of the artist if he survive that period. This right is obtained *without cost to the artist.*

But a model of the above in any solid material is not entitled to the same protection as to time; and what is more absurd is, that parts are not protected at all if in solid form! The statute (54 Geo. III. c. 56) which establishes the copyright, gives it only to human figures and animals, and parts of them, to last for fourteen years, and, if the artist survive, fourteen years longer, provided he put his name and the date of publication on each cast made. Consequently the *vegetable* part of the design is not protected; and this is illustrated by removing the parts which have no copyright. These rights, such as they are, are obtained without cost to *the artist.*

But the author may obtain a copyright of the whole design by registering the work as an ornamental design for manufacturers, under the Registration Act, 5 and 6 Vict. c. 100, and paying certain sums for certain periods not exceeding three years' duration.

If he registers the design to be made in metal, he pays 3*l.* for a three years' copyright; if in wood or earthenware, 1*l.* for three years.

If the design is to be printed as a "furniture," he pays 10*s.* for three years.

If to be printed in the corner of a shawl, 1*s.* for nine months.

The summary of this *imbroglio* is, that the copyright is longest (good for twenty-eight years) if the design is published in the most perishable material—paper—and the copyright costs the designer nothing; but the copyright of the *whole* design in solid form is good only for three years, because there is vegetable matter in it: if the design is made in *metal*—which lasts for ages—then the copyright costs 3*l.*;—if in *earthenware*, then the copyright costs only 1*l.*

It will also be observed what a curious confusion exists in the various amounts put upon copyrights in registration: 1*s.* for nine months, 1*l.* for three years, 3*l.* for three years. There is an inherent moral right in an inventor to the fruits of his genius and labour, but this is overlooked altogether. How can it be for public advantage that this moral right should be hemmed in for a shilling, and then relaxed a little for 20*s.*? Such anomalies must be expunged from the statute-book, and if manufacturers and designers bestir themselves, they will be.

Then all sorts of doubts are raised by this jumble of rights; among others, the following questions are raised, not to be easily or satisfactorily answered:—

1. Is the twenty-eight or fourteen years' copyright vitiated by registration at all?

2. Does the proprietor keep his fourteen years' copyright in the *animal* part after the three years' registration in the *vegetable* part has expired?

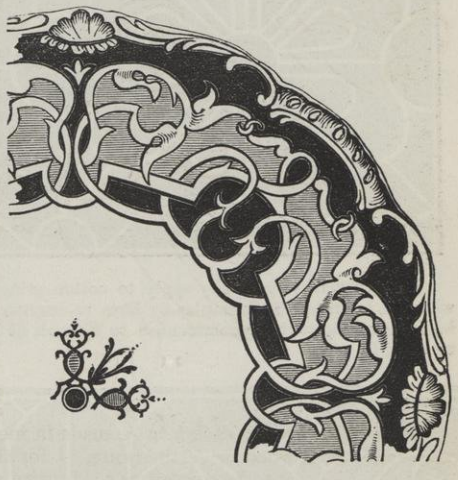
3. If the proprietor registers in metal only, is it clear that no one else can make the design in wood or pottery? or *vice versâ;* and if so, why should not designs be registered only in one material?

4. If the design is registered as a "furniture," can any one apply the design to a solid, or to fabric not a "furniture?"

5. Is any one at liberty to take this original design from Moore's "Melodies," and execute it in *solid* form, as a *bas-relief*, for instance, or as a sculpture in the round, without leave of Messrs. Longmans?

MIXTURES OF STYLES

Are so commonly perpetrated by our designers that, from time to time, we shall find room to submit a few examples, by way of caution. Here is a dessert plate, which, we are assured, was produced from the design of a pupil taught at the School of Design, where it is evident he could not have learned even the A, B, C, of his profession. It exhibits a curious incongruity of styles crudely assembled together. First, the ornament on the rim is purely *Louis Quatorze*, then the massive ornament is of an *Alhambra* character, and the centre is rather nondescript, but of the Italian school, if of any.



Any mixture of styles is a forcible evidence of imperfect education in the designer, and this defect is strongly illustrated in this pattern.

Books.

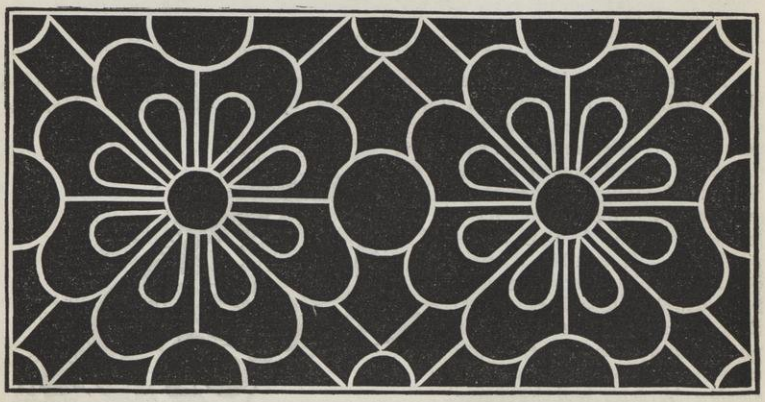
Original Treatises, dating from the Twelfth to the Eighteenth Centuries, on the Arts of Painting, &c. Translated by Mrs. Merrifield.—Murray.

There are few classes of our manufacturers who might not derive some practical benefits from these volumes, as well as from the treatise by the Monk *Theophilus*, published by Mr. Hendrie last year. They will prove more especially useful to all who have to deal with colours,—to the glass-painter, the potter, the dyer, &c. The lapidary will find suggestions for cutting and polishing precious stones, cutting crystal, &c. Numerous old receipts are given for gilding all kinds of materials, brass, iron, tin, &c. Various modes of dyeing leather are told. The colour-maker will find many receipts for making azure, orpiment, lake, vermillion, &c. The accounts of varnishes are many; so are receipts for making artificial rubies, pearls, &c.

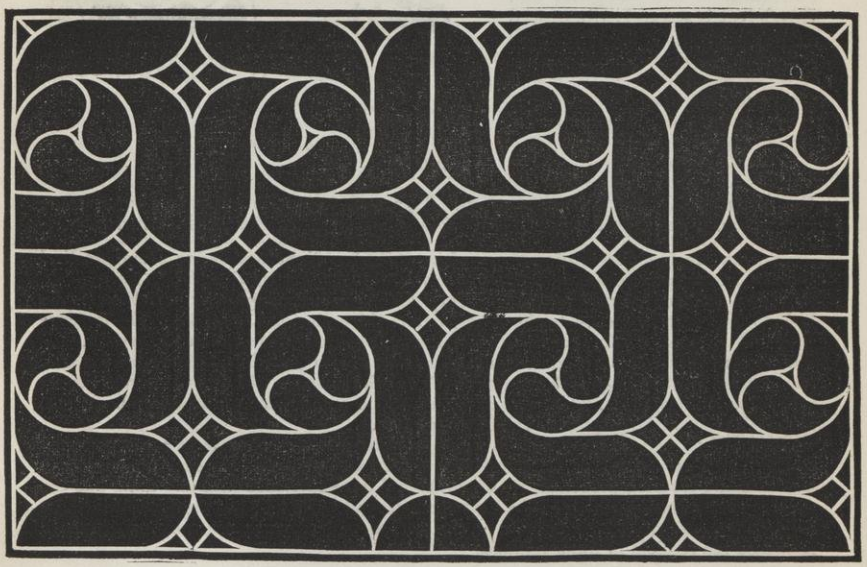
It would be well if manufacturers would keep records of their various experiments in conducting the processes of their business. With all our greater extent of knowledge and of manufacturing processes, we do not record our experience with any thing like the precision of the old monks, and the next age will really know less of the present in these matters than we do of the periods of the twelfth and fifteenth centuries, which have furnished the receipts in these volumes.

A Booke of Sundry Draughtes: principally serving for Glasiers, and not impertinent for Plasterers and Gardeners, besides sundry other Professions. By Henry Shaw.—Pickering.

This title explains the character of this most suggestive volume, which has been mainly compiled from the work of Walter Dight, published in 1615. Mr. Shaw says, quite truly, in his preface, that "the immense variety of the forms given, and the great beauty of the arrangement of many of them, can scarcely fail of making this little volume a most useful work of reference to all persons engaged in the production of objects to which art can be applied. They will not only furnish hints, but in many instances may be made to form the skeletons of new designs, requiring only to be filled in with the ornaments, or colours, most suitable to the particular article, or manufacture, to which they are to be applied."



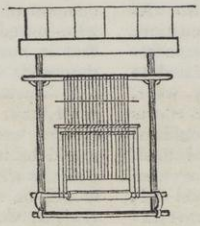
These remarks especially apply to cotton-printers, and printers of paper-hangings, who will see from the examples we have re-engraved how suggestive they are. It is a book especially to be recommended to Schools of Design, if they were practical enough to value it.



THE ILLUSTRATED COMPANION TO THE LATIN DICTIONARY AND GREEK LEXICON. By A. Rich.—Longmans.

MOST of the manufactures of our own time were well known to the ancient Greeks and Romans; some manufactures, indeed, known to *them*, are obsolete with *ourselves*. The intelligent manufacturer and designer, who desire to possess this knowledge, will find this work very useful for reference: nearly two thousand objects are delineated. How *much clearer* a diagram is than words merely every practical man knows, and it is a main feature in this work that most of the objects are described in lines as well as words. A

1



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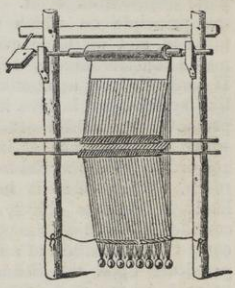

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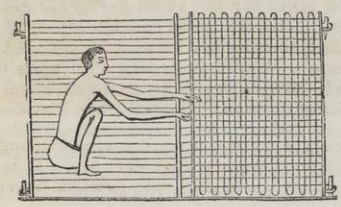
glass manufacturer at once sees what the *diatreta* (1), or drinking-cups of cut glass, were, and that the tracery was cut out of the solid. The weaver recognises in the *insubulum* (2)



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the cloth-beam of the loom, still known in Italy as "*il subbio;*" in the *liciatorium* (3), the rod on which a set of leaches (*licia*) were fastened, similar to the *heddles* of our weavers, the illustration shewing two of them; and in the *subtemen*, or *subtegmen* (4), the weft, or woof, older than Moses, as this Egyptian drawing shews. Old processes (5, 6), too, are shewn, and examples of furniture, as in the lamp, &c. (7) Our readers are thus enabled to judge for themselves of the practical value of the work to them.

6

7

BYRNE'S EUCLID. Printed in Colours.—Pickering.

THIS work, of which we insert elsewhere a specimen-page, will prove most useful to the designer who seeks to know geometry; and the rudiments, at least, of this science every well-educated designer ought certainly to know. This edition of "Euclid" furnishes a more easy road than any other. Half the difficulty in mastering "Euclid" arises from the abstract *a*s, *b*s, and *c*s; here positive realities, patent to every eye, are the welcome substitutes for the abstractions. Copies of the work ought to be in every Mechanics' Institute and School of Design.

Institutions.

HISTORY OF THE CONSTITUTION OF THE "GOVERNMENT" SCHOOL OF DESIGN AND ITS PROCEEDINGS.

THE JOURNAL OF DESIGN will best prove itself to be the friend to the School of Design by helping to accomplish a complete reformation of it. We approve of the principle on which the School was founded, and we hope eventually to witness a considerable extension of its action. If conducted on a practical and business-like system, we believe it is calculated to promote ornamental art in many ways, which the influence of individual efforts and ordinary commercial motives would not reach. When once it has proved itself likely to fulfil its object, and has secured confidence, we think the public would welcome the application of a much larger expenditure upon the School than is now granted in its present ambiguous state. As sincere friends, we must not hesitate to speak plainly the truth. We must not spare the rod and spoil the School.

It has been the reiterated declaration of the managers of the School, that its object was "the promotion of improvement in the ornamental and decorative manufactures of this country." Looking to the results and taking the testimony of the various officers of the School, we are compelled to admit the unanimous verdict, that the School has hitherto been a "complete failure." After an experiment of ten years and an expenditure of many tens of thousands of pounds of public money (published accounts are not precise enough to say how much exactly!), we find the Commons' committee on miscellaneous estimates in 1848 justly characterising the School as an "experiment, of which it is difficult to state the results." We remark the inspector of the country schools, Mr. Ambrose Poynter, declaring them to be "*mere* drawing schools, and to have no pretensions to being called Schools of *Design*." The masters and secretary of the School agree in calling it a "complete failure" as a School of *Design*, whilst the universal opinion of manufacturers themselves is, that our manufactures have hitherto derived little or no practical benefit from its existence: none, indeed, at all commensurate with its cost.

We have no apprehensions that the School of Design cannot be made to succeed, and, with the help of manufacturers and the public, "complete failure" may become at least a reasonable success. There is, indeed, much to be done and undone: the failure is constitutional, and it seems to us that reformation will be begun most effectively by understanding clearly what the constitutional management of the School has been and is. This School was started on the profession of teaching ornamental art. In confident ignorance of the subject and its real difficulties, it was at once assumed that this *could* be done, and was, indeed, so easy and obvious a work, that it was only necessary to place some thousands of pounds of public money at the disposal of a club of distinguished gentlemen, and forthwith ornamental designers would arise, and manufactures would be improved. It was assumed that a *dilettante* club, appointed to meet once a month or so, if it happened to be convenient, would thus be able to do what British manufacturers had been unable to do, although they had been acting under the strongest motives of self-interest, and had been paying daily attention to the subject. One of the most intelligent of our cotton printers, whose firm stands in the first ranks for the excellence of their designs, Mr. Thomson of Clitheroe, has stated, that he has found it impossible to create a class of designers, after years of trial, though urged by strong pecuniary interest to do so. But what Mr. Thomson found difficult, the Government, with that *dilettante* confidence which is the bane of Art in our time, assumed to be quite easy. We must say that the Government in this case only represented the common fallacy, that judgment and authority in art and taste are the very commonest things in the world. "Every one to their own taste," is a proverb as true as would be the proverb, "Every one to their morals, or their own physic, or their own mechanics!" We may look leniently on this mistake, but it is inexplicable to find that the Government, with so many instances of the contrary, should have committed the greater fallacy of appointing a numerous unpaid amateur board to improve manufacturing design! How very absurd indeed this was may be best illustrated by a parallel case:—Suppose any manufacturer wanted a something *done*, something even very easy to do and well known,—say the erection of a steam-engine; what should we think of his wisdom if he selected from the most able and distinguished men of his neighbourhood, two or three architects, two or three civil engineers, two or three professors of mechanics, two or three chemists, two or three printers, some private gentlemen, a nobleman or two, and asked them for the mere honour of the thing and the interest they took in steam-engines,

to assemble once a month and advise on the means of erecting the said steam-engine;—the architects on the character of the structure, the civil engineers on the power of the engine, the mechanics on its form, the chemists on the nature of the water for the boiler, the gentlemen and noblemen to shed lustre and glory on the undertaking, and when this distinguished committee should have advised and chosen the engine, then to ask it to look after the actual construction of it, and the daily working of it, to pay the wages, to select the workmen, &c., and to do all this very plain sort of work without payment and for mere love of steam engines? Is it to be conceived that the said manufacturer would ever get his steam-engine well built or well at work? and would it not be obvious that the appointment of this numerous *dilettanti* body was in itself an insuperable impediment? But if this mode of going to work is impracticable with such a well-understood thing as a steam-engine, how much more so would it be with the teaching of ornamental design, a novelty in which every one of the counsellors held a different opinion!

We learn from the Reports of the Council of the School, that the following noblemen and gentlemen formed the "provisional" Council or adviser of the Board of Trade in 1841 and *the* Council in 1844. It will be seen that this Council was composed, on the most approved theory, of Lords, Artists, Manufacturers, M.P.'s, and Amateurs:—

1841.	1844
Lord Colborne.	Lord Colborne.
	Lord Ashburton.
Artists.	
Sir A. W. Callcott.	Sir A. W. Callcott.*
Sir F. Chantrey.	
Messrs. C. R. Cockerell.	Messrs. Edw. Blore.
W. Etty.	C. R. Cockerell.
J. F. Gibson.	W. Dyce.
J. B. Papworth.	Amb. Poynter.
Sir D. Wilkie.	Sir R. Westmacott.
Manufacturers.	
Messrs Copeland.	
A. Pellatt.	A. Pellatt.
B. Smith.	
J. Thomson.	J. Thomson.
Amateurs.	
Messrs. H. B. Ker.	Messrs. H. B. Ker.
B. Hawes, M.P.	W. H. Hamilton.
H. T. Hope.	B. Hawes, M.P.
Ph. Pusey, M.P.	Hon. H. Cholmondeley.
N. W. Senior.	Messrs. H. T. Hope.
H. Tuffnell.	J. R. Gardiner.
J. Morrison.	Sir R. H. Inglis, M.P.
J. G. Bridge.	Mr. H. G. Knight, M.P.
	Rt. Hon. H. Labouchere,
	Messrs. J. S. Lefevre.
	Ph. Pusey, M.P.
	R. M. Milnes, M.P.
	T. Wyse, M.P.

* His place was afterwards filled by Mr. G. Richmond.

The Council of 1841 consisted of twenty members; it failed to work well: of the artists not one was known as an ornamentist, and we question if any one could have made or suggested an improved *practical* ornamental design even for a teapot: *they* differed among themselves on the mode of teaching ornamental design, as their minutes would shew. The manufacturers were too much men of business to give attendance for nothing, and did scarcely attend; in fact, there being neither glory nor payment, and no responsibility, the Council of Twenty worked very ill. So, amendment being urgent, the twenty were *increased*—positively increased — to twenty-five! Bad became worse, until the whole machine tumbled to pieces in 1847. After experiments of the most tender kind to retain the Council, its utter emptiness was too obvious and indefensible, and so the Council of Twenty-five was dismissed, and the Board of Trade took the actual administration into its own hands; we believe, with best wish to make the matter succeed, if possible.

But the Board of Trade failed to see, we are bound to presume, that the source of all past errors was in the defective constitution; that the management had been too numerous, and being unpaid for its service, was destitute of individual responsibility; and that it wanted specific knowledge, and had been without the motive to acquire it. Moreover, the fact was overlooked that to each of the individuals the management was a subordinate consideration. Being insensible of these facts, the Board of Trade made a new management, based entirely on the same defective principles as the old Council! They took away the power from twenty-five and gave it to nine gentlemen, all of whom were charged with other and more important duties, three being practising as artists, whose time is their capital, and whose labours were surely worth paying for, if they were worth having at all. The Board of Trade placed the management in the hands of the president and vice-president of the Board, the two secretaries of the Board, the *legal* assistant! the late secretary of the Board of Trade Mr. J. S. Lefevre, Sir R. Westmacott, Mr. G. Richmond, and Mr. A. Poynter, in all nine persons. This committee meets *once a-month* or so! and no one is paid for his service, or bound to attend. If we except popular Lord Granville, who owns property in the manufacturing districts, and therefore is somewhat informed of, and sympathetic with, the feelings of manufacturers, there is not a single member on this committee who can offer a special qualification for this very special duty, even if he were able to attend to it, which none is. To charge the Board of Trade

with the administration of the School is quite opposed to the assertion that the Board is already so overcharged with business as to want a legal assistant. The Committee on Miscellaneous estimates last year were repeatedly told that the business, and especially the law business, of the Board of Trade was so great, &c. that a legal assistant was imperatively necessary. We may, therefore, assume that proper attendance to the School of Design from the officers of the Board of Trade themselves is out of the question, even if these functionaries knew exactly what was best to be taught to improve manufacturing design; which, it may be presumed, they do not. Neither president, nor vice-president, nor secretaries, can properly attend to the business; and it is quite inadmissible that the legal assistant, the necessity for whom to the Board of Trade was so anxiously defended before the Committee, can have time to attend to the details of the School, even in London, much less those of its branches in the country. Then there is Mr. J. S. Lefevre, whose good-natured tact causes him to be made a sort of *omnibus* commissioner—Commissioner for managing Church Revenues in two capacities, Commissioner for investigating the British Museum, Commissioner for settling the Scotch Annuity Tax, in short, Commissioner for every thing which needs to be coaxed into quietude,—in addition to being Clerk of the Parliament. If he has any leisure, he must want it for sleep, and cannot afford to give it to the School of Design. The three artists were on the old Council, and certainly did not succeed in keeping *it* right, as any *one* of them might have done among so many, if he had had the ability. Sir R. Westmacott is a practical man, and a very distinguished sculptor, but in a style rather out of date. He is too venerable for active service. Mr. G. Richmond stands at the very head of genteel water-colour portrait painters, and that is all; and Mr. A. Poynter is better known as official referee of metropolitan buildings than for his works as an architect. It would be a cruelty indeed to place these artists in the midst of Alderman Copeland's Pottery at Stoke, or Messrs. Thomsons' Printing-works at Clitheroe, or the Coalbrookdale Iron-works, and desire them, not indeed to produce, but merely to lecture on the improvement of any ornamental design. We should almost expect they would think china was not pottery, and would hardly know whether metals were to be *carved* or *chased!*

In short, it must be clear that the present management is no better in principle than the former, and that manufacturers must give up the hope of obtaining any good from the School whilst its directory remains such an unreality. How far this prophecy is justifiable, an examination of the deeds of this committee during its year's administration will shew. But this and other points we reserve.

LECTURE ON ORNAMENT DELIVERED TO THE STUDENTS OF THE LONDON SCHOOL OF DESIGN.

BY WILLIAM DYCE, R.A.

[This Lecture was one of the admirable series of the head masters' lectures, which were begun at the London School last year, and suddenly changed. It has never been published, and we are sure that all students will be glad to have it thus presented to them.—*Ed. Journal of Design.*]

ALTHOUGH the remarks to which I request the favour of your attention for a short time are addressed more particularly to those students who are about to enter the class committed to my care, yet as I shall have occasion to consider the whole purpose of the School, and the manner in which that purpose is effected, I trust that in the course of my observations something may be said which each of you will find, more or less, applicable to his own case. The whole studies of the School, indeed, are so related to one another, and to their common object, that it is hardly possible to refer to one section of them intelligibly, without taking into account, on the one hand, those that have preceded or are to follow it, and on the other, the purpose which all of them have in view. It must always, I think, be remembered that, in this respect, a School of Design differs materially from most other schools, in which the studies are of various kinds. In such schools there is, for the most part, little relation between the branches of instruction which are successively gone through; the only purpose common to them being the general culture and training of the youthful mind. But with us in this School the case is widely different. We have, it is true, a variety of studies; some of which may be (as, in fact, in other schools they are), treated as specific, insulated, and independent branches. For example, we have geometry to some extent, and perspective; we teach architecture, painting, and sculpture; our studies include, in a greater or less degree, botany, chemistry, metallurgy, weaving, and printing; but all these studies are subservient to the object

of the School, which is not merely the general cultivation of the taste, or the general training of the artist mind and hand (though this, also, is done), but something more definite and specific, viz. *the developement of intelligence, taste, and skill, in the practice of ornamental design.* In this view, there can be no doubt as to the advantage we should all of us derive from a clear perception of the nature of ornamental design, as it is distinguished from other kinds of art. If we knew distinctly what the School intends to accomplish, it will be easy to understand why such and such exercises are prescribed to be followed in a certain order; and, understanding this, we shall be disposed to pursue with greater contentment, perseverance, and pleasure, the course of study even at those earlier stages of it when our progress may seem to be the slowest and most difficult.

I trust, then, that although the general view which I propose to take of the business and object of the School is intended, more particularly, to illustrate and explain to my own pupils the use of the class of ornament, my remarks may not be unprofitable to all, or, at least, to many of you, whom I now have the pleasure of addressing.

But before I proceed, permit me to advert for a little to the estimation in which this institution and its purposes ought to be held by us. Are we convinced that it occupies a high position in art, and that its object is, on every account, worthy of our best energies, and of the best talent that can be devoted to it? I am not inquiring whether we are persuaded of the commercial importance of the School: about that there can be no question. The very fact that it has been established, and is carried on at the public expense, proves that its success is matter of national concern; and I am sure that on this account alone, if there were no other, we should all of us take the greatest pride in the School, and be inclined to use every exertion towards realising the hopes of national advantage on which it was founded. But, allowing full value to this consideration, I turn rather to the estimation in which we hold the intrinsic objects of the School? What do we think of ornamental design as a branch of art? Are we convinced of its intrinsic and independent excellence, and of the high character of its pursuit? Is it worthy and capable of enlisting on its behalf all the heartiness, zeal, and enthusiasm, which the prosecution of other kinds of art calls forth? I trust the time is gone by when we are to be told that the pursuits proper to Schools of Design, considered as matter of art, are low, vulgar, and mechanical: or that the employment of good artists to teach ornamental design is like employing razors to cut logs of wood, and like yoking hunters to the plough. Such language we all feel to be little less than insulting: but are we, in truth, really convinced of its erroneousness? Do we merely spurn it as something mortifying to our self-esteem, or are we able simply to reject it as the language of ignorance? This, let me assure you, is a matter of the greatest moment,—affecting not only the general estimation in which the School ought to be held, but the sentiments and motives which are essential to the due prosecution of our studies.

If it be true, as has been said, that this School only teaches a lower kind of fine art, and, for this purpose, that an inferior sort of teacher only is required, how is it possible for either the teacher or the taught to engage with zeal in their pursuits? Such a view of the case, indeed, would imply that this School was engaged about the objects proper to academies of fine art, from which it only differed by accomplishing those objects less perfectly,—a view which must effectually paralyse all exertion, if it did not go the length of proving that Schools of Design were absolutely useless. If an inferior class of artists only were to be educated, where was the use of establishing an imperfect system of education? Everybody knows that, under the very best system of teaching, a great majority of the scholars, unfortunately, make little progress. We had no need, therefore, to open a School of Design for an object which, unhappily, is always more or less the unbidden result of the fullest and most unrestricted means of education in art. Common sense, however, tells us that this School can never have been established to accomplish *imperfectly an object which did not belong to it.* Whatever was to be its object, we cannot doubt the intentions of the Government that it should be effected in the most perfect manner, and by the most ample means. If the purpose of the School be to create a race of artists, whatever may be the branch of art they cultivated, we may depend upon it those artists were intended to be of the highest order in their particular line; the instruction they were to receive was intended to be of the very best kind that could be furnished. Whatever the nature of the instruction afforded, it must have been intended to be, in every respect, adequate to the end proposed. Let me illustrate my meaning by an instance. When this School was first established, a question arose among certain parties who were interested in its success, whether instruction should be afforded in drawing, modelling,

and painting the human figure. It may now, perhaps, be matter of surprise that any such question should ever have been mooted; we may well wonder how people with their eyes open should for a moment have questioned the necessity of cultivating a kind of skill which, in the practice of ornamental art, is so largely called into exercise. The objections, however, of the opponents of figure-drawing were overruled, and the study of the figure was introduced into the School. Not having succeeded in preventing this measure, they now endeavoured to shew that, for the purposes of this School, a very moderate acquaintance only with the figure was wanted. Anatomical knowledge, it was urged, was next to useless: drawing, or painting the figure, with true and forcible effects of light and shade, and intelligent marking of the anatomical structure, were not so much wanted as a kind of conventional diagram-drawing of figures, principally draped. It was, in short, the old story: the School, so far as teaching the human figure was concerned, was only to do imperfectly, and in a lower degree, that which belonged properly to academies of fine art; accordingly it was hinted, as before, that for teaching the class of the figure we did not want artists who were eminent draughtsmen and anatomists; we had only logs of wood to hew, and for this we did not want razors, but hatchets.

It is not my purpose here to controvert these views at length. I will simply remark, that they were based on the mistake of supposing that the difference between a School of Design and an Academy of Fine Art lay in those studies, the object of which is to impart the power of artistic imitation. The promoters of such views perceived, and perceived rightly, that there was, and ought to be, a marked difference between the two kinds of schools; but they committed the mistake of making that difference consist in the degree to which the power of artistic imitation should be cultivated, and in the class of objects on which it ought to be exercised, rather than in the end for which such studies are pursued. If, indeed, there be any difference at all between the preparatory studies of a School of Design and those of an academy, it consists in the very reverse of that supposed by the advocates of the views to which I have referred. Instead of being more limited, they are, of necessity, more extended. The objects on which, in a School of Design, artistic imitation is to be exercised, extend over the whole domain of the works of nature. Whatever may be employed as material of ornament, whatever may be applied to ornamental uses, whether it belongs to the animal, the vegetable, the mineral, or the fossil world, is the proper object of artistic imitation in the elementary studies of the School of Design. With respect to the other question, viz. as to the degree to which the power of artistic imitation ought to be cultivated, there is one fact to which I cannot resist directing your attention. During the discussions which took place on this subject in reference to the study of the figure, it was frequently urged that the purpose of this School was not to educate artists (using the term in its common acceptation), but a race of men who were more artificers than artists, who were more skilful in the workshop than in the studio; and that, in point of fact, those whom we reckon the very highest models in ornamental design during the earlier part of the sixteenth century, were not educated as artists, but began life in the workshop. Thus they said Francisco Francia was originally a goldsmith; Benvenuto Cellini a worker in metal; and so on. Now, admitting this to be true,—supposing that these and some others began their career in the workshop, were there no others equally, if not more, eminent designers of ornament who were educated as artists? What shall we say of Andrea Mantegna, of Ghirlandaio, of Filippino Lippi, of Perugino, of Pinturicchio, of Raffaelle, of Giulio Romano, Perin del Vaga, Giovanni da Udine, Primaticcio, Zucchero, who, with a host of others, were all regularly bred in the studios of artists? Besides, the reputation which Francia acquired did not arise from skill in metal-working: he became eminent not in sculpture, but in painting; and it cannot be said that the labours of the goldsmith's shop had much influence in preparing the way for his skill in that art of painting.

But the truth is, that those men who turned their attention to the practice of art when comparatively advanced in years, if there were any who did so, acquired their knowledge and skill as they best might. The question is not what they did, considering their circumstances, but what they would have done had the circumstances been different. Would not each one of them, if it had been in his power, have undergone a complete education as an artist? To make the reference to the cases of such men of any force, it ought to be shewn that they were, as ornamentists, the advocates of a lower kind of teaching than that formerly given in the schools of painters and sculptors. But this cannot be shewn. On the contrary, there is evidence that the man who, of all others, is held up to us (and justly) as the very model of an ornamentist in metal-work, viz. Benvenuto Cellini, was opposed to the method of elementary teach-

ing of the human figure pursued at that time in the schools of artists. This is the point to which I wish particularly to direct your attention. Did Cellini consider the method of artists in his day too complete and accurate for his purpose? Did he propose to leave out the study of anatomy, and confine the exercises to copies of outlines or slightly-shaded drawings of partially-draped figures? Just the reverse. There is extant among his works a discourse on the art of design, the very object of which is to shew that the method elementary of teaching adopted in the schools of artists was superficial, tedious, and difficult, for a beginner. He states that the practice, up to his time, had been to commence the study of the figure by placing before the pupil, in succession, drawings of the eye, the nose, the mouth, and so on up to the whole head, and at length, by degrees, to the whole figure. In passing, let me ask, how did he know that such was the practice? He himself tells us: he says that *he* was taught in that manner *in his boyhood*, and that he supposed others were so likewise. So that, you see, after all the stress laid on the fact that Benvenuto Cellini began as a metal-worker, we have another fact to deal with, that in his boyhood he was taught the figure as an artist. But to proceed. After condemning the usual method as tedious and superficial, he proposes his own, which is this (I quote his own words): "Now," says he, "since the whole of this art consists in designing well a naked male or female figure, it is necessary, in order to reduce the forms to memory, to study the basis of such forms. This basis consists in the skeleton in such sort, that if you have got the skeleton by heart, you cannot commit any great mistake in designing a figure, whether it be naked or draped." And then follows a most important passage: "I do not say," he continues, "that this method will enable you to design *graceful figures;* but I can guarantee your designing them without more errors of drawing." He then proceeds to inculcate his method in practice, and advises that the pupil should first draw one bone of a simple form, such as the thigh-bone; then the same bone along with the tibea and patella; and when the knee-joint is mastered, the fibula is added, and the pupil is to proceed to the ankle-joint and the bones of the feet; and so on, till he is master of the whole skeleton, and able to draw it *extempore* in any required position.

Can any thing be clearer than the opinion of Benvenuto Cellini, that if we are to learn to draw the human figure for any purpose whatever, we ought to learn it thoroughly; not simply as it is a graceful object, but as it is a matter of form as well as of structure? He expressly makes a distinction between the power of drawing accurately, and the power of designing gracefully. He admits that a figure accurately drawn may not be a graceful one: but I suspect he would have denied that a truly graceful figure could be inaccurately drawn. Now the case of the human figure may be taken as the type of all the other elementary studies in the School. Wherever the purpose of those studies is artistic imitation, whatever the means employed, whether drawing, painting, or modelling, whatever the objects presented for imitation, whether animals, fruits, flowers, shells, minerals, or fossils, the instruction is precisely of the same kind, and ought to be as perfect in degree as that afforded in the schools of artists.

(*To be continued.*)

The Edinburgh School of Design has had its annual exhibition of the works produced by its pupils. The prizes were given away by the Duke of Buccleuch, who observed sensibly that "the art of design, whether in the conception of the idea in the head, or whether in the execution of the work by the hand, was not a thing to be jumped at at once. It required much thought and study, first of all to conceive the design; secondly, to mature it; and after that, considerable difficulty would be felt in modelling in a figure, or transferring to canvass, those ideas that might be floating in the mind."

It is to be hoped that before any vote is made for the London School, Parliament will insist on having that annual exhibition of the works produced there, which was laid down by the Select Committee as one of the twenty-four articles for the better management of the School.

The Leeds School has held its second Annual Conversazione, which Mr. Poynter, "of the School of Design department of the Board of Trade," came expressly from London to attend. It appeared from the chairman's address, that "it was necessary that the School should receive a larger measure of pecuniary support than it had hitherto received;" and the Report stated that a debt of 120*l.* had been incurred. The town was to be canvassed for help, and the ladies were appealed to especially by Mr. Church to support the canvass. He added, "if Leeds did its part he was sure the gentleman now present from the Board of Trade (Mr. Poynter) would tell them that Hercules would not be wanting." But it seems that "Hercules will be wanting," for Mr. Poynter took occasion to say that

"the real objects of those Schools, perhaps, by some persons were not quite understood. Their object was to educate designers, not to make designs." In other words, Leeds is not to expect to obtain designs from its own School, the only test that it is teaching properly. This is an old fallacy, the apology for incompetency. It is as if Mr. Poynter should say to any luckless pupil of his, "My object is to educate you as an architect, but not to let you make a plan or an elevation!" Such idle babble is one cause of a debt of 120*l.* in this School, and of similar debts in other towns.

THE COMMONS COMMITTEE ON MISCELLANEOUS ESTIMATES of last year briefly inquired into the annual cost of the SCHOOL OF DESIGN, and reported on the subject in a mode not very complimentary to the management. The proceedings, which have escaped notice or comment hitherto, will have an interest for our readers, and we therefore exhume them from the depths of the blue book. Mr. Labouchere, President of the Board of Trade, was examined.

Chairman.—The vote for the Schools of Design is higher this year than last year. This year it is 10,000*l.* and last year it was 6500*l.* Can you state what is the cause of that increase?—I believe that that increase is chiefly caused by an intention to establish Schools of Design in Ireland. I know that there is the greatest interest in that country in the establishment of those schools. When I was there last year, I had very many applications about it; and I know that both in Dublin, Belfast, and Cork, there is the greatest anxiety to see those Schools established in Ireland in the same way that they are in England and in Scotland; and I think that Ireland has a perfect claim to have the same liberality extended to her in this respect which Parliament has evinced towards Scotland and England.

Besides the establishments in Scotland and Ireland, there is an increase in the estimate of about 2000*l.* for Schools of Design in England. Can you state how that arises?—I believe that is caused by an extension of the system of provincial Schools in this country. There is a disposition to assist this object by local subscriptions, and that has been met by the proposed extension of these Schools on the part of the Government.

As far as it has come under your observation, are you satisfied with the working of the system?—Indeed I am. It is very difficult to hit upon precisely the best possible system. There has been much controversy about these Schools; but this I am quite sure of, that they have done, and are doing, an infinite deal of good.

Sir G. Clerk.—Have not many of the pupils who have been instructed at the Schools of Design been selected by the principal manufacturers in this country to prepare patterns of designs?—Yes. If I had been aware that the Committee wished to have information upon this subject, I could easily have brought with me very striking instances of the way in which pupils educated in the Schools of Design have been most useful in the practical advancement of the manufactures of this country in their various branches.

A great improvement has taken place in the designs of patterns for the manufactures of the country?—I have no doubt of it at all.

This evidence did not seem to have been quite conclusive with the Committee, for it prepared the following Report:—

"3. SCHOOLS OF DESIGN.

"The increase to this vote arises partly from the extension of these Schools to Ireland upon the same principles which guide the grants in England; namely, that each locality shall, either by private subscription or by local resources, bear a part of the expense of establishing and maintaining the Schools, and partly from the organisation of a new class of ornament at the head School, and additional sums voted to the provincial Schools, of which Glasgow gives by far the largest contribution. The success of these Schools *is said to be satisfactory to the President of the Board of Trade.* The Appendix will shew the several details of the expense, in which your Committtee do not see any thing superfluous for the advancement of an experiment *of which it is yet difficult to state the results.*"

Amendment proposed, to leave out the words following at the end of the paragraph, "an experiment of which it is yet difficult to state the results," in order to add the words, "*an object of acknowledged importance.*" Question, "that the words proposed to be left out stand part of the paragraph." Put, and negatived. Paragraph amended accordingly. Paragraph as amended agreed to.

CHANGES IN THE MASTERSHIPS IN THE SCHOOLS OF DESIGN.—Mr. Stewart, who is said to have been successful in advancing the progress of the Norwich School, has been removed recently to the mastership of the Paisley School, and Mr. Peppercorn, a *modelling* (*!*) student in London, has been appointed his assistant, which seems rather *mal-àpropos*, as the shawls and cottons at Paisley would seem to demand a master of colour and drawing. Mr. Wilson, having been at last located at Glasgow, *vice* Mr. Macmanus, as head master, has been furnished with an assistant from the Potteries. To the regret of his pupils at the Stoke-on-Trent School, Mr. Murdoch has been transferred to Glasgow to assist Mr. Wilson. A Mr. Green, late a student in the school, succeeds Mr. Murdoch.

COLLEGE OF FREEMASONS OF THE CHURCH.—At a chapter of this College, held on the 13th ulto., Mr. W. Smith Williams read a paper "On the Importance of a Knowledge and Observance of the Principles of Art to Designers." After referring to the present movement in Design, and urging the expediency of giving an original and national character to the artistic productions of the present age, the lecturer laid down a few fundamental principles universally applicable to all the arts of Design, and exemplified the importance of these general principles, and of others peculiar to the several branches of art and manufactures, by referring to works of architecture, sculpture, painting, and decoration, exhibiting marked instances

either of the observance or neglect of these principles. The points most strongly dwelt upon were the tendency of designers, on the one hand, to reproduce any thing old, and, on the other, to imitate nature literally; and the necessity for the study of elementary principles to qualify them to invent new and original designs, without a servile copying either the works of art or of nature. The paper was attentively listened to and well received by an audience "fit, though few;" and it gave rise to some discussion afterwards.

The Third Annual Exhibition of British Manufactures at the Society of Arts in London opens with an Evening promenade on the 7th inst.—We hear that a great feature of the present exhibition will be a collection of gold and silver plate of modern make. Among the exhibitors of this are to be found Queen, Lords, and Commons, for royalty itself has actually caused the last new piece of plate to be sent from Windsor; and the Duke of Richmond, Lord Albemarle, the Earl of Chesterfield, Mr. Greville, Mr. Cobden, M.P. &c. are exhibitors. Paper-hangings and silks are conspicuous; then bronzes, iron-casting, Parian statuettes, wood-carving, &c.

Table Talk.

The Depreciation in the Value of Woven Fabrics during the year 1848 was something frightful. In the metropolis only, this depreciation has been estimated to have been among the retail dealers alone as much as two millions. The best woollen fabrics of Frome, worth seven shillings a-yard, were reduced to the value of the inferior cloths of Huddersfield and the North, at least cent per cent. The West-end fashionables curtailed their consumption, and the goods made for the West-end market fetched only the prices of the goods of the East-end market.

We are glad to see an extensive revival of the beautiful Blue and White Jasper Ornaments which Flaxman designed for Wedgewood. There is often a variation of a hundred per cent in the value of precisely the same article. The public stare and wonder why. It is simply that one article is completed without retouching by hand, and that the other has been perfected by costly hand labour.

Printing in all Manufactures — Cottons, Woollen Fabrics, Silks, &c. — has been depressed during the last two years much more than the mere commercial distresses warranted. The "pull"—to use a trade expression—has been all in the direction of fabrics where the pattern is woven, not printed;—with the fabrics of Norwich and Yorkshire and Scotland. Signs of improvement, however, are appearing, and no better means of bringing back popularity can be suggested than improvement in the designs. There are some peculiar effects and beauties producible by printing which the loom cannot approach, at least on the ground of cheapness.

Years ago the pattern for Her Majesty's Bridal Dress was designed at the School of Design at Somerset House, and executed afterwards at Honiton, in the lace peculiar to that town. *Nous avons changé tout cela.* The peripatetic "Hercules" of the management of the School travelled to Leeds expressly, it would seem, to explain to the manufacturers that "It was not the object of the School to make designs."

We understand that Mr. J. Bright, M.P. has become one of the largest Shareholders in the Patent for manufacturing the Tapestry Carpets, the peculiar feature of which is, the ability to represent the most elaborate shades of colouring, and, therefore, the most artistic designs.

Evidence on Works of Art.—A singular illustration of the value of evidence on a work of art was exhibited the other day in a trial in the Exchequer Court, Beauclerc *versus* Copeland. Capt. Beauclerc, an amateur, undertook to model an "Ariadne riding on a Panther," which should beat the well-known reduced copy of Danecker's statue "out of the market." The captain did model the figure, and, in his support, called Mr. Baily, R.A. and Mr. Behnes, the celebrated sculptors. These witnesses stated that in their opinions both statuettes were bad; but they gave the preference to Capt. Beauclerc's. Mr. Baily said that the captain's model was "abstract nature" and the Danecker "individual nature." Mr. Behnes said exactly the reverse. Now, what are the facts? Every one knows the Parian statuette after Danecker: it certainly is not very *well* modelled, but it is a tolerable reduction from a statue acknowledged to be very fine. Half the faults of the statuette arise from the difficulty of manufacture, the material having to be subjected to the intensest heat; whereas the captain's model was only in plaster, and had had the benefit of hand-finish. Mr. Baily produced a reduced plaster cast after

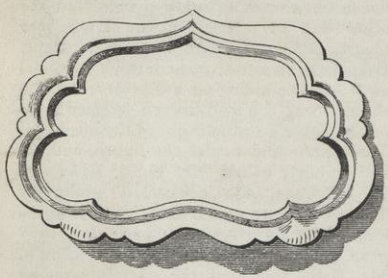
Danecker, which, he said, was *very good*, but not equal to the original. The Parian statuette was cast from a model from the very same mould, but Parian shrinks nearly one-third in the firing! We should like to see the captain's figure after having passed this ordeal. We may say this, the reduced copy of Danecker is a beautiful poem badly printed; but what is the other? it is parody vieing with the productions of the renowned Catnach of Seven Dials.

A mode of inserting, and thus protecting gold and ornamental MOULDINGS IN GLASS, has recently been patented by a Lady, and some specimens may be seen at Mr. Clarke's, 60 High Holborn. It appears adapted for rooms and ornamental furniture. When the invention is more advanced we may, perhaps, speak more fully about it.

THE FINE ARTS COMMISSION'S EIGHTH REPORT has just been issued, and, so far as *useful* decorations are concerned, it comes within the scope of our Journal to notice it. Frescoes and statues being parts of buildings are useful decorations. As pendants to the four frescoes already painted in the House of Lords, it is suggested that Mr. Maclise should paint "Justice," and Mr. Cope "Prince Henry acknowledging the authority of Chief-justice Gascoigne." An agreement has been made with Mr. Dyce to complete decorations in the "robing room" within a period of six years, at the rate of 800*l.* a year. The statues of Falkland by Mr. Bell, and of Lord Clarendon by Mr. C. W. Marshall, have been completed, and are to be placed in St. Stephen's Hall. Four designs in fresco for the upper waiting-room have been approved. (Indeed Mr. Cope's and Mr. Horsley's are done, and Mr. Herbert's has been in hand these *six* months!—*Ed. Journal of Design.*) The eighteen statues of the Barons who signed Magna Charta, to be placed in niches in the House of Lords, are reported as properly "severe" and "monumental!"

Correspondence.

INFRINGEMENT OF COPYRIGHT.—"Sir, As we observe that your Journal is about to treat on Copyright, we should be glad to ask you if you think that our registered design for a Tea-tray (No. 1) has been pirated by the copy of it (No. 2), and whether you think we should be likely to succeed in a prosecution?"—JENNENS & BETTRIDGE, Birmingham. [If Messrs. Jennens and Bettridge were the *first* to introduce a shape on this principle, then we think they have reason to complain that the *principle* has been pirated. But the Registration Act does not recognise copyright in a *principle*, only in a given form. We should fear that they would not succeed in a prosecution for this piracy of the form, which, though similar in general character, is dissimilar in the precise lines.—*Ed. Journal of Design.*]



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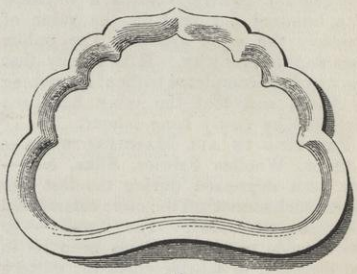

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INTERNATIONAL COPYRIGHT IN MODELS.—A Potter inquires, whether models first published abroad can be legally protected in England? [By the international Copyright Act, 7 Vic. c. 12, § 2, an order in Council may be issued which gives to "Articles of Sculpture," meaning sculptures, models, copies, and casts, the same copyright they enjoy in England, provided that, "as regards any such article of sculpture, a descriptive title thereof, the name and place of abode of the maker thereof, the name of the proprietor of the copyright therein, and the time and place of its first publication in the foreign country, named in the Order in Council under which the benefit of this Act shall be claimed, shall be entered in the Register Book of the *Company of Stationers, London.*" So that if Pradier, after an order in Council shall have been issued, chooses to register his models at the Stationers' Hall, he may obtain a copyright here for fourteen years, and make any potter pay for the right of publishing them. And we hope he will do so.—*Ed. Journal of Design.*]

GEORGE BARCLAY, Castle Street, Leicester Square, London.

Review of Patterns.

METALS.

GILT CENTRE PIECE, executed by command of Her Majesty, from a design

by his Royal Highness Prince Albert, lent (to the Society of Arts) for exhibition by Her Most Gracious Majesty; manufactured by Garrards.

When Royalty condescends not only to commission but design, not only to affect an interest in fine-art manufacture but practically to identify itself with this most important movement, it behoves the critic to separate the elements of his approval or disapproval, distinctly, into those which should be awarded to the Prince as prince, and to the Prince as artist. To assign the limits of the first of these is comparatively easy, since no one can doubt the refinement of that mind, and the true nobility of that disposition which can turn, for the amusement of its leisure hours, to the cultivation of arts, humanising not only to the proficient in them, but calculated, when universally diffused, in every way to abrogate the prejudices of every class of society; to give them common interests and associations; and to establish a certain bond of union between the lowliest and the loftiest, banded in their glorious freemasonry.

To ascertain exactly the amount of merit due to his Royal Highness as artist is a very much more difficult task, since it involves a previous knowledge of exactly what share he may have had in the design. We can, therefore, only notice the work of art as it stands, and this we shall do on four points: namely, the idea; the unity of detail and purpose; the beauty of proportion and detail; and the technical excellences.

The *idea* appears to be that of a garden basin, or fountain on a terrace, around which are grouped various animals, and as a "concetto" it may be regarded as passable, though we demur to some of the details for a dinner-table; the terrace is raised upon a platform which is at once heavy and injurious to the elegance of the notion; at its angles are placed ill-proportioned pedestals supporting insignificant nothings; and at its sides coats-of-arms, which have the appearance of an after-thought, not at all connecting themselves with the lines of the composition.

In unity of detail and purpose it is somewhat defective, the upper portion of the design possessing infinitely greater merit than the lower: in the one, all the forms and parts balance and harmonise; in the other, there is an uncertainty of form and object; the large shell-basin is both too natural and too large to associate with the minute conventionalities of all the upper part. The enrichment of all the surfaces is conducted with exquisite taste, more particularly the soffite of the vase.

In beauty of proportion and detail, with the exception of the discrepancy we have alluded to between the upper and lower portions, it is very satisfactory; the general outline is harmonious, and almost every detail will bear a minute analysis. It all reminds us a little too strongly of the modern French School of Leon Feuchère, Regnier, and Jullienne, but we have not been able to trace any direct plagiarism. The animals are exquisitely modelled and wrought, and some little "capricci," in the way of figures in the trusses of the pedestal and around the stem of the basin, are excessively pretty.

In technical excellence it could not be well surpassed, and it reflects the highest credit on the artists employed by Messrs. Garrard & Co. The finish and putting together is perfect, and in one respect we have never seen any piece of plate surpassing it; we allude to the delicacy of the contrast between the burnished and unburnished surfaces, which has been carried out with the greatest taste and skill.

Whether His Royal Highness may or may not be responsible for any existing defects, whether he may be entitled to more or less admiration for beauties, we dare scarcely assert, but we can and do, at least, hope to see many more such graceful productions emanating from the *united* efforts of the prince, the manufacturer, the sculptor, and (last, not least) the cultivated artisan.

Dish, manufactured by Hunt and Roskill, executed for Mr. H. T. Hope.

The brilliancy of the manipulation of this splendid piece of metal-work is so great as almost to blind the involuntary admirer to the faults of its design. The great point of deficiency is the total absence of breadth: every surface is covered

with enrichment, until, satiated with too much sweet, the weary eye seeks vainly for repose. The great principle of culminating ornament is lost sight of; the arabesque on the base being as minute and busy as that upon any portion of the lighter and higher forms. As a specimen of that "cesellatura," or tooling, on which Cellini and Caradosso depended so much for success in finish, this superb dish stands without a rival in the exhibition of the Society of Arts; and as an exposition of the capability of our manufacturers to revive and fully carry out the processes of parcel gilding and opposition of texture in surfaces, it is in every respect most satisfactory.

A presiding principle in the management of ansation, that the handle should present a form calculated to be securely and firmly grasped, without risk of injury to the precious object, from fragility or friction, has been quite lost sight of; and although the handles themselves are prettily designed and attached, they by no means tell their own story or explain their own purpose. The dead game at the top is very pleasing, both in idea and execution.

The Battle of Aboukir, the Eagle-Slayer, Card-dishes, &c. manufactured by the Coalbrookdale Iron Company.

The superior strength and compactness of metal over other materials afford the opportunity also for superior fineness of parts in ornament. Those piercings which would be inconsistent with firmness in wood or porcelain are yet durable in metal; for convenience also and utility its weight *necessitates*, in many cases, a thinness and lightness of treatment. In many instances, such as in the use of the precious metals, to save cost in material it is advisable to obtain thinness, most of our articles of silver being thus made of plates beaten up into the required form, the ornament being added afterwards. This has to be done carefully, or holes are apt to occur, injuring or spoiling the article; but if well done, the process of hammering necessary to bring them to the required form produces a superior firmness of substance.

Lightness in the casting also of all metals is considered a beauty. In the old bronze of Cellini's time, the greatest care seems to have been taken to cast the work of an even thinness, and great attention accordingly had to be paid to the *cœur*, or core, of the mould, so as to leave in all parts an even space between that and the mould of the surface (for the melted metal to run into), to produce the desired effect. That most useful of all metals, iron, is no exception to this rule. No doubt in some cases, where it is put to purely utilitarian purposes, such as girders to support great weights, railway engines, tubular bridges, &c., the lightness that is sometimes introduced can hardly be said to be directly that of ornament; yet, in some cases of utility, its natural adaptation produces the most pleasing appearances. How almost fairy-like (although the eye has now become accustomed to it) is the effect of a suspension bridge! And this is a good case in point, for here the employment of iron for a strictly utilitarian purpose presents a pendant fabric, at a distance especially, of apparently an almost web-like tenuity, and of infinitely greater lightness in effect than would have arisen from the employment of wood, stone, or brick. Considering this metal more strictly in an ornamental view, we may almost lay it down as a canon that the lightest article will be, *cæteris paribus*, the best in effect. In lamps, candelabra, and even grates, fenders, and fire-irons, if we meet with a pattern that is agreeable, it will almost always be found to be fine and delicate comparatively; and this observation will apply to all works in metal. From the tea-urn to the bronze statue, lightness of effect is desirable. In statues, which are indeed but the highest kind of ornament in form, how much more adapted to the nature and colour of the material, and therefore how much better in effect, is the well-known "Mercury" of John of Bologna, with the turn of each limb displayed against the sky, than the heavy massive works we sometimes observe, where heavy folds of drapery shroud the figure, and where scarcely any outline is relieved, save that of the cloak that envelopes it. For the same reason, Mr. J. Bell's statue of the *Eagle Slayer* is among the most suitable of modern works for metal. The Art-Union shewed judgment in

executing it in bronze, and the Coalbrookdale Iron Company deserve commendation for giving us another much improved edition in iron. It certainly strikes us as one of the finest castings in iron we have seen.

Pursuing the remarks with which we commenced, we may observe in the clock-cases, for which Paris and Brussels are so celebrated, the lightness frequently obtained by the fineness and intricacy of the work. The Berlin iron-work is also very famous, and the method there followed produces a slightness and delicacy that charm the lover of design; and our own manufacturers are beginning, happily, to produce works that, even in these particulars, do not come far behind. Messengers and the Coalbrookdale Company especially seem to evince a provident regard for these qualities. Castings in iron, too, have their peculiar difficulties: they admit, for instance, of little or no chasing: as they come from the mould, so have they

to be sent forth. The patterns of brass or soft metal, therefore, from which the casts are made, have, of necessity, to be highly finished, and must be divided carefully where the joints will least shew, for, when cast in iron, the separate parts are not to be welded as in bronze. The whole process, therefore, is necessarily one of considerable judgment, care, and calculation. The *Battle of Aboukir*, which consists of a group of combatants, is a triumph in this way, very intricate castings being joined together in the most ingenious manner. These manufacturers have recently brought out some openwork plates, also of admirable workmanship. Altogether, we think that the energy and attention bestowed of late, by the Coalbrookdale Company especially, on the ornamental use of iron, is already a benefit to the community; and seeing also that they do not blench from high art, we hope to see their works (much less costly than bronze, especially in large works of metal, where the material has hitherto formed so large a part of the expense) applied to important monumental works; and we think that the buildings at Westminster might afford an appropriate opportunity for the employment of our most English metal. The Coalbrookdale Company have sent many specimens to the Society of Arts this year, and their productions make a large show. How deservedly the Council have awarded them a gold medal the public may judge, in the presence of the numerous specimens which this year take the place occupied by Copeland's statuary porcelain last year.

12 inches high, 8 wide at base.

Door-Porter *Cerberus*, manufactured in iron by Stuart and Smith.

This is one of the *grotesque* and fanciful conceits of Mr. Bell for art-manufactures. The idea and the motto are appropriate enough. The heads are those of the English mastiff, the hound, and the bull-dog, all modelled with characteristic expression. It is quite a work of art for such mean purpose, and it will be a good sign of progress if it find sufficient purchasers of taste not to grudge the cost, which so much difficult casting necessarily must have entailed. We could have wished that the artist could have lessened the difficulties of casting, and therefore the cost, without curtailing the art. A couple of them would be very suitable as fire-dogs. It is exhibited at the Society of Arts (No. 91).

Pyro-pneumatic Stove-grate, manufactured by Pierce, 5 Jermyn St., London.

A specimen of this newly-invented grate practically demonstrates its virtues by warming and ventilating, in an agreeable manner, the model-room of the Society of Arts, where it may now be seen in action; but our business is to speak of its artistic and not of its physical merits. The ornamentation in the well-executed example exhibited at the Society is handsome, as far as it goes, but might, we think, be carried much further. We like much the glass mosaic hearth, invented by Mr. Dicksee; but we object to the *imitative openings* painted on the slabs of porcelain at the sides, on a broad principle, that all imitations should be avoided. Here is an opportunity for a painting appropriate to the subject,—an arabesque illustrative of Prometheus, if the style of the grate be Greek or Roman; or one with an English woodcutter, if mediæval.

PATENT MAGAZINE AND SELF-PRIMING REVOLVING PISTOL AND GUN, manufactured by C. J. Smith, King William Street, London; and Birmingham.

At all periods and among all nations who use fire-arms, we find parts of all carbines, matchlocks, muskets, fowling-pieces, and pistols, famously and artistically decorated. In the armory at the Tower, the museum of the East India Company, and the United Service museum, some fine examples may be seen and studied. In our own times, when these implements are articles more of luxury than necessity, we might expect to find abundant decoration: but it is not so, the more civilised we are the less we are ornamental; and it is rare to find an example of a decorated fire-arm which is tolerable nowadays. Diagrams of the above have been sent to us, but the ornament is of a commonplace, meaningless scroll-work. We shall be happy, if the manufacturer does not know where to find designs, to permit him to offer a premium through our Journal.

FLOWER STAND, in Metal and Glass, designed and manufactured by W. Potts.

There is a lightness about the ornamental framework of this stand which is proper to metal. The quantities and general arrangement are not inelegant; but what is the meaning of the heads stuck upon the upper part and the chimeras at the base? We cannot discover any connexion, however remote, between them and the object of this article. The details look as if they had been borrowed from various designs without possessing any special business here as they ought to have. However, there is not much ornamental art of the present day that will bear this investigation, and we have no wish to be hard on this sparkling combination of metal and glass, which we rather like. It is shewn at the Society of Arts.

ELECTRO SILVER-PLATED TEA AND COFFEE SERVICE, *Anthia pattern*, designed by J. Bell, manufactured and exhibited by Broadhead and Atkin.

On the design of his coffee-pot we cannot altogether compliment Mr. Bell; though we must acknowledge the propriety of the idea of enriching it with the elegant foliage of the coffee-plant: still that ornament seems adopted with scarcely sufficient study, it springs from nothing, and its leaves are absolutely cut off by the line of the base. The general form is by no means happy, the curve of both spout and handle is commonplace and ungraceful; the base particularly wants emphasis, so as to unite it better with the horizontal surface on which it must stand.

Exactly the same comments must apply to the tea-pot, although its general effect is more massive and pleasing.

The cream-jug is better, and there is more design about the handle.

The sugar-basin is by far the best of the series. The plant of the sugar-cane which composes it, is arranged with much more taste, and while growing gracefully and naturally, is yet so balanced and combined as to come within the proper dominion of ornamental art, and to exhibit the regulating influence of a dominant mind. In most of his works we have noticed the tendency of Mr. Bell to what the French

would call *naïveté* in his imitation of nature;—neglecting to mould it to his will artificially, it asserts its own supremacy, and rather interferes with than aids the developement of his forms.

The base of this sugar-basin is much better than the no-base of its companions, and the root of the plant forms an elegant ornament for it.

It is right to notice that the foliage of all these specimens is very cleanly modelled, and the colour and lustre of the plating excellent.

On the whole, although this service is by no means perfect, it is still so far better than the majority of its precursors that we must rather rejoice in its execution.

WOVEN FABRICS.

Brocatelles, manufactured by Walters and Son, London, exhibited at the Society of Arts.

In according to Messrs. Walters the very great praise for considerable excellence, both in the weaving of their fabrics, the dye of their silk, and in their power of producing textile surfaces, absorbent and reflective of light, we cannot altogether bring ourselves to sympathise with the patterns, on the elaboration of which they have bestowed so much care and labour. In the first place, the principle of representing leaves and flowers, either natural or conventional, of a larger size than we are accustomed to see, inevitably destroys the relative scale of any objects in their vicinity, and disagreeably interferes with the habit of recurrence to the original type, which may have suggested the pattern. In the second, the lines are too irregular for the dimensions of the material. Where objects are so large and dominant as to inevitably attract the eye to them, as of first importance, even in a very large saloon, a certain amount of geometrical regularity is requisite to compensate for the withdrawal of the sense from the architectural lines. Where the fabric is small, eccentricity does not matter, the balance and distribution of larger objects supplying that consciousness of regulated design the educated eye requires. Yet the makers deservedly have obtained the gold

Isis medal of the Society of Arts for its production. The width is thirty inches. The texture seems substantial enough to last as many centuries as the Bayeux tapestry. The machinery in this pattern, we have understood, employs upwards of five thousand four hundred cards to each loom, and the preparation

of it cost the manufacturers 300*l*. In satin damasks and brocaded silks the figure is produced by the *shute*, but in this brocatelle it is produced by the *warp*. This pattern is produced in crimson and gold, blue and gold, and green and gold.

GARMENT FABRICS: MOUSSELINES DE LAINE, PRINTED CALICOES, FLAX-DAMASKS, ETC.

The ASPECT OF THE MONTH'S MARKET for Woven Garment fabrics is curious.

At present, as is usual, printed goods hold the most prominent place, and we have elsewhere specially noticed *mousselines de laine*. These fabrics are deserving of attention, because they are not an exclusive branch of manufacture, and from the great variety of design which they present, and the cheapness of production, they are brought within the reach of all classes.

Printed Cottons are essentially goods for the million, and therefore most numerous. Their number, indeed, is Legion. We have received several stripes, some eccentric enough, printed in self-colours for Messrs. Wells, Cook, and Potter. One is especially frightful, consisting of a solid stripe about half an inch wide, and then a series of fine lines for nearly two inches and three-quarters wide, and so alternating. The same warehousemen have brought out various patterns somewhat in the style and colours peculiar to Messrs. Hoyle. We rather like one with a skeleton of a leaf which is heightened in effect by red. Messrs. Hargreaves have executed for Messrs. Liddiards several extremely neat chintzes, we should say exact copies from Mulhausen fabrics; and some other well-covered self-coloured prints of a more national character. These prints are certainly among the best we have examined. We also remark as deserving of great commendation those patterns of Messrs. Andrews, Son, and Gee, printed on a fabric like what the French called *brilliante*. One is especially delicate and pretty, a sprig with red leaves. The patterns printed by the Seedley Printing Company, Messrs. Macnaughten, Potter, and Co.; Gillett, Foster, Co.; Thomas Hoyle and Sons; Taylor, Hampson, and Co.; Felkin and Innes; J. Burd and Sons; Salias Schwabe and Co.; have been received too late for detailed notice this month; and of the numerous specimens produced by Messrs. Thomsons of Clitheroe, we single out the accompanying pattern printed in single colours as commendable. We have selected the last from patterns printed for Messrs. Crocker of Watling Street; it is of the very cheapest kind, and its use would become almost every wearer, rich or poor. We have to thank Messrs. Partridge and Price for transmitting to us specimens of their best novelties, both in *de-laines* and *calicoes*. We have chosen the next specimen as

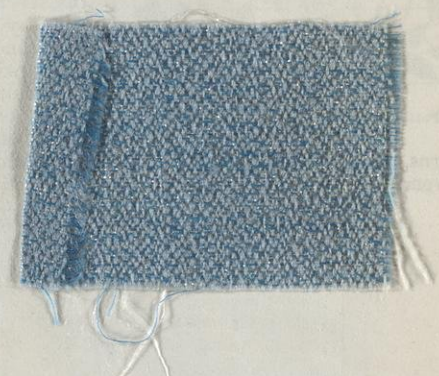
(Pattern by Thomson & Co. of Clitheroe.)

(Printed for Crocker & Co.)

commendable, and well calculated to display the wearer's figure and folds of the garment: it will be seen that it is of a superior quality to the preceding.

(Printed for Partridge and Price.)

The variety is greatest and most novel in fabrics where the whole decoration is woven: here the taste and direction of the manufacturer's views seem to have been exercised in almost every known direction that weaving can take. The plain fabrics of mixed silk and worsted made by Messrs. Willetts, of Norwich,



(Lindiana, made by Willetts; sold by Cundall and Sons of Norwich.)

are especially deserving of remark as a skilful adaptation of old materials to meet a current want. They are called "Lindiana" in compliment to the all-popular "Jenny," and at present are having a decided "run." The small spots and sprigs on these fabrics are public favourites. We are glad to find that the general body of garment-buyers are now tired of the plaided and checked patterns that have for the last four seasons held such unlimited possession of the market, and that a move towards more flowing and graceful forms is felt to be necessary. The above prints shew this tendency, and, amongst other things produced, we would instance the *flax damask* as one of the articles brought forward with the view of supplying the want. This is a fabric of linen and cotton. Linen is chosen because that material is cheap, and is capable of receiving a finish, which gives it, at a little distance, the appearance of silk; and the conditions of this class of manu-

MOUSSELINE DE LAINE,

Sprig and Berry pattern.

BLOCK PRINTED,

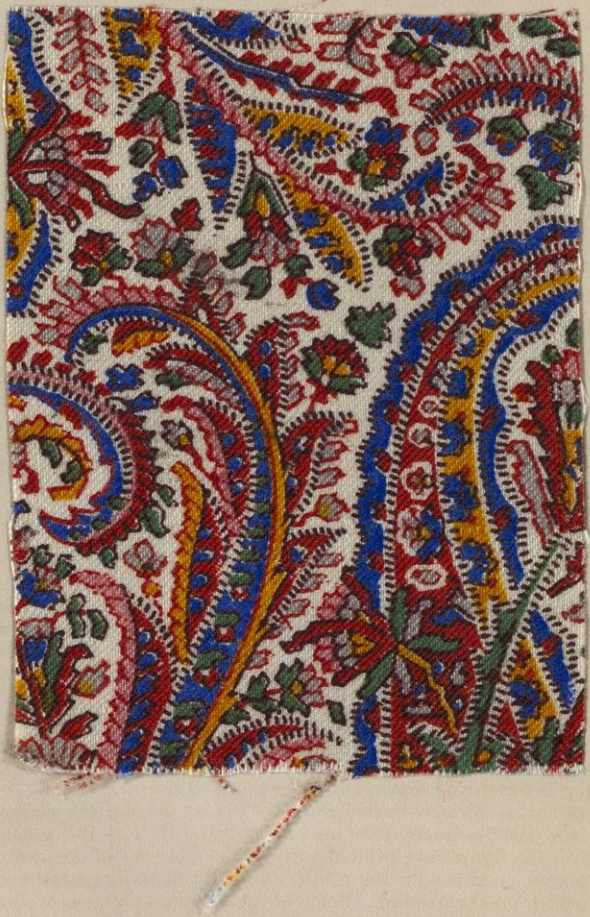
By Inglis and Wakefield, Friday Street, London.

MOUSSELINE DE LAINE,

Persian pattern.

BLOCK PRINTED,

By Inglis and Wakefield, Friday Street, London.



facture are fulfilled by the production of a good fabric for wear, with a fair imitation of a better material out of the reach of the mass of buyers. A large variety of *stripes* of various characters are being produced, silk forming the principal ingredient in the effect of the pattern; but we are scarcely sorry to learn that stripes are not general favourites, and seldom hold their ground where much novelty is produced in competing branches of manufacture. We may also notice the production of some beautiful specimens of shawl-robes for dressing-gowns, of which we exhibit a specimen; these goods admit of great beauty of design, though they are generally limited in their range of styles. To return to garments, *flounces woven in the piece* have engaged the attention of manufacturers, and are produced in all materials, and, of all woven goods, perhaps, they have at present the public preference; in this particular branch some beautiful specimens of embroidery are being brought forward by several manufacturers. Fair wearers might couple patronage of good design with benevolence by giving encouragement to these productions, which afford good and wide-spread employment to a class of women-workers at all times scantily employed.

Upon the whole, up to this time, manufacturers have laboured hard for variety—we can hardly say novelty. The public is so far slow at present to appreciate their efforts, that in no case can it be said that a determined preference is shewn for any particular production. It is yet early to decide upon this point, and next month will shew what are the favourite fabrics clear from the crowd of competitors.

Mousselines de Laine, *seventeen* patterns printed by Inglis and Wakefield; *twelve* patterns printed for Partridge and Price; *five* patterns printed for J. and A. Crocker.

So far as the public bent towards novelties this season has manifested itself, it appears to be leaving the woven and leaning rather in the direction of printed patterns. Among these *mousselines de laine* of Messrs. J. and A. Crocker there is little that is original or especially attractive; a trefoil pattern in brown and red being one of the best.

We have selected two for our illustrations printed by Messrs. Inglis and Wakefield: one, a sprig and berry pattern, block-printed; it is well covered and agreeable. In many of these a white ground prevails, which is apt to make the pattern rather too obtrusive, and to give the fabric a spotty and uneven appearance, whereas the object of the designer should be to obtain equal distribution of quantities and *flatness*. This is seen in our block-printed specimen, and is more especially the case with other patterns. But among the others we would instance as very agreeable a ground-ivy leaf, with a red spot and a drape of lilac-flowers; and a well-covered pattern devised from the poppy. Our second illustration is a rich Indian pattern printed by Messrs. Inglis and Wakefield, and is a fine example of printing by the new patented principle, by which a sort of stereotype cast is made the substitute for the old copper outlines. The cast is produced quickly, and therefore cheaply; the copper lines were tedious in production, and therefore costly. This pattern is extremely brilliant and well-balanced in its rich colours. It may be instanced as one of the latest and best fabrics which the season has produced (*see patterns*).

The patterns of Messrs. Partridge and Price would be too *contrasted* had they, as in the last instances, been on a white ground; but the greenish-slaty drab on which the figures are printed subdues the violence of the contrast, and, in most instances, good taste is the result, especially in those patterns where the figure is purplish on the ground. Some of their Indian patterns of *de laines* are good; but their general tendency is, that they appear poor from the coldness of the tints used. Indian patterns are always favourites, and never lose a certain demand in the market; and this arises from the equal distribution of tints over the surface, which is the character of the true Indian or Persian designs, the colours being mostly rich and full, and inclining to warmth: diluted or cold

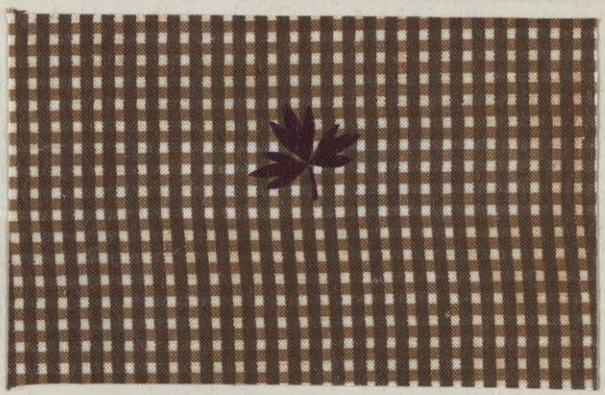
tints immediately betray imitation without the knowledge of the true principle. It is curious that these *printed* imitations of Persian or Indian patterns continue to have given to them the same angular treatment of lines necessary in the *woven* fabrics, for which they were first designed, where the form alters thread by thread; and it is worth while to consider whether this peculiarity conduces to their beauty or merely to their imitative association. We should think that the same distributive treatment of the same rich full colours, added to the more flowing forms attainable by printing, would give much novelty, while the beauty resulting from the Indian *principle* of design would remain.

As a general observation on these spring prints, so far as we have inspected them, we could wish a much more studied attention to the harmonies of colour. Cold light green and lilac are two tints perhaps suited to spring-time, and doubtless valuable as fast colours; but they are tints that cannot harmonise together, although so often the prevailing colours in spring goods; green requires red as its contrast, as the green goes to yellow the red should approach to purple; lilac is a purple diluted with white, and requires a very warm yellow-green to harmonise with it at all, whilst the contrary, a very blue-green, is mostly used as its complement: a tendency to this will be seen in the block-printed specimen among our illustrations. A designer with a good eye to harmony of colour is more to be desired than the most original producer of new *forms*, where colour is deficient, whilst the general effort after novelty seems to be rather for new forms than harmonious tints.

Swiss Cambrics, printed by Frères Koechlin; sold by Swan and Edgar, 9 Piccadilly, London.

We have received some ten recent importations of new cambrics printed at Mulhausen; all, without exception, meritorious for good blending of colour and very neat patterns. The peculiarity of this batch consists in the printing of a little leaf, sprig, or minute dots upon a striped ground of various shades of

colours; shades of buff and drab predominating. In some cases the check is



minute and the sprig large, as in the pattern we give, which we think is quite novel and elegant in its way; in others the stripe is large and broad, with the printed pattern very minute: all have an appearance of tasteful neatness.

FLAX-DAMASK, manufactured by J. G. Adam and Walker, Glasgow; sold by Lees and Co., 47 Fleet Street.

This is one of the latest novelties produced by the ordinary jacquard-weaving; novel chiefly for the application of the flax to producing a sort of decorative silk appearance like damask; and the success with which this has been realised seems to us to offer a fair chance for the prosecution of the idea in many designs. Here there is a somewhat new path for a designer to enter upon. Now we want a series of good examples of damask work of past times, to be used, not for imitation, but for suggestion in the style of treatment. If the School of Design were the practical reality it ought to be, a designer would be able at once to obtain this information at Somerset House, and Manchester and Glasgow, at least. As the flax is so important an ingredient in the production of this fabric, we suggest that various treatments of that graceful plant in vegetation would offer a very appropriate subject. This fabric is also made in various colours; in some the flax has been dyed green of various tints. They are more gaudy, and not so quiet or so agreeable as the above. Any colours in other parts of the dress would harmonise with this.

BRILLIANTES, printed by Gros Odier, Roman, and Co.; sold by Swan and Edgar, 9 Piccadilly, London.

The pattern here given of this muslinette, or *brilliante*, as the French call these little embossed fabrics, is one of the most charming prints which the works at Wesserling Haut-Rhin have produced. The tiny chaplet of roses seen at a distance has somewhat the effect of a flat and well-distributed diaper; not patchy, and therefore well calculated to shew the form to advantage; whilst its perfect execution gives pleasure upon a near inspection. Some other patterns have been sent to us, all graceful and really beautiful of their class, but less novel in their treatment than this.

JACQUARD-HARNESS ROBE, manufactured expressly for Welch, Margetson, and Co., Cheapside.

This is a class of fabrics, always in use for dressing-gowns, &c. They are manufactured wholly of cotton, by a modification of the jacquard-loom, and mostly in Scotland.

By this loom, as our readers know, the warp and weft may be made to realise the most compliant design. In this case, the "harness" lays the weft or warp on the surface, at the pleasure of the designer. Several new patterns have been produced for the above firm this season: one, of a scarlet ground, is particularly brilliant; but for general and lengthened wear the pattern we have given is most adapted (*see pattern*).

RIBBONS, *Nasturtium pattern*, manufactured by Cox, Odell, and Co., for Harding, Smith, and Co.

Four examples of this handsome fabric (executed in two shades of blue, of pink, and lilac) are now exhibited at the Society of Arts (No. 643). They fairly challenge comparison with all past attempts in English ribbon-weaving for lustrous surface, texture, and workmanship. The width is upwards of seven inches. The design, we believe, was made by Mr. H. S. Hickling. This ribbon is a proof that, if we are generally behind the French in the manufacture of this article, it is not for want of executive skill, but rather because there is not a public willing to pay the necessary cost of such beautiful British work.

SPITALFIELDS' SILK for Dresses, manufactured by Stone and Kemp.

(The pattern is 8 inches by 5 inches.)

Jacquard-harness Robe,

Manufactured expressly for Welch, Margetson, and Co. Cheapside, London.

SPITALFIELDS' SILK for Dresses, manufactured by Campbell, Lloyd, and Harrison.

(The pattern is 5 inches by 4 inches.)

The two last patterns are among those for which the respective manufacturers obtained silver medals at the Society of Arts' Exhibition. We shall examine their merits when we pass in review the remaining fabrics of this class in the Exhibition.

HONITON LACE, No. 1, manufactured at Miss Stanley's School at Norwich, for E. Blakeley, Norwich; No. 2, manufactured for Urlings & Co. Regent Street.

The first pattern has a peculiar interest independent of its merits of design or manufacture. Miss Stanley, the daughter of the Bishop of Norwich, has obliged us with some particulars of the school at which it was made. With the assistance of Miss Chamberlain, "a school was originally established in Norwich for the making of Valenciennes lace-edging; but, owing to the difficulty of making it, and the great reduction in the price, it was given up at the end of two years, and the manufacture of Honiton point substituted in its stead." Miss Stanley adds, "To the patience and skill of the superintendant of the school we are indebted for the perfection to which the children have attained after a year and a half's practice. Till within a few months ago, when the superintendant was sent into Devonshire for a week, she taught them *entirely* upon her own observation of work sent to her. The school has recently been enlarged, so as to hold fifty girls. Learners at the beginning earn from 1*s.* to 2*s.* per week after the first month's practice. The school supports itself by this means, aided by the exertions of Mr. Blakeley, who has hitherto

HONITON LACE.

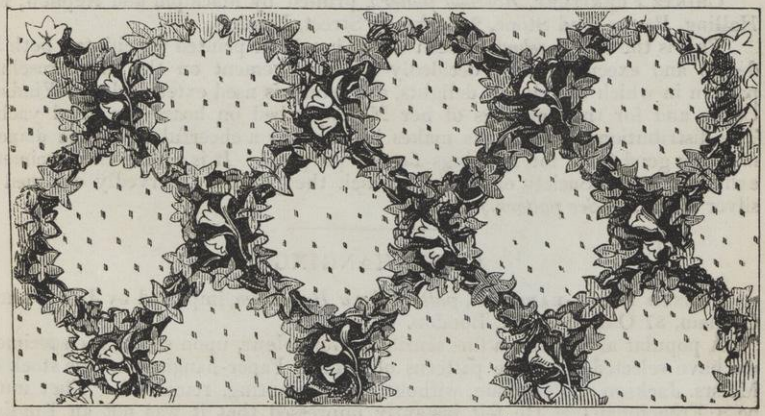
(No. 1, made at Miss Stanley's School, at Norwich; sold by E. Blakeley.)

(No. 2, made for Urlings and Co. Regent Street.)

received all the lace that has been made, and, without his cordial co-operation. it would have been impossible to carry it on."

Of the fabric of these specimens little can be said. The Norwich lace is in imitation of "Honiton," but rather coarser. It is very creditable, certainly, to the young artisans who produced it. With perseverance they may soon rival the famed "Honiton." *Urling's* specimens do not possess any very unusual merits. No. 646, exhibited at the Society of Arts, is an elegant design, but copied from a Brussels pattern. 647–8 are average specimens of good Honiton lace.

CARPET, manufactured by the Patent Printed Carpet Company; sold by Watson, Bell, and Co., 35 Old Bond Street, London.



(The usual width of Brussels carpet.)

The pattern on this carpet (of the character of Brussels in its fabric) is dyed on wool *after* it is woven instead of *before*, by a process of printing. The details of this pattern are taken from nature, but are distributed with judicious conventionality. There is no light and shade in the pattern, and therefore an appropriate impression is conveyed of flatness.

CARPET, *Wilton velvet*, manufactured by Holmes; sold by Watson, Bell, and Co.

The ground of this last new specimen is a rich maroon, and the well-arranged pattern is wholly of shades of green.

THREE TABLE COVERS, two of patent tapestry, manufactured by Hendersons; the other of patent Axminster, by Templetons: both sold by Watson and Bell.

These specimens are exhibited among the silk specimens at the Society of Arts, by the retailers. The *patent tapestry* fabrics consist of flowers of coloured varieties, such as only this process of manufacture can produce, equally strewn over the ground, which in one example is light, and the other dark. Both have borders. The Axminster specimen has a crimson ground deep in tone and brilliant, with a circular centre of a scroll pattern. All three are highly decorative, and beautiful specimens of British manufacture.

CHINTZ FURNITURE, *Rosebud pattern*, printed by Macalpin and Nephew, for Halling, Pearce, and Stone, 2 Cockspur Street, London.

This is the best *rosebud* pattern which has been printed for chintz: both in design and execution it is decidedly an improvement on the older rosebud pattern in which the Queen delights, and which is used extensively at Windsor Castle and for the hangings of her Majesty's bed on board the royal yacht. The distribution of the buds makes in quantity a cheerful lightsome diaper, marking good taste for hangings for all purposes. It is among the specimens exhibited at the Society of Arts, for which the printers deservedly obtained a silver medal. (*See pattern.*)

PAPER-HANGINGS.

FRENCH PAPER-HANGINGS, *pattern for a Bed-room*, imported by Jackson and Graham, 37 Oxford Street, London.

A popular artist, with a fine sensibility for colour, upon seeing the specimen we have selected from the patterns of French Paper-hangings in the stock of Messrs. Jackson and Graham, without any prompting, remarked, "That must be a Frenchman!" He felt instantly impressed that it was not an English work in which were found such harmonious blendings of colour. This pattern possesses also in an eminent degree both graceful design and harmony of colour. The delicate tone of green which forms the ground is most agreeable, and blends happily with the delicate tints of the flowers; it is in these respects, rather than the quality of the printing or the number of blocks used, that this work is good. We may hope to have the satisfaction ere long of recognising a pattern of English production for a similar purpose, possessing as much excellence as that under consideration. The want of an eye for harmonious and graceful combinations has too long formed a deficiency in our artisans: the contemplation of this specimen should stimulate them, not to imitation, but to generous rivalry. (*See pattern.*)

PAPER-HANGING, expressly to hang pictures on, manufactured by W. B. Simpson, 456 Strand.

A specimen exhibited at the Society of Arts in actual juxtaposition with some pictures (the charming portraits of the father and mother of Mr. Webster, R.A. being one of them), brings to practical test the success of this paper. Granting the position in room-decoration to be right, that pictures should be absolutely predominant, and that the paper-hanging should retire into a subordinate, but still harmonious, relation to them, then it may be said that Mr. R. Redgrave has perfectly succeeded in this modest, long-wanted paper, which, we dare say, will shock the eyes accustomed to vulgar *taudriness*. It is certainly a bold experiment on the part of the artist, and one we are glad to see made in Summerly's Art-Manufactures, to which series this belongs.

The arrangement of the plant—the red-berried bryony—is sufficiently conventional to have the character of a well-balanced diaper; and the colours are not merely suitable for the specific purpose, but might be used effectively in a room of any aspect. It supplies a want often felt by most possessors of pictures (*See pattern.*)

Chintz Furniture,

Rose-bud pattern, on White, Pale Green, Buff, and Drab Grounds; White Ground with Blue; also Green and Lilac Trellis.

PRINTED BY MACALPIN AND NEPHEW,

Expressly for Halling, Pearce, and Stone, 2 Cockspur St. London.

FRENCH PAPER-HANGINGS,
FOR A BED-ROOM,
Imported by Jackson & Graham, 37 Oxford Street, London.
JOURNAL OF DESIGN. *April*, 1849.

PAPER-HANGING, expressly to hang Pictures on.
Designed by R. Redgrave, A.R.A.; manufactured by W. B. Simpson, 456 Strand, London.

elegant form, whilst the lines of this shade will be found to harmonise well with most designs. At a proper elevation it forms a circle of flowing lines, and the top is entirely unseen. In the "Faraday" lamps this apex is required to hold the mica cap, by which means the gas is entirely enclosed; but the shade, with a slight alteration, is applicable to all lamps.

Cheap English Paper-hangings, machine-printing, manufactured by C. H. and E. Potters.

This new pattern is scarcely yet in the hands of the trade, and is one of the cheapest fabrics of its class. We would suggest to the manufacturers to make the general tone—the green's—less crude, and somewhat warmer. With these improvements, it is a pattern calculated for extensive popular use. (*See pattern.*)

GLASS.

Flower Glass, supported by a metal foot, manufactured by Messengers.

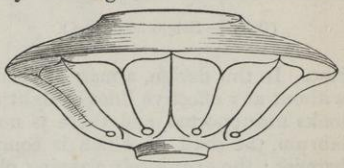
This is a more elaborate version of the flower-glass noticed in the March number of The Journal of Design (p. 17). To our former remarks, which apply to this, we may add, that the bird does not improve the design. It has no business there, and is made a principal feature, whilst, being intended for ornament, it ought to be strictly a *subordinate* one, and so it appears the excrescence that it is.

Decanter, *Fuschia pattern*, manufactured by Richardsons.

This decanter and a wine-glass to match are exhibited, with many other specimens by the manufacturers, at the Society of Arts (Nos. 219, 220). The shaded part is ground, and therefore both obscures the transparency of the glass and hides the colour of the wine,—an attempt at novelty, in which the first requisites of a decanter are discarded. We do not object to a judicious use of "ground" ornament, but here the mass is much too great. We rather like the general form of the bottle.

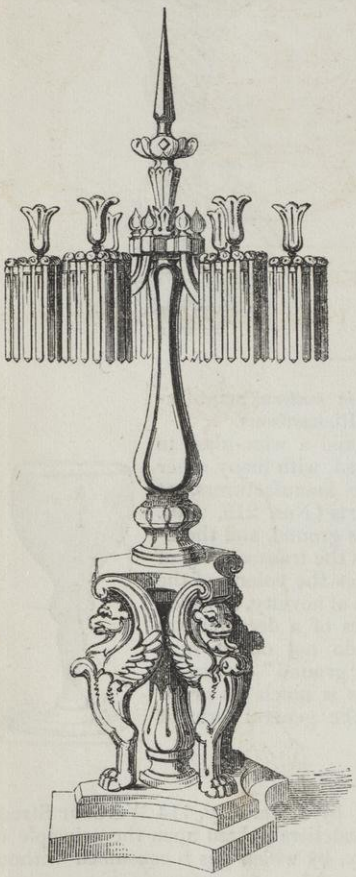
The Alboni Lamp-Shade, manufactured by J. Faraday, 114 Wardour Street.

This is a lamp-shade adapted to chandeliers lighted upon the principle of ventilation invented by Professor Faraday, by which gas is consumed without the noxious products of combustion mixing with the air of the room. The fish-tail burner, now frequently used, as it possesses some advantages over the argand, requires so much internal space, that in general the glass shade is of a common, unartistic form. The same advantages of dispersion of light &c. are still here obtained in this more elegant form, whilst the lines of this shade will be found to harmonise well with most designs. At a proper elevation it forms a circle of flowing lines, and the top is entirely unseen. In the "Faraday" lamps this apex is required to hold the mica cap, by which means the gas is entirely enclosed; but the shade, with a slight alteration, is applicable to all lamps.

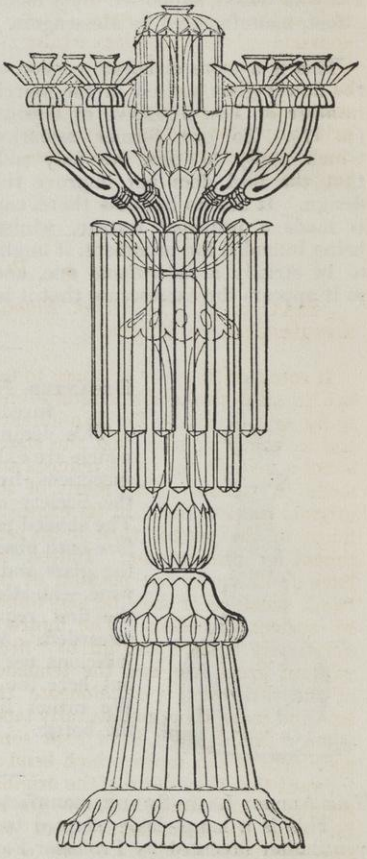


Two Glass Candelabra, one manufactured by Oslers and one by Pellatt.

In that example of Mr. Osler's, for which the Society of Arts has awarded its silver medal, two endeavours after novelty in mechanical production have been made, both most promising, though not equally successful. The one demonstrates the admirable effects which may be obtained by large castings; the other, those which may be produced from the union of brilliant and opaque masses of glass. Unhappily, the latter power has been a little misunderstood: the real value of a surface *absorbent* of light is to serve as a background, to throw up *reflecting* portions, on which it is intended that the eye should chiefly



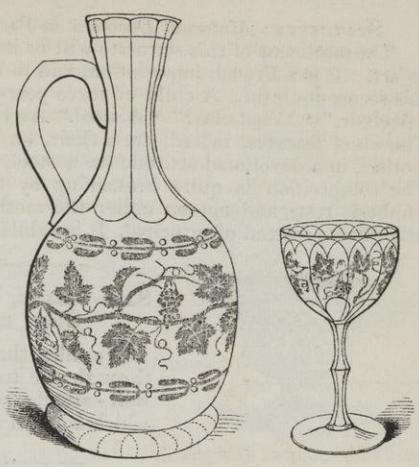
(Osler's—Height 50 inches.)



(Pellatt's—Height 46 inches.)

rest. In this design, a mass of dead glass is interposed between two of brilliant, without any effective lines of light to unite them; consequently, the upper part looks unsupported, and there is no homogeneity in the design. In his candelabrum, the shaft of which is composed of prisms, Mr. Osler has been much happier; the exquisitely varying play of colour produced is delightful, and the optical effects are quite charming.

In the size and splendour of his lustres Mr. Pellatt has approached perfection, and though we do not quite like the line of the base, the general effect of his candelabrum is excellent. Concerning the abstract propriety of these objects, we may yet, time and place fitting, have a word or two to say.



CLARET JUG AND GLASS, manufactured by Apsley Pellatt.

The form of this jug is graceful, if not very novel. It is, however, of beautiful workmanship, and the engraving on it is excellent. It therefore well merited the silver medal awarded to it at the Society of Arts. The character of the wine-glass, whilst it is more novel, at the same time matches the jug. The metal maintains that purity and crystal brilliancy for which Pellatt's manufactures are deservedly distinguished.

POTTERY.

STATUETTE: *The Greek Slave*, in Parian, designed by Hiram Powers, manufactured by Mintons.

It comes within our province to notice the art in this celebrated statue only so far as it is suitable for manufacture, and we are of opinion that this statue is not a very fit one to be reduced and made in parian. The merit of the original consists more in its exquisite finish in the marble than in its sentiment or composition. Indeed we have no liking for the position of the hand, much as it may be sanctioned by ancient precedent. The figure is not nearly massed enough to "fire" without great loss, and the tendency of the shrinkage is to elongate the legs and make them unnaturally taper when "fired." We have seen some specimens of this figure which bend so forward that they destroy the original feeling of the statue. These are no faults of the manufacture, but the uncontrollable accidents of the oven, which prove the unsuitableness of the statue for the purpose in question. In the present instance, we imagine the great popularity of the original suggested the reduction. Parian and all porcelain "bodies" demand special design. We see evidences already, that the success of these sculptures in small will call for original designs specially adapted to the exigencies of the manufacture.

Statuette: *Maternal Devotion*, in Parian, manufactured by Mintons.

The sentiment of this statuette will be its attraction, and not the goodness of its art. It is a French importation, said to be after an original by Pradier; but this seems doubtful. A child of three years' old being asked what it was, said, "A chair." "What else?" "A stool." And this is a sufficient criticism upon it. The chief features, indeed, are a chair, on which a child is sleeping, whilst a mother, in a devotional attitude on a stool, hangs over the back of the chair. The composition is quite broken up by the chair and stool, on which the emphasis rests, and not on either the mother or the child, which thus become subordinate instead of principal. It is exhibited at the Society of Arts (No. 148).

Salt-Cellar, in Statuary Porcelain, with Blue Glass, manufactured by Copelands.

We like the contrast of the blue glass seen through the trellis of the white porcelain in this well-architecturally-arranged little salt-cellar, which is novel and pretty.

Ewer, in Earthenware, manufactured by Wedgewoods.

This is decidedly a convenient form, and like the ewer introduced some three years ago by Messrs. Minton, is more squat than usual. The designer has introduced a protuberance at the upper part, which detracts from its symmetry without adding to its convenience. This feature looks like a foolish struggle for novelty at the sacrifice of grace.

Printed Breakfast-Cup, exhibited by J. Sanders, High Holborn, marked No. 810 in the Society of Arts Catalogue.

This is rather a pretty specimen of an article manufactured at a moderate price, and, both in form and general aspect, it is pleasant and clean-looking; it possesses also the advantage, no unimportant one, of being lipped to exactly the right and comfortable curve for use. It is the worst of all mistakes to imagine that because a thing is cheap the artistic finish of its design is unimportant, since it is in exactly the ratio of its probable dissemination among the public that the influence on popular taste must be effected. On the incessant education of the eye and judgment depends all improvement in intuitive perception of real merit. The handle is simple and pretty, the ribbon is a little too heavy, and its shading is by no means well managed. The arrangement of *chiaro'scuro*, in these patterns is by no means easy; its introduction is, perhaps, unavoidable, and, wherever it may be so, it is better, we think, to adopt one regular angle of projection, and to make it thus purely conventional. In this instance the difficulty is rather evaded than solved, the light coming from nowhere in particular, and the shadow falling in no definite form.

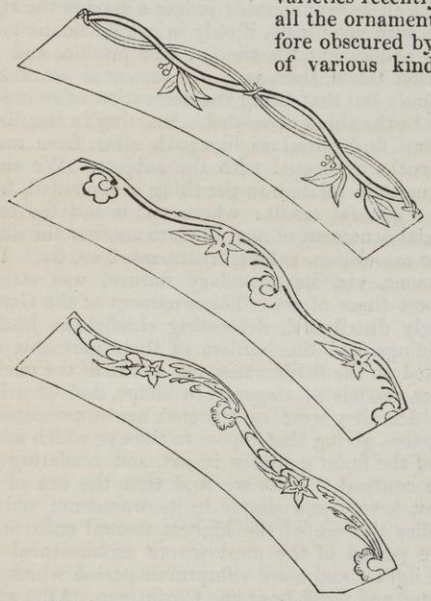
Jug, antique form, *Water-lily pattern*, exhibited by J. Phillips, Oxford Street, marked No. 801 in the Society of Arts Catalogue.

The outline and colour of this jug are delicate and pleasing, and the only

piece of ill-nature hyper-criticism can suggest, without a very violent strain, is, that the idea of the water-lily, originally a very pretty one, is becoming a little too much of the *toujours perdrix* class. It is, however, right to notice that, in this instance, it is pleasantly treated, covering the field with a very nice balance of void and solid (if we may be allowed the use of so architectural a term), and modelled in such well-distributed relief as by no means to interfere with the simplicity of the contour. In many other specimens we have noticed, an inattention to this point produces a ludicrous change of form on altering the point of view from which the object has been regarded.

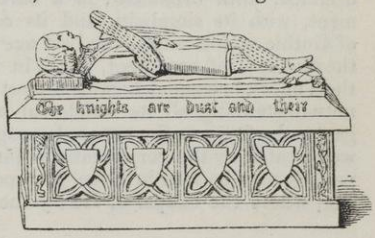
Dinner-Plates, in Porcelain, manufactured by Roses.

New forms for dinner-plates are in great request, and good examples which do not add to the cost of manufacture are difficult to obtain. Here are some varieties recently introduced by Messrs. Rose. In all the ornament is but slightly raised, and therefore obscured by the glaze. They are susceptible of various kinds of treatment, marked out in gilt outline, parts coloured, &c. Thus, in the upper pattern, adopted from a pattern of Minton's called the 'Argyle,' the sprigs and the alternate band are wholly filled with colour sometimes. The two next are from the same mould, differently marked. In these we have seen extremely pretty prints of flowers coloured, ornamenting the ground. Simple, however, as these ornaments are, they add much to the *style* of the plate, perhaps from an association with the forms of old Sèvres and Dresden; and they are justly deemed of such value that in all these cases the patterns are registered. We do not observe any of Messrs. Roses' manufactures exhibited at the Society of Arts, which we think is a pity, for this firm deservedly ranks high as manufacturers of porcelain.



Match-Box: *Crusaders' Tomb*, in Parian, manufactured by Mintons.

This fanciful trifle presents a curious history of prices worth noting. It was first produced in or-molu, in London, and sold for four guineas. It was then made by Messengers, at Birmingham, in bronze, and sold for thirty shillings; and now it is brought out, in parian, at four shillings! Lights were constantly burnt over tombs in old times, so we presume the designer thought the present an allowable adaptation of the idea. We do not agree with him.



Original Papers.

ON ORNAMENT, ESPECIALLY REFERRING TO WOVEN FABRICS.

DESIGN has a twofold relation, having, in the first place, a strict reference to utility in the thing designed; and, secondarily, to the beautifying or ornamenting that utility. The word *design*, however, with the many has become identified rather with its secondary than with its whole signification—with ornament, as apart from, and often even as opposed to, utility. From thus confounding that which is in itself but an addition, with that which is essential, has arisen many of those great errors in *taste* which are observable in the works of modern designers. These errors, by vitiating the taste of the public, react upon the artist, until both have arrived at such a state of diseased judgment, that the simplicity of truth and propriety would hardly be endured, however well presented; and the many have come to love gaudy extravagance in lieu of simple, earnest, ornamental art. Now, when we consider how universally present some degree of ornament is in all fabrics and manufactures, and how constantly *all* are called upon to criticise and judge of it when they select even the commonest necessaries of life, it will be felt how desirable it must be to clear up even one point which may give these innumerable judges a start in the right direction; enable them to choose with good taste, if only in one particular; and thus lay the foundation of a better judgment for the few who produce and the many who purchase. The position taken, then, is, *that ornament is not, neither can it be, in its right office, principal;* but that, being the decoration of an object, it must necessarily be secondary to the thing decorated. Starting in the direction of this simple truth, we shall find ourselves in a path clear from many errors, and leading us to other truths connected with the subject. We shall, moroever, learn to consider ornament in relation to the thing ornamented, from which *appropriateness* would be a general result; whereas it is but too common to apply at random the special ornament of one fabric to another for which it is wholly unsuited, either as to association, colour, treatment, uses, &c. This principle with regard to ornament, viz. its secondary nature, was strictly observed in the best art of the best times of art. The ornament of the Greeks is extremely simple and sparingly distributed, decorating chiefly the leading lines of their temples and buildings, and the borders of their garments and draperies, as we find these depicted on the fictile vases, the works of the ancient potters. Those vases themselves, models of elegance in shape, and of utility where we know the uses for which they were constructed, are ornamented in bands, with broad intervening spaces, giving that repose to the eye which artists call breadth and consider one of the finest qualities in art, and rendering the ornament more valuable by the contrast. Thus we find that the era of the greatest refinement was the most severe and simple in its ornament; and the Doric age of Greece, which implies the age of the highest mental cultivation, may also be used to denote the period of the most severe architectural and sculptural ornamentation. The lighter and more voluptuous period which followed, produced the more decorated and florid Ionic and Corinthian. Afterwards Rome, while she received her arts from Greece, debased them by a still more florid ornamentation: commoner, coarser curves supplied the place of the refined and varied ones of the Greek; the circle took the place of the ellipse and the parabola; bolder imposts, coarser foliage and quantity, increased as the arts declined, until ornament, in a barbarous age, lost entirely its original sentiment, with its simplicity and its refinement. Again, passing over the *rise* of Gothic architecture—the best age is the simplest—the decline is marked by the increase of ornament, until, in the architecture of the seventh Henry and the Tudors, ornament became almost the primary consideration; and the result, notwithstanding all its wonderful labour and apparent richness, is but a gewgaw and a toy,—as the tattooed savage loses the glorious "likeness" in which he was created by the very means he pursues to improve and beautify it. The two periods may be seen in close juxtaposition in our public buildings at Westminster, where the chapel of Henry the Seventh looks like the model of a silver

shrine rather than the architecture of the house of the Lord, and seems merely *pretty* compared with the simpler grandeur of the adjoining abbey.

The truth of our position may be tested by a reference to other arts, since in them also we shall find ornament pleasing to us only when it is sparingly used. When, however good in itself, it is allowed to rival the true end of the art, it becomes distasteful and debasing. This is the case both in poetry and music, in both of which ornament should be, and in all fine compositions will be found to be, merely used to give sparkle and brilliancy to the pervading theme; and in both these arts the florid and the ornamented are but other names for the bad in style. Let any one with this principle in view test those designs which he considers vulgar and in bad taste, and there is very little doubt but that he will find them encumbered with excess of ornament, coarse perhaps in character, either of form or colour, and inappropriate to the utility of the work ornamented. So entirely is this the case, that it has become good taste to choose things from their very plainness, and from the absence of ornament, the redundancy of which, with the select few, is felt to be vulgarity.

But it is necessary to shew how *excess* of ornament is to be understood, when we refer to fabrics where ornament would seem of necessity to be the principal feature, as in printed cottons, brocaded silks, paper-hangings, carpets, and the like. This will be found easier than might at first be anticipated. Ornament is applied to large surfaces in two modes: it is either gathered into groups with the light and dark, form and colour, contrasting strongly with the ground, on which the groups are sparingly distributed, and which may be called the individual or *contrasted* manner—or it is spread equally over the whole surface, the forms of the ornament nearly covering the ground, and the contrasts of colour subdued and simple, which we may call the dividual or *distributive* manner. This latter mode, as applied to woven hangings, paper, &c. is a most valuable means of obtaining variety of surface, as well as effects of colour, tint, texture, and contrast otherwise unattainable; and would appear to be the true principle of ornament for such fabrics. These modes are, however, in some respects, interchangeable: thus, we can understand that a given ornamentation may become either *contrasted* or *distributive*, according as the effect of the colour applied is in any way violently contrasted with its ground or merely graduated with it. Take an example: brocaded silk wherein the pattern is produced in the same colour merely by the difference of a glossed or satin surface on a dead ground, would have a *distributive* use of the ornament; while the same pattern produced with a white figure on a black ground, or a strong red figure on a light green ground, would *perhaps* be *contrasted*. We say *perhaps*, because this would still, in some degree, depend on the size of the ornament relatively to the ground left between each repetition of the pattern. Again, in paper-hangings the completest instance of a *distributive* treatment would be a small well-covered pattern in "flock" upon a plain ground of the same tint as the pattern.

Having thus established two distinct treatments of pattern, it must at once be apparent, that the general equality and suppressed effect of the *distributive* manner is in accordance with that secondary nature of ornament which we have been advocating. Let us then, before concluding this paper, examine whether such views are borne out in reference to the fabrics before adverted to; say, for example, brocaded silks for dresses. It will be conceded, that all dress should be such as will shew the grace and beauty of the human form; and that, moreover, "drapery," considered in the painter's sense (who, surely, is a competent judge), is beautiful in proportion as its long flowing lines are preserved. But it is evident that a *contrasted* treatment of the fabric, by large and strongly pronounced ornament, must confuse our perception of form and confound and obstruct the appearance of flowing line in the folds: the pattern thus disfigures the beauty it was intended to decorate. This we find borne out by the acknowledged fact, that it is only persons of the most perfect and elegant forms who can wear such patterns; while short, inelegant forms, are immediately vulgarised by them. Again, the woven woollen tweeds or twills with large checked patterns, lately so much used, are felt to be in bad taste when the contrasts of colour are violent, and thus the ornament becomes "principal;" but when the

pattern is much suppressed by the colours used being of nearly equal strength, and it thus becomes more secondary, such patterns may be tolerated, although the interference of the lines of the check with the flow of the drapery is even then objectionable. We may probably return to this subject, and apply the principle to other goods.

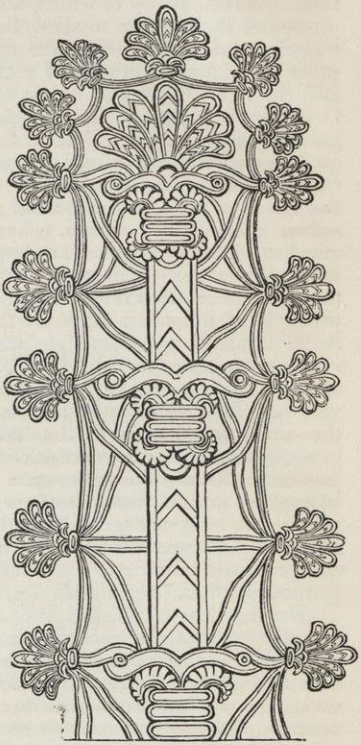
Books.

NINEVEH AND ITS REMAINS. By A. H. Layard.—Murray.

THIS is a book for the library of every manufacturer who cares to know as much as is at present known about the manufactures of the Assyrians, their woven fabrics, their works in ivory, glass, metals and pottery, pavements, &c.

The Assyrians may claim priority in having used the ornament where the tulip, or lotus, alternates with the honeysuckle, which the Greeks afterwards adopted, and which may also be found at Allahabad, B.C. 250. The accompanying cuts shew with what an excellent feeling

for ornament these old people were imbued. The largest was for embroidery: will the embroidery of the present day have the same artistic



value 2500 years hence? These volumes herald the appearance of a much more important work, which we expect to find full of details of the ornamental art of the Assyrians. Many of the ivories and other remains found by Dr. Layard may be seen at the British Museum.

THE ELEMENTS OF ART. By J. G. Chapman.—Bogue.

ON the whole we can recommend this as one of the best and cheapest drawing-books published. It is, we believe, the work of an American, whose text throughout is that "any one who can learn to write can learn to draw." If any ten artisans will club a shilling a-piece to buy this book, and carefully go through it, following its rules, which are pretty clear and correct, and copying the various examples, we venture to say they would reap abundant interest for their outlay.

Institutions.

EXHIBITION OF BRITISH MANUFACTURES AT THE SOCIETY OF ARTS.

THE third annual Exhibition of British Manufactures opened at the Society of Arts, on the evening of the 7th March, with great brilliancy. Many readers will ask, What is this Society and where is its locality, which suddenly, as it were, is making some noise? The Society of Arts is nearly a century old; was founded in 1754; consists of members subscribing two pounds a-year; situate in a street parallel with the Strand, the street called "John," after one of the three "Adelphi," who were architects of that cluster of buildings; and excepting, we believe, the Royal Society, is the most venerable institution in London,—the parent, in fact, of the Royal Academy and other younger learned and scientific Societies. The first picture-exhibition of the members, who a year or two afterwards were incorporated as Royal Academicians, was held in the rooms of this very Society of Arts. In its day, for the promotion of "Arts, Manufactures, and Commerce," it has distributed nearly 100,000*l.* in premiums, and certainly did good service. But, like all human beings and all human institutions, it became aged and worn-out, feeble, poor, purposeless, except as custos of Barry's great pictures (hardly a sufficient object, as the *Times* well remarked, for a Society with so large a scope of action), and as the annual distributor of gold and silver medals to little boys and girls for great historical pictures and architectural designs for cathedrals.

Some three or four years ago, when impending Fates threatened ominously to cut the thread of the Society's existence, they relented. The Society sprung into new life and entered upon a new career of usefulness. The promotion of Ornamental Design—the same object for which THE JOURNAL OF DESIGN has been originated—was adopted by the Society as a want of the age which it might supply; and the recognition of this fact has been its salvation. The opening of the present Exhibition has been a stride into prosperity so positive and so triumphant, that it will cause no surprise if the Society should shortly again resume its position as the most popular of metropolitan scientific institutions. Many hundreds thronged the rooms at the opening, when the following address of the Council was read, which we quote at length:—

ADDRESS OF THE COUNCIL,

READ ON THE OPENING OF THE THIRD ANNUAL EXHIBITION OF BRITISH MANUFACTURES, 7TH MARCH, 1849.

The Council have great satisfaction in congratulating the Society on the opening of this the Third Annual Exhibition of British Manufactures, which they may justly characterise, not only as by far the best which has been made under the Society's auspices, but as one which, for some classes of fabrics, has never been equalled in this country; in respect of works in the precious metals, it has perhaps never been equalled in any country where similar exhibitions have been adopted as national institutions.

A success like that which has been reached could only have been attained by the zealous co-operation of all classes, including even Royalty itself. The Council feel that this Exhibition is a triumphant proof how general and hearty is the sympathy with the objects of the Society, and how earnest is the goodwill to promote them.

The Address of the Council on a similar occasion last year pointed out how such Exhibitions were calculated to stimulate the progress of design and inventive skill, and each year to produce new achievements in Art and Manufactures;—how that the very imperfections manifested by such Exhibitions were eminently useful, as indicating the direction in which improvement should be sought;—how the artist, the practical chemist, and the ingenious mechanist, were thus brought into nearer relations with the manufacturer, and the latter with the public;—and lastly, how the public is thus educated in the most practical way to appreciate excellence, and, by a judicious patronage, to reward all parties who have contributed to produce it.

It will not surprise members to learn that the recent Exhibitions of the Society have exercised a material influence on its progress, and unquestionably to the deserved popularity of these Exhibitions a large share of its present posperity is due. Since the first Exhibition was projected, the number of contributing members has increased from 311 to 569, and the annual income from 853*l.* to 1430*l.* But it will, perhaps, cause some astonishment to those members who were rather doubtful of the policy of such Exhibitions, and such awards of prizes for Manufactures, to be told that, in fact, they are no novelty in the proceedings of the Society. Upon consulting our records, it appears that, as early as the year 1755, the Society offered prizes for the best designs for Woven Fabrics, Carpets, Tapestries, Printed Calicoes, and Paper-hangings.

So far, indeed, from these proceedings being innovations, it appears that they are, then, in fact, but a return to that policy with which the Society started, and which contributed to make it pre-eminent among metropolitan institutions.

CHARACTER OF THE EXHIBITION.

Members will remark that this year, for the first time, the Model-room has been made available for the purposes of the Exhibition; but, even with this great increase of space, the Council perceived very early that it would be expedient to confine attention more particularly to the collection of only a few classes of manufactures. The Council, therefore, resolved to direct their efforts to producing a successful display of manufactures in Metals, especially the more precious, in Paper-hangings, and in Wood-carving; at the same time not in anywise excluding specimens of other manufactures which might be offered. The Council may congratulate the Society on having made, on this occasion, the finest exhibition in these three departments that has ever been formed. Such a collection of Modern Art in Gold and Silver has never been made before for public exhibition. The contributors to this noble show of British Works have been,—

HER MOST GRACIOUS MAJESTY THE QUEEN,

The Duke of Richmond,
The Duke of Bedford,
The Marquis of Exeter,

The Earl of Chesterfield,
The Earl of Albemarle,
Count Bathyany,
Sir Moses Montefiore,
Mr. Bouverie,
Mr. R. Cobden, M.P.,
Mr. Greville,
Mr. H. T. Hope, M.P.

The last-named gentleman, upon being requested to exhibit one of his specimens made by one manufacturer, generously stipulated that he would give permission on condition that the work of another firm was likewise shewn, thus marking his sense of the value of such an exhibition to the best interest of the manufacturer.

Many of these beautiful specimens have been executed as prizes for racing-plate; and the Society hope that these Exhibitions, which afford the means of enabling the public to share in the gratification afforded by such works of art, may help to check a growing tendency on the part of owners of winning horses to elect to receive coin in preference to plate.

The Exhibition of British Paper-hangings is as complete a representative of the present state of that manufacture, as that of the precious metals is in its way; and it encourages the hope that when our Schools of Design are made as efficient as they are capable of being made, the English paper-stainer, instead of generally borrowing his patterns from the French, will be able rather to furnish his rival with examples, as he was accustomed to do half a century ago. Indeed there are some specimens in the present collection which will be found to have a national originality and excellence of their own. The Society are indebted for this display to the assistance of Mr. W. B. Simpson, who has induced some of the most eminent manufacturers to co-operate with him on this occasion.

It was the suggestion of His Royal Highness the President, that prizes should be offered for Wood-carving, executed by artisans who were not professional wood-carvers, with a view of encouraging a home-occupation, such as prevails in Switzerland and Germany, secondary to other pursuits. The result has been most satisfactory as a beginning, and the Council feel assured that the Society will applaud the wood-carving executed by the son of the gate-keeper at Hyde Park Corner, to whom the first prize has been awarded.

The Council congratulate the several Manufacturers in Glass on having this year made considerable advances. They regret that some specimens were delivered too late to receive prizes. They acknowledge the continued and successful efforts of Messrs. Minton and Co. in Pottery, and the Council have had the satisfaction of electing Herbert Minton, Esq. an Honorary Life Member, in testimony of his constant and praiseworthy efforts to promote the advance of British Manufactures, and the welfare of the Society.

For the first time in the career of the Exhibitions, Silks, Carpets, Lace, and Shawls, have been shewn; and the specimens, though not so numerous as they will doubtless become in another year, are of first-rate quality. Some of these specimens were delivered too late to receive prizes. The Council propose next year to bestow special attention on Woven Fabrics generally, and they feel satisfied that our weavers and decorative printers of Woven Fabrics will duly follow the gracious example of the Queen, and promote the success of these Exhibitions by their contribution of specimens. The Council would just add one sentence here, which is, that it is an object of these Exhibitions to shew the best fabrics *actually manufactured for sale*, rather than patterns which are manufactured as exceptional examples for exhibition only.

As remarked last year, the sincere hope of the founders of these Exhibitions was, that the Exhibition of each year might become the parent of a higher state of art and manufactures, and of a succeeding Exhibition much more perfect; and this hope is fully realised in the present year. The Council may apply what they said of the Exhibition of 1848 to the Exhibition of 1849 with increased emphasis. The subjects this year, as compared with the last, are more numerous, more important, of improved design as works of art, and of improved quality as articles of manufacture.

The Prizes awarded to Exhibitors of Manufactures have been as follows.

1. The Honorary Testimonial to Messrs. Garrard, for the Group in Bronze of St. George and the Dragon, and their efforts to improve Art in Metals.
2. The Honorary Testimonial to Messrs. Hunt and Roskill, for their Group of Mazeppa and their Shield of Æneas.
3. The Honorary Testimonial to S. H. and D. Gass, for some of the new Silver Works exhibited by them.
4. The Gold Isis Medal to Mr. J. A. Hatfield, for the improved character of his Bronzes, especially in respect to colour as exemplified in the Dying Gladiator.
5. The Gold Isis Medal to the Coalbrookdale Iron Company, for the superiority of their Iron Castings.
6. The Silver Medal to Messrs. Potts, for the novel union of Metal, Glass, and Porcelain.
7. The Gold Isis Medal to Messrs. Jennens and Bettridge, for the selection of Ornament on the top of the Papier Mâché Table, and the execution of it in Pearl.
8. The Silver Medal to Messrs. F. Osler and Co. for their Glass Manufactures.
9. The Silver Isis Medal to Messrs. A. Pellatt and Co. for their Glass Claret Jug.
10. The Silver Isis Medal to Messrs. H. B. and J. Richardson, for their combination of cutting with Venetian Ornament.
11. The Silver Medal to Mr. Tennant, for his British Marbles and efforts to promote Ornamental Art in this material.
12. The Silver Medal to Mr. Bailes, for his Specimen of Marquetrie.
13. The Silver Medal to Mr. John Webb, for the Carving in Wood of a Cellaret.
14. The Silver Medal to Mr. E. Blakely, for his Shawl Fabrics.
15. The Silver Medal to Messrs. Swainson and Dennys, for their Specimens of Chintz Printing.
16. The Gold Isis Medal to Messrs. Walters and Son, for their Damasks, Brocatells, &c.
17. The Silver Isis Medal to Messrs. Keith, for the excellence of their Tabourets, Silks, &c.
18. The Silver Medal to Messrs. Stone and Kemp, for the beauty of their Silks.
19. The Silver Isis Medal to Messrs. Cope, Hammerton, and Co. for their Photographic Ribbon.
20. The Silver Medal to Messrs. Henry and Sons, for their Fabric of Silk and Wool.
21. The Silver Isis Medal to Messrs. Campbell, Hornton, and Lloyd, for Silk Fabrics.
22. The Silver Isis Medal to Messrs. Cornell, Lyell, and Webster, for their Silk Fabrics.
23. The Silver Medal to Messrs. Urling, for their British Laces.
24. The Silver Isis Medal to Mrs. Machlauchlan, for her Specimens of Needlework.
25. The Silver Isis Medal to Miss Kingsbury, for her Specimens of Needlework.
26. Gold Isis Medal to Mr. W. B. Simpson, for his Paper Decorations and efforts to promote the improvement of Paper-hangings.
27. The Silver Medal to Messrs. Townsend, for their Specimens of Paper-hangings.
28. The Silver Medal to Messrs. Woollams, for their Specimens of Paper-hangings.

29. The Silver Isis Medal to Messrs. MacAlpin, for their Specimens of Chintz Printing.
30. The Honorary Testimonial to Messrs. Sandy and Powell, for their Specimen of Fret Cutting.
31. The Honorary Testimonial to Messrs. Walters and Son, for their Tea Urns.
32. The Honorary Testimonial to B. Newnham, for his Picture Frame in imitation of *Or-molu*.
33. The Honorary Testimonial to Miss Stanley, and 5*l*. to the children of her school, for their Lace Work.
34. The Honorary Testimonial to Messrs. Hancock, Rixon, and Daniel, for their Specimens in Glass.
35. The Silver Medal to A. Pellatt and Co. for their Specimens of Coloured Cut Glass.
36. The Silver Medal to J. F. Christy, for his Specimens of Enamelled Glass.
37. The Silver Medal to Messrs. Hall, for their Florentine Mosaic Table Top.
38. The Silver Isis Medal to Mr. Leighton, for his Specimens of Bookbindings.
39. The Silver Isis Medal to Mr. Lecand, for his Specimen of Wood Carving.
40. The Honorary Testimonial to Messrs. Bell and Watson, for their Specimens of Carpets.
41. The Honorary Testimonial to Mr. Chubb, for his Safe.
42. The Silver Medal to Mr. W. Pierce, for his Pyro-Pneumatic Stove.
43. The Silver Medal to M. J. Hetley, for his Specimens of Flowers painted on Glass.

STUDENTS' AND ARTISANS' PRIZES.

Referring to the rewards and encouragement held out to *Students* by the Society, the Council have great satisfaction in observing that the modified views of the last two or three years, in respect to the list of *subjects* for premiums, and the class of artists invited to compete, are beginning to be responded to. This Exhibition convincingly proves, that the alteration was made in perfect accordance with the changed wants of the age, and the new class of students rapidly forming in all parts of the kingdom in the lately established Schools of Design. These students, it should be remembered, belong mostly to a rank of society which renders peculiarly necessary the stimulus of such rewards. Art, as applied to manufactures, has made steady progress since the change, and several works which have this year been rewarded with premiums, shew a diligent study of nature, and at least an ambition in applying such study to ornamental decoration. A new class of works has at the same time been added, and the Society has endeavoured (with some success) to stimulate the art-workman, whose excellence in his craft in many branches lies between and unites the designer's skill and the manufacturer's capital, and whose merits and excellence have for too long a time been neglected.

The Prizes awarded in these Classes have been as follows.

Artisan's Class.

1. The Silver Medal to Mr. G. Cook, for his Execution in Carved Wood of Rubens' Battle of the Amazons, and an additional reward of 5*l*.
2. The Silver Isis Medal and 2*l*. to Mr. F. Field, for his Wood Carvings.
3. A reward of 2*l*. to N. Swallow, for his Carving of a Geranium from Nature.
4. An award of 2*l*. to Mr. Richard Hoddrick, for his Metal Chasing of Two Heads.

Student's and Designer's Class.

1. A Prize of Books to Miss Sophia Sinnett, for an original Drawing of the Head of a Child from Nature.
2. A Prize of Books to Ellis A. Davidson, for an original Drawing of a Group of Oak and Ivy Leaves.
3. A Prize of Books to Edwin William Long, for an original Drawing of a Group of Oak and Ivy Leaves.
4. A Prize of Books to George Rylis, for an original Drawing of Twelve British Wild Plants.
5. A Prize of Books to John Lewis King, for an original Drawing and Composition of the Honeysuckle and Passion Flower.
6. A Prize of Books to Mary Elizabeth Dear, for a set of four original Drawings of Parts of the Human Skeleton.
7. An award of 5*l*. to John Emery, for an original Design for a Goblet, subjects emblematical of Justice.
8. The Silver Medal and 2*l*. to Mary Ann Shackleton, for her Series of original Drawings of British Wild Flowers from Nature.
9. The Silver Isis Medal and 2*l*. to Catherine Marsh, for her Series of original Drawings of British Wild Flowers.
10. An award of 2*l*. to John Mohil, for his Design for a Dinner Plate.
11. An award of 1*l*. to Anna Mary Howitt, for her Design for a Dinner Plate.
12. An award of 1*l*. to Walter Edmund Wood, for an original Design for a Stamped Velvet.
13. An award of 1*l*. to Milner Allen, for his Design for a Vase, to be executed in red Earthenware, ornamented with designs from English History.
14. An award of 1*l*. to Edwin Webb, senior, for his Design for a Vase, to be executed in red Earthenware, ornamented with designs from the History of Alfred the Great.
15. An award of 5*l*. to John Orchard, for his Drawing of an original Composition of Children, to fill a Semicircular Compartment.
16. The Silver Medal and 2*l*. to Thomas Ascroft, for his arrangement of the Hop as a Paper-hanging.
17. An award of 1*l*. to John Lewis King, for his Drawing of an arrangement of the Hop as a Paper-hanging.
18. An award of 1*l*. to Robert Rudus Havers, for his Drawing of an arrangement of the Hop as a Paper-hanging.
19. An award of 1*l*. to James B. Phillips, for his Design for an Entrance Gate, to be executed in Iron.

Prizes to Tiles, &c. not yet awarded.

COMPETITION.

The Society will have observed that, for three years past, a prize of twenty guineas has been offered for the best Design for a Silver Cup, of which the design should be emblematical of Justice. The Council felt that, in having to present a cup according to the will of the late Dr. Swiney, it was peculiarly within the province of the Society to provide that it should be an appropriate and fine work of art.

The Council find that an open competition has not produced a work worthy to be executed. Many designs have been submitted, but none such as would be deserving of the object, or the Society's sanction. At the outset the Council feared that the best artists, whose abilities already command full occupation, would not be induced to enter into competition; but they thought it right to submit the prize to all who might be disposed to compete for it. Not having succeeded in this, the Council called in the advice of a distinguished artist, whom they believed to be pre-eminently calculated to assist the Society in the production of a suitable goblet. Mr. D. Maclise, R.A., has agreed to afford his aid, and the Council trust that when the distribution

of the prizes takes place, they will have to exhibit to the members a goblet well worthy of the Society's sanction as a work of art.

NATIONAL EXHIBITION.

The Society is aware that these Exhibitions, necessarily limited each year to certain classes of Manufactures, are only parts of a series of Exhibitions which it is proposed shall culminate every fifth year in a large National Exhibition, embracing ALL Manufactures. The revolution of the first fifth year will arrive in 1851, and the Council feel that it will be necessary forthwith to mature those arrangements for giving due effect to this event, which have already been successfully instituted and carried to a certain point with the President of the Board of Trade, and the Chief Commissioner of Woods and Forests. The Board of Trade has already promised co-operation, and the Chief Commissioner of Woods a suitable site for the building, in which the Exhibition may be made. It only remains for the Government to take the risk of providing a temporary building, of dimensions sufficiently ample for the purpose. The Society of Arts having practically demonstrated the means of establishing such Exhibitions, and educated most successfully a numerous public of all classes of society to appreciate them, and crowd to see them,—having induced able designers, eminent manufacturers, ingenious mechanics, skilled workmen, and men of science, all to assist in these Exhibitions,—having been aided by the active co-operation and good will of the most distinguished among the Nobles and the Commons of our country in lending specimens for exhibition,—enjoying the benefit of the personal interest and advice of his Royal Highness Prince Albert, as the head of the Society, and having been honoured with the direct and practical assistance of our most gracious Sovereign, in promoting the success of these Exhibitions, the Council feel that they shall be warranted in preferring a request to her Majesty's Government to do its part in this great object, and to provide once in every fifth year a suitable building, in which a National Exhibition, duly representing the best productions in all branches of British Manufactures, may be formed. The Society's first annual Exhibition was visited by about 20,000 persons, the second attracted a concourse of more than 70,000 persons, and should the popularity of the present more interesting Exhibition increase in a proportionate ratio, the Council will be prepared on behalf of the Society to present a petition to the House of Commons, and to wait on the Prime Minister, requesting that arrangements may be made to provide a proper building for the great National Exhibition in 1851.

The character of the Exhibition justifies the tone of the Address. For its kind, and as far as it goes, it is the most complete Exhibition that has yet been formed in this country.

As so many of the individual specimens will be examined in detail, under our "Review of Patterns," we shall not notice them here.

We suggest to the Council, that it should be a rule to have the prices of all articles for sale given to the Secretary, and the articles sold at the Society, as is done with pictures at the Royal Academy, British Institution, &c. A percentage of 5*s.* might be deducted and added to the medal fund. Last year many articles were sold. Prince Albert, for instance, bought Mr. Pratt's large earthenware vase for 100 guineas. It had been on the manufacturer's hands for some time, and was sold wholly owing to the Exhibition. The sale is not an unwelcome item in the Exhibition to any party, seller or buyer.

We also suggest, as at the Horticultural Society, Agricultural Societies, &c. that prizes should be given to the actual exhibitors. We think Mr. Hope, for example, ought to have had a gold medal for exhibiting his admirable soup tureen. It is not ordinary taste that spends its money in a way so satisfactory. Indeed, for all manufactured articles, we are inclined to think, that the clearest principle to be adopted is to reward the EXHIBITOR, whether he be designer who furnished the idea, artisan who worked it out, manufacturer who directed its make, or possessor whose good taste ordered it. We shall be happy if manufacturers and others will discuss this suggestion in our columns.

The Exhibition is to continue open to the public daily until the 27th April. The second evening promenade for members generally was crowded, Lord Northampton being in the Chair. A third evening will be devoted to the members of Council and their friends; and a concluding night to the Vice-Presidents and their friends.

MANCHESTER EXPOSITION OF ARTS AND MANUFACTURES.

THE second exposition of arts and manufactures opened on the 19th March, at the Royal Manchester Institution, according to announcement. That Manchester had the honour to open the first exposition of manufactures in England is now a matter of history; but whether the one now alluded to can fairly be called *the second* is a matter of some doubt. So much so, indeed, that we prefer, in justice to all parties, to suspend our judgment on individual contributions until we have had a better opportunity than the period afforded up to the date of our going to press enables us to form an opinion. This much, however, may be said, that there can be no doubt that the exhibition appears to have been got up much too hastily, and that the extended and well-ramified preparations of the successful effort of 1846 seem to have been altogether wanting on this occasion. The internal arrangements, so far as the materials would allow, are well done; but the means for obtaining these materials have been totally inadequate. Next month we shall speak in detail of this very equivocal *second* exposition of arts and manufactures

at Manchester. Its results, we trust, by that time will be more favourable than can be at present anticipated. As, however, manufacturers are slow, as yet, to perceive the advantages derivable from these periodical displays of their productions, and are not over-punctual as to the period at which they send in their contributions, a very considerable addition may be yet made to the certainly very limited display at the present date, 21st March. It is to be hoped, for the sake of all parties, that such will be the case.

Manchester Church Teachers' Institute.—We are glad to find that the hint we threw out in our first number of the importance of teaching drawing in National Schools had already occurred to others, and that a positive beginning has been made. We have had some time in type a paper on a course of instruction successfully pursued in a village day school in Kent, which we hope to give next month. We have now to report that a lecture on "learning to draw, and teaching drawing," was delivered to the members of this institute, at the Manchester Cathedral Schoolroom, on March 3d, by Mr. G. Wallis. These members consist of the schoolmasters and mistresses of the common day schools under the Church Education Society at Manchester. The lecturer expressed a hope of seeing "elementary linear drawing taught in every school in Britain." He proceeded,—"They, as teachers, could do much in promoting this. It was beginning really and truly at the beginning, which would be the true source of success, and the cultivation of this power to imitate the works of the Divine Giver of all good was a duty we owed to Him and to ourselves. Some people fancied that if every one was taught to draw from childhood that the country would be overspread with artists. There would not be one artist more than at the present time, since education alone did not make the artist, but there would be a people better capable of appreciating what the artist did, and not upon the authority of any self-constituted critic, but out of their own intelligence. The artist, too, would be better educated than he is now; and there would be more certainty and less chance about his operations. Surely it was something to give a people the power to appreciate and understand the beautiful in nature and in art, to enable them when visiting a picture-gallery or a sculptured building to understand something of the objects before them, and not to stand and gape with astonishment, wondering what it was all about! Surely it was something to give to the intelligent man a means of jotting down ever so rude an outline of scenes of beauty in the landscape of a distant country, to which business or pleasure might call him, and if so, then surely it was worth while to impart this knowledge to him properly and thoroughly. By this means he would intelligently comprehend the relations of objects to each other, and the relation of all things to the Divine Creator."

Schools of Design.—So there is to be a select committee of the House of Commons to investigate the constitution, management, and proceedings of the Schools of Design! Not a bad or tardy testimony is this, to the value of our first effort to help to reform them, made only in our last number.

The members appointed are:—Sir Robert Peel and Sir George Clerk, both well informed and interested in manufacturing design; Mr. Monckton Milnes, one of the late Council of the school; Mr. Labouchere, President of the Board of Trade; Mr. Rich, Lord of the Treasury to protect the Government interests; Mr. Milner Gibson, representing Manchester, and its fabrics; Mr. Scholefield, of Birmingham; Mr. Wakley, Mr. Moffatt, both men of business; Mr. H. T. Hope, on the late Council, Mr. Baring Wall, both men of good taste; Mr. J. Ellis, and Mr. Hastie, and Mr. Kershaw, all intelligent in manufactures; and the Earl of Kildare, representing Ireland.

And Mr. Milner Gibson, the representative of Manchester, is to be the chairman of it. Most appropriate this; for of all the classes of commercial design, designs for Manchester goods are by far the most important. They are, at least, twentyfold the number of designs for all solid forms; and little, indeed, has the Manchester school done for the designs of the district since the too-practical Mr. G. Wallis, its master, was compelled to resign. It will be Mr. Gibson's own fault if he do not make a triumph of this opportunity, and do a great service to his constituents and all manufacturers. He has ability, sense, tact in abundance for the post, and we hope he has firmness and adhesiveness; and that he will not leave this vexed question until the schools are wholly reformed and taken clean out of the charge of all *dilettanti* half-informed bunglers, and the management made the *first* and not the *second* consideration of the managers.

The management of the Schools of Design is no exception to the sweeping condemnation of Government administration which Lord Lansdowne, then in his present office, passed in 1847. He said,—"It is universally admitted that a government is the worst of manufacturers, the worst of traders, the worst of culti-

vators." It certainly has been the worst of instructors in the present case.

What a specimen these schools afford of Government administration when we recollect that there has been expended in one way or another, by parliamentary grants and local subscriptions, &c. something near 100,000*l.* on these schools, and that it is a doubt whether it be possible to instance, out of all last year's manufactures, any ONE single useful article of *first-rate* quality which is the unassisted design of a pupil who has been *wholly* educated in these schools! We may be wrong in the sweeping doubt here implied, and we shall be glad to be proved to be so; and we shall be greatly obliged to manufacturers and designers who will point out to us any articles of manufacture of original design, produced within the last twelve months as the best fabrics of their class, which have been designed by a student educated altogether in the school—one who has studied in the school, say not less than four years, and who does not exceed the age of twenty-five years. We do not want to be informed of the designs of those who were practising designers before they entered the school, and had mastered the difficulties and rudiments of their profession before they entered it. We want to know the works of the real scholars of the school.

We will not anticipate what the decision of this committee must be. We are sure, at least, that it will get rid of the present constitution of the school, its amateur managers, and the monstrous fallacy of having artists inferior in position and in knowledge of design dictating to artists superior to them in both respects. The Board of Trade is unable to judge of design itself, so it calls to its aid estimable old Sir Richard Westmacott, and two other artists not Royal Academicians, who fuss about the school once a-week or so, at the very utmost, who check and control and play the "jack-in-office" over the masters engaged daily in the school, the latter being cognizant of all its proceedings, and two of them members of the Royal Academy. Their superiors are not members of the Royal Academy, and can be hardly expectants of becoming. The stories current among the students about the judgments and counter-judgments and management of this "instruction" committee are really humorous; and we do hope the select committee will summon some of the students to tell them.

LECTURE ON ORNAMENT DELIVERED TO THE STUDENTS OF THE LONDON SCHOOL OF DESIGN.

BY WILLIAM DYCE, R.A.

(*Continued from p.* 26.)

WHEN I inquired, therefore, in what estimation we were to hold this School and its purposes, I intended to exclude the ground occupied in common between it and academies of the fine arts. So far as it is the purpose of both to impart the power of imitating, whether by painting or by modelling, the colour and form of any given object, so far are their purpose and their means of effecting it identical. I concluded, accordingly, that in this respect you would assign to the School its true position.

The power of imitation, however,—that is to say, skill in drawing, painting, or modelling any given object,—although to a great extent the ultimate purpose of the instruction in an academy of fine art, is, in a School of Design, but the means to an end. The opposition formerly made to introducing into this School certain branches of instruction, which were reckoned proper only to academies of fine art, was partly grounded on the supposition that, if the means of elementary study were unlimited, the effect of the School would be to overflow the country with artists; and so it was thought that if those branches were excluded, or if not excluded, were taught only up to a certain point, the School would be made to keep its due place in the scale of art. Now, although these views arose from an indistinct apprehension of the purpose of the School, and of the means required to effect it, it must be admitted that the fear lest the means should be mistaken for the end, was not without reason. If the School were to stop short at the point of having taught the art of drawing, painting, or modelling —that is to say, if the studies terminated in a purpose which is common to it and general drawing-schools, not only would the fears I have spoken of be realised, but the School would, in point of fact, have abandoned its specific claim on public support. It was established by Government, not to afford general instruction in art, but to teach the special art of designing ornament, and its application to manufactures and decoration. The proper business of the School, indeed, may be said to commence where other schools of art leave off; at all events, however much, in certain respects, the School occupies ground common to it and to general drawing-schools, it

has beyond this the definite and specific object of cultivating ornamental art. This is its peculiar province: this is its primary business and occupation. Whatever rank, then, in the arts may be occupied by the School, that rank depends on the place we assign to ornamental art. And is this place, I would ask, a high one? Are the pursuits of the ornamentist of an elevated order, capable of exciting all the pleasure, the ardour, and the enthusiasm, which accompany the study of other kinds of art? Is ornamental design a thing worthy of being pursued for its own sake? Does it possess a beauty and an excellence in which our most ardent aspirations after the beautiful in form and colour may find gratification? If any of you entertain misgivings on this point, I can only refer you to the great exemplar and pattern of all art and science—Nature. If Nature has not only contrived her works, considered as pieces of mechanism, with the most consummate science, but, considered as beautiful objects capable of gratifying the senses, has adorned them throughout with every variety and charm of form and of colour which it is possible for us to conceive, that surely must be reckoned a high pursuit which, besides tending to add to our capability of recognising and appreciating the infinitely varied forms of natural beauty, has in view to impress on the creations of human ingenuity somewhat of the *cosmetic* art of nature. I may observe, by the way, that the very word "cosmetic," if used in its original acceptation, as "that which beautifies," or "adorns," suggests to us the elevated character of the study of ornament. The word is derived from the Greek verb κοσμεῖν, which signifies "to adorn;" and from this same root the Greeks formed their word κόσμος, "the world," or "the universe,"—as if in thinking of the world, the idea of it uppermost in their minds was its ornate character. The studies of the ornamentist, then, are conversant about that quality of nature which the ancient and refined Greeks reckoned to be so paramount and universal, that the notion of it was involved in the very name by which they designated the world itself.

Again, do we esteem highly the labours of men of science, who investigate one class of the phenomena of nature, for the purpose of applying natural principles to new uses in the economy of life, and shall we think lightly of the ornamentist, who studies another class of natural phenomena for an analogous purpose? For, you will observe, the object of the ornamentist is not to make mere copies of natural objects, and to paint pictures or carve images of them on the furniture and appliances of life. His purpose is to adorn the contrivances of mechanical and architectural skill by the application of those principles of decoration, and of those forms and modes of beauty, which nature herself has employed in adorning the structure of the world. Ornamental design is, in fact, a kind of practical science, which, like other kinds, investigates the phenomena of nature for the purpose of applying natural principles and results to some new end. And, indeed, if we take an enlarged view of the operations of practical science, we shall find that ornamental art is an ingredient necessary to the completeness of the results of mechanical skill. I say necessary, because we all feel it to be so. The love of ornament is a tendency of our being. We all are sensible, and we cannot help being so, that mechanical contrivances are like skeletons without skin, like birds without feathers,—pieces of organisation, in short, without the ingredient which renders natural productions objects of pleasure to the senses. This feeling is not the offspring of a refined state of society: for we discover among savages the exercise of ornamental art, even previously to the invention of many arts, which we now consider almost necessary to existence. Do not savages paint ornaments on their skins before they have learnt the art of weaving dresses to cover themselves withal? Are not their bows and arrows, their spears and war-clubs, their canoes and paddles, all decorated with ornamental painting and sculpture? Does it not thus appear that ornamental design has had its birth long before the very conception of the fine arts? And shall it be said that a kind of art, to the practice of which all mankind, savage or civilised, have in all ages been impelled, does not hold a high rank, either considered philosophically or in relation to its utility, in adorning the artificial world in which we live?

But the truth is, that the arts of ornament and the fine arts are both traceable to the same sentiments and tendencies of our being. The one kind strives to embellish the *realities* of life; the other endeavours to give us *pictures* of some higher condition of humanity. Yet this difference only holds good with respect to two of the fine arts, viz. painting and sculpture; for ornamental design is not only an essential element in the third of the fine arts, but gives to it those very qualities on which its claim to be regarded as one of the fine arts depends.

If any of you then doubt the high vocation of this School, I point to this fact, that the very claim of architecture to be ranked among the fine arts depends not on its constructive or scientific part, but

on its decorative, including all that relates to beauty of proportion and of ornament.

I am afraid that some apology is necessary for my having dwelt at such length on the estimation in which we ought to hold the School; but it seemed to me quite essential to our right progress, first, that we should labour under no mistake as to the precise object of the School; and, secondly, that knowing this object, it should be highly regarded by us. I was desirous to obviate any suspicion that the School was a sort of secondary institution for the instruction of painters and sculptors, and to impress upon you my own conviction, that it is secondary to no other; and that, occupying *its own specific ground*, it puts forth, *on that ground*, the strongest claim to our regard.

I now proceed to consider the order of studies in the School, with reference to the instructions of my own class. And, in the first place, it is obvious to remark, that although the School is divided into three classes,—which are respectively termed the classes of *form*, of *colour*, and of *ornament*,—it is not intended thereby to signify that ornament is taught *only* in the *third* section. Considered practically, the division of the earlier studies into those relating to *form* and those relating to *colour* is merely an arrangement for separate instruction in *drawing*, *modelling*, and *painting;* since, in fact, the two former have respect exclusively to the *forms* of objects, and the latter to their *colour*. And again, as ornaments are either *drawn*, such as book illustrations,—or modelled, such as ornaments in wood, stone, or metal,—or coloured, such as arabesques, paper-hangings, and so on,—that is to say, since in practice ornaments are either coloured or *un*coloured, the latter being either drawn or modelled, this arrangement of the School is suited to the necessities of the case.

Now, although one great purpose of the classes of *form* and *colour* is to impart the power of artistic imitation, this is not their only purpose. While we draw, paint, and model, we draw, paint, and model something. The power of imitating is not an abstract power. We cannot first acquire a general power of imitation and then, for the first time, begin to exercise it in perfection on a particular class of objects. Of course I do not mean to affirm that great practice in drawing a particular object, say, a difficult one like the human figure, will not impart a certain general skill in imitating any object. But whatever the amount of skill thus acquired, it will conduce little or nothing by itself to a full and accurate perception of the forms of new objects, or to that intelligent reduction of them to memory which Benvenuto Cellini speaks of in the passage I have quoted. In illustration of this, I will venture to refer to a circumstance mentioned to Mr. Townsend and myself, by a gentleman to whose abilities and exertions we are all much indebted, I mean Mr. Poynter. A crayon drawing of a bust, with its pedestal or base, was shewn to him on a recent occasion. Of this the head, and so much as there was of the figure, were extremely well drawn; but the form of the base or pedestal was ill-understood and badly rendered. A question arose why this was so; and I give you the reason in the substance of Mr. Poynter's words. It was, because the draughtsman had made the human figure his express study, while he brought only such general power of imitation as he possessed to bear on the architectural form of the base. Had he drawn the latter as an express exercise—had the peculiar characteristics of architectural mouldings and their relations and proportions been studied by him to the same extent as he had studied the character and proportions of the human head—the discrepancy between his representation of the bust and of its pedestal would not have appeared. If then, while we are learning to draw or to paint we must, in order to learn, draw or paint, some class of objects, it is highly necessary that those objects should be such as shall either conduce to our knowledge of the ornamental art of past ages, or afford materials and ideas for the future practice of the art. This rule, accordingly, has been adopted in the School. By a proper and wise distribution of the studies, it is so arranged that exercises which, in one view, are intended to impart merely technical and imitative skill, are, in another view, intended to impress on the memory the various forms of beauty developed in the ornamental art of past times, and, by the study of nature, not only to trace those forms to their source, but to draw from the same source new charms of art. Thus, while the student is learning to draw, he is becoming initiated into the current and conventional language of ornamental art. It is a mistake, therefore, to suppose that, in the classes of *form* and *colour*, he is acquiring no more than a certain amount of elementary instruction, which he is to begin for the first time to make use of in the class of *ornament*. The latter is so called, not because the study of ornament belongs to it exclusively, but because it deals with the ordinary practice of ornamental de-

sign; and this brings me, in the second place, to consider the precise difference, so far as design is concerned, between the business of my own class and that of the classes of form and colour.*

(To be concluded in our next.)

A MUTUAL INSTRUCTION CLASS AT THE CENTRAL SCHOOL OF DESIGN has been formed among the pupils to supply some of the defects of which they are sensible in the present system. The Second Special Committee of Inquiry of 1847 recommended the immediate formation of a *catalogue raisonnée* of the casts, models, &c. in the School, but, like its other recommendations, this has been neglected; and so what the management leaves undone the students, it seems, are going to attempt to do for themselves, impelled by a feeling of necessity. Another omission they are going to remedy, if possible, is, to gain knowledge of manufacturing processes, their first step being to club together what amount of knowledge they may have in that direction. These steps shew an excellent desire for improvement. The pupils will have enough to do to accomplish these objects, and we would suggest to them to confine their attention to these two objects until, at least, they have somewhat effected them. We shall be happy to witness practical results of this movement, and to be informed of them. The columns of the *Builder* supply us with the following paper, read to this class :—

"Fellow Students,—You are aware that this school was established for the twofold purpose of educating a class of designers who should be able successfully to compete with the foreign ornamentist; and a sufficient number of skilled draughtsmen and pattern-drawers to assist in carrying out the works of the first-mentioned. It is generally allowed that the latter object has been successful, and that not only this school, but the branch schools also, have produced first-rate draughtsmen in every department. But there is still the impression, among all who are interested in the subject, that the schools have *altogether failed as schools of design*. It is still asked, Where are the designers the schools were established to supply; who were to drive French and German patterns out of the British market; who were to raise the commercial value of our manufactures, by introducing beauty of design even in the meanest article of use or ornament, and to elevate the people by familiarising them with that elegance of form, harmony of colour, and fitness for use combined, which are only found among the productions of a refined age and nation?

"Although the School has been established above ten years, it is yet, perhaps, too much to expect so desirable an effect. But are we nearer our object than ten years ago? The patterns, as well of textile fabrics as of such articles as paper-hangings, furniture, and pottery, are as ordinary, not to say as ugly, as ever,—and, as regards the latter, a substitute for the 'willow pattern' is yet to be devised. If it be impossible to walk through any of our great thoroughfares without being struck with the great improvement displayed in every kind of silk, satin, shawl, or muslin; who will say that the revision of the tariff has not had more effect in producing that improvement than the schools of design? Who will deny that, where the manufacture is native, the pattern is foreign? And when we hear of any nobleman's or gentleman's mansion being decorated with more than ordinary splendour, it is sure to have been done under the superintendence of some Herr Von Homberg, assisted by foreign artists and workmen, brought over from the Continent at an enormous expense. The same practice is applied to club-houses, playhouses, palaces, and exchanges: our churches we adorn ourselves—with whitewash.

"And here let me remind you that I do not dispute the superiority of the foreign ornamentists (though I think the preference for their works is supported rather by fashion than by judgment), but I will maintain that there is no reason that this superiority should continue. It does not exist in *fine art*, why should it in art applied to manufactures? That many difficulties have interposed to prevent the attainment of the chief object for which the school was established I am well aware. The greatest obstacle is, doubtless, *the very general ignorance of the students as to the manufacturing processes* to which their designs must, more or less in every case, be adapted. This circumstance renders the *designs produced in the school so usually unfitted for manufacture, as to make them practically useless*. It matters little enough that a design possesses every artistic excellence, if it be incapable of adaptation to a manufactured article; and while our manufacturers, by importing French patterns (in Manchester alone to the amount of above 20,000*l.* per annum), can obtain exactly what is suited to their purpose, it is not to be expected they will purchase what is not. This deficiency in the course of instruction was at one time attempted to be supplied. In 1843 a course of practical lectures on manufactures was delivered by Mr. Cowper, of King's College. But although regularly and numerously attended, they were discontinued. They comprised calico, silk, and letterpress printing; hand, power, plain, and figured weaving; pottery and porcelain, engraving and sculpture by machinery, type and stereotype-founding, and the framing of machinery,—some of them rather foreign to the purpose for which they were intended.

"The Annual Report for 1845 still alludes to the great want of practical and technical knowledge, and proceeds to say,—'It is remarked generally of all the schools, that instances continually occur of students who possess superior natural endowments, with competent knowledge of art and power of execution, but who from deficiency of that technical knowledge which can only be effectually learned by actual experience in the factory and workshop, cannot procure from manufacturers the employment they seek; while others who have found means to add this requisite information to their artistic knowledge, readily obtain engagements.'

"I differ in opinion from this Report, in so far that I think *much* practical knowledge may be obtained without attending the factory or working at the loom. A good lecture, with proper diagrams, can often explain a process which is quite unintelligible in actual operation; and a man might stew himself a long time in an

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* Mr. Dyce requests us to state, as these observations were written immediately after the new arrangements were made by the Committee of Management in 1847-8, he must not be considered to express any opinion on the merits and probable efficiency of a scheme of instruction which, at that period, had scarcely come into operation.

engine-room before he got so clear a knowledge of the principles of action in the steam-engine as may be derived from a careful perusal of Dr. Lardner's book; and it is my firm belief and conviction, that this difficulty can be best overcome by the students themselves, and that the formation of this association supplies a means not only for accomplishing this, but for the removal of other difficulties which have impeded the operations of the school ever since its commencement.

"Our association has been formed under circumstances peculiarly favourable, and at a time when public attention, fatigued with the excitement of foreign revolutions and rebellions, and relieved from the fear of domestic disturbances, is returning to the contemplation of our own progress as a nation, the revision of our laws, the improvement of our manufactures, the advancement of our arts. The commendatory letter received from Mr. Deverell, on the part of the Council of the School, and the interest taken in its welfare by the masters, are circumstances on which we may well congratulate ourselves. The free use of this noble room, in which to hold our weekly meetings; the fact of being surrounded by examples of the highest class in every department of ornamental art, of every age and from all countries; the power of reference to a valuable collection of books of prints and specimens, and the extended access to the lending library which has been accorded to such of our members who, in the preparation of papers or essays, wish to consult works on similar subjects, are further evidences of the favour with which we are viewed by the council and authorities. It is, therefore, incumbent on us to exert ourselves for our own advancement, and that we are both able and willing to do so is proved by the list of papers in preparation, which has been posted on the door of this room, among which are several on practical manufacturing subjects.

"But our association has further objects in view; there is the management of the specimens of art belonging to the school, and *the formation of a catalogue;* the collection of materials under a uniform system will be a suitable employment for our younger members. The *want of such a catalogue has long been felt*, not only by the students but by others. The school being open to the public, strangers may occasionally be seen, who, on entering, stare vacantly around, at a loss where to begin, apparently confused by the very heterogeneous arrangement of objects before them, and who, after a very short visit, depart neither improved nor gratified; whereas, with a proper arrangement and a cheap descriptive catalogue, an afternoon might be both profitably and amusingly passed by the artisan, tradesman, manufacturer, or artist.

"The formation of a museum of ornamental art, and other projects, are so dependent on the extension of the accommodation provided by Government, that it would be premature to speak particularly of them; but that the attainment of them will be much accelerated by the exertions of this association is unquestionable. Only let each member do his best, let each freely impart the knowledge he possesses (and remember that there is nothing we learn so thoroughly as that we teach to others), and we shall see our association gaining strength and power, extending branches to the provincial schools, and rendering this school, as it should be, *the best market for the manufacturer in want of designs*—the shortest road to a knowledge of ornamental art in all its provinces, and a means of placing our nation above all others in art applied to manufactures, as it is now in every other branch of civilisation."

During the past month Mr. Wornum has lectured at THE LONDON SCHOOL OF DESIGN on ANCIENT GREEK ORNAMENT. The first lecture was of book-lore, dry and historical, and we cannot help saying of little practical value to students like those who attend there,—an admirable body, by all accounts, of earnest youths, eager after knowledge and skill, which they may apply to their daily business. We have nothing to say against lectures on Egyptian and Greek art in their proper places, but we doubt very much whether listening to a talk about the age of Pericles—necessarily most meagre, even if Mr. Grote himself were lecturer—is the best way of employing the time of the student who yearns to be able to make a design for a Brussels carpet, or a paper-hanging, or a Palmer's candlestick, good enough to attract a manufacturer to buy of him.

A correspondent informs us, in a tone of congratulation, that the London school is at last really becoming practical, for that a potter's wheel has actually been introduced into the School to assist the modellers! So ten years must have elapsed before one of the simplest pieces of machinery most necessary in design was ascertained to be wanted. A profound discovery, certainly, for *dilettanti* superintendence! It is a work worthy of the "Hercules."

THE FEMALE SCHOOL OF DESIGN.—The writer of the following introduces her letter by complaining of the dearth of teachers. Speaking of the period when she was a pupil, she says, "The average number of students was between fifty and sixty, and they were all taught by *one* lady. Now I should be very sorry indeed to speak in the slightest degree disrespectfully of that lady, for I entertain very high and warm feelings towards her, and admire her as a lady, as an artist, and as a teacher; but I cannot think, although so highly talented, that she is capable of keeping the attention of the whole of the students fixed intently upon their occupation, particularly as she is unfortunately a prey to ill-health. There are some of the pupils whose exertions have been crowned with comparative success; but probably they are such as would succeed under any circumstances, having ability and perseverance to proceed with energy. The success of which I speak only applies, unfortunately, to their proficiency as draughtswomen; but they have no opportunities of bringing their talents into action in a pecuniary light. They may draw very well, and produce designs of an elegant character, but, for want of a *knowledge of the manner in which the artisan can use them*, they are utterly valueless. I remember

on one occasion, at the annual exposition at Somerset House, hearing a very elegant design for chintz condemned by a manufacturer, it being a total impossibility to produce it in the proposed fabric, although he admired it exceedingly. And so it is with every other branch of manufacture. I must leave the remedy for these evils to be pointed out by those who are better able to suggest them, but who may not be so well aware of their existence as A LATE PUPIL."

In so far as the ART-UNIONS DISTRIBUTE MANUFACTURED ART, such as bronzes, porcelain and cast-iron statuettes, medals, &c. to their subscribers, they may fairly be considered as Institutions promoting Design; and we shall notice their proceedings of this character. Thus the works of manufactured art which the ART-UNION OF LONDON has offered to its Subscribers have been:—

Bronze Casts.—"Michael and Satan," by E. W. Wyon, after Flaxman; "Nymph and Child," by W. F. Woodington, after Westmacott; "Hebe," by J. A. Hatfield, after A. Gatley; "The Eagle-Slayer," by E. W. Wyon, after John Bell; "A Youth at a Stream," by J. H. Foley; "Iris Ascending," by J. A. Hatfield, after W. B. Kirk; "Her Majesty," by W. F. Ball, from a model by T. Thorneycroft, after Chantrey.

Porcelain Statuettes.—"Narcissus," by Copeland and Garrett, from a reduced model, by E. B. Stephens, after J. Gibson, R.A.; "Innocence," by W. T. Copeland, from a reduced model by B. Cheverton, after J. H. Foley; "The Dancing Girl reposing," by W. T. Copeland, from a reduced model by B. Cheverton, after W. C. Marshall, A.R.A.

The works in progress are, *a Cast-Iron Statuette*, "Thalia," from a reduced model by S. Nixon, after the Original in the British Museum. *Medals* of Wren and Flaxman, by W. Wyon, R.A.

Table Talk.

WE are glad to hear that the Society of Arts have nominated a Special Committee to investigate the LAWS BEARING ON ARTS AND MANUFACTURES: — it will be a most useful work if executed properly, and in co-operation with manufacturers, who are better qualified than lawyers to tell where the shoe pinches, as the former wear it. Dr. Swiney left a bequest to the Society of Arts on the condition that once in five years the Society, in connexion with the College of Physicians, should present one hundred sovereigns in a silver goblet, worth a hundred sovereigns, to the author of the best *published* treatise on Jurisprudence. The first award has just been made to Dr. Paris and Mr. Fonblanque, authors of a work on *Medical* Jurisprudence; and we understand that it is intended that the next prize shall be given to the best published treatise on the Jurisprudence affecting ARTS AND MANUFACTURES.

It is stated that a fine stratum of clay suitable for TERRA COTTA has been laid open in the grounds of the Queen's private residence at Osborne, and that some works are likely to be made in it.

Manufacturers will have a large public to admire any works they may send to the Birmingham Exhibition of Manufactures. At the same period there will be the attraction of an Exhibition of Modern Works of Art, under the auspices of the Society of Arts there. There will be the Triennial Musical Festival, and the British Association visits the town.

IMPROVEMENT IN TWIST LACE. — Some improvements, it is stated in the *Nottingham Review*, have been recently introduced in the manufacture of twist lace for a perpetual warp, upon the principle of each thread's independence. We learn that it can be regulated in the shortest space of time, and will work well and answer for throwing in colours of any description. The plan is considered, for its simplicity and safeness, superior to any in the trade, and may be applied to all machinery making net, with this advantage— the pieces can be made double the length they now are with the same winding of the bobbins, the saving of the thread, and many other advantages, which are not mentioned.

We are pleased to hear that Messrs. Broadhead and Atkin obtained, on the 19th instant, a conviction under the Copyright of Designs Act, for a fraudulent IMITATION of the BOUDOIR CANDLESTICK.

It is said on all sides that the REGISTRATION OF COPYRIGHT HAS SUCCEEDED in stopping the wholesale piracy of patterns which used formerly to be carried on by low-class manufacturers. A cotton-printer told us that, before the passing of the Act, he has brought out a good new pattern on Monday, and before Saturday following he has seen sixty milk-and-water piratical plagiarisms of it.

We hear that PRINCE ALBERT has ordered Messrs. Minton and Co. to pave certain parts of her Majesty's private residence at Osborne with their MOSAICS and

ENCAUSTIC TILES. Our readers who may happen to be at Liverpool will be repaid for stepping into the Corporation Hall, where they will see one of the last and best pavements which have been laid with Messrs. Mintons' tiles.

Mr. ANDREW KINLOCH, the first man who ever weaved at a power-loom, died in Manchester in the early part of this year, having reached his ninetieth year. The *Manchester Examiner* mentions some facts in his biography which ought to be recorded in our columns:—"In 1793 he set up the first power-loom in Glasgow, with which, the propelling power being his own hand, he managed, after an outlay of one hundred guineas, to produce about ninety yards of cloth. This sum, we may explain, was jointly subscribed for the experiment by four members of the Glasgow Chamber of Commerce. Shortly afterwards, Andrew got the loom conveyed to Milton Printfield, at Dumbuck, where forty looms on the same principle were erected under his special direction. These machines, with the exception of a few slight improvements, remain as they were, and at the present day may be seen working at Pollockshaws and Paisley. He left for England in the year 1800, and was employed in setting up similar looms in different towns in Lancashire. The first looms set up by him in England were at Staleybridge, near Manchester. Fifteen of these in a short time were removed from that place to Westhoughton, where they remained till the year 1812, when the hand-loom weavers of the neighbourhood, jealous of their interests being affected by the new invention, attacked the factory and burned it to the ground, along with 170 looms and other materials on the premises. Andrew believed the weavers would have burned himself had they got hold of him. He had other narrow escapes with his life in different parts of England and Scotland."

Before the importation of French goods was as free as it now is, it was the custom for the English manufacturers to allow 37 inches to the yard, and in many goods, Welsh flannels for example, to reckon 21 yards as 20 yards. These allowances were made to cover the retailers' losses in measurement, the "FALLINGS THROUGH THE GRIDIRON," estimated at least at 2½ per cent on the stock. At present only 36 inches to the yard are allowed.

It has probably been forgotten that some share of credit for the GREAT IMPULSE which the Wedgewood factory gave to ENGLISH EARTHENWARE IS DUE TO BENTLEY, the son of Dr. Bentley, of classical memory. Bentley was a partner with the elder Wedgewood, and whilst Wedgewood superintended the science and the business, Bentley looked after the taste department in co-operation with Flaxman.

HOW AND WHEN GLASS WAS INVENTED. —Glass is so called, as Isidorus says, because it has the property of being transparent to the sight; for, with regard to other metals, whatever is enclosed in them is concealed. But with regard to glass, whatever liquid or substance is contained in it appears inside as it appears outside, and is visible however it may be enclosed. Its origin was as follows: In the part of Syria which is called Phœnicia, and which borders on Judea at the foot of Mount Carmel, there is a swamp in which the river Belus rises, which after a course of five miles flows into the sea just by Tholomaïs (Ptolemaïs), the sands of which are washed by the water flowing over them. At this place, as it is reported, a vessel of nitre-merchants was wrecked, and when they were preparing their food here and there upon the sands, having no stones to support their (cooking) vessels they placed lumps of nitre (natron) under them, which being ignited and mixed with the sand of the shore streams of a new and transparent liquor began to flow, and this is asserted to have been the origin of glass. —*Merrifield's Original Treatises.*

JELLY FROM IVORY-DUST.—In consideration of the very near connexion that ivory itself has with ornamental art, we may mention that the refuse of ivory, in its preparation for ornamental purposes, makes as good, as clear, and as firm jelly as can be desired. It is made from the dust of ivory saved in the sawing of knife-handles, &c. at Sheffield. Packets of this dust are sold by Messrs. J. Rodgers and Sons, of Sheffield, at a price which enables jelly to be produced very much more cheaply than from calves' feet, and quite as good.

CO-OPERATION OF MANUFACTURERS NECESSARY TO IMPROVE DESIGN.—In the excellent Report which Mr. Dyce presented to the Board of Trade on the character of Foreign Schools of Design, he says that "There appeared to me anomalous circumstances in the present state and prosperity of particular branches of continental industry, which it was very difficult to reconcile with the supposed influence of schools; as an instance, I may allude to the case of the Swiss and Prussian manufacture of figured fabrics of silk. Considering the *acknowledged taste of the French people*, the comparative amount of the importation of Swiss and Prussian goods of this kind may, *cæteris paribus*, be assumed as a *measure of their quality in point of taste.* Now by the last returns of the French Custom-house (1836–7), the amount of figured stuffs of silk, including figured silks, ribands, velvets, blonde, &c.,

imported from Switzerland, is *nine times as great as that from Prussia;* and what is the fact regarding schools? Why, that those of Switzerland are of too recent a date, and too few in number, to be supposed as yet to have produced any great influence; while, in Prussia, the utmost efforts have been used by the Government to cultivate public taste, and the great manufactories of Elberfeldt, Mulhausen, and Berlin are nearly all under the management of the well-instructed pupils of the Gewerb Institut. It is evident that, by what causes soever we account for the prosperity of the Swiss trade, we must cease to look upon the mere establishment of schools of design as an infallible nostrum, and regard them as one only among many agents in promoting the cause of manufacture; and which, if not secondary, are at least agents that can only come into operation under favourable circumstances. In treating of the silk manufacture of Lyons, it will be found, in the sequel, that I have attributed much of its prosperity and excellence to the methods adopted in practice by manufacturers themselves. I regret that it has not been in my power, from want of proper opportunities, to afford details of a similar kind in the case of other branches of industry, because I am thoroughly persuaded that it is *chiefly through the medium of intelligence, taste, and tact on the part of manufacturers*, that schools of art or the education of designers can effect any decided benefit."

It may be new to our readers to hear that Lord Lyndhurst is a good mechanic.—It is a rare instance for a lawyer thoroughly to master a case of machinery; and, among others, one is mentioned which particularly redounds to Lord Lyndhurst's honour. In the famous Patent dispute about the lace-machines of Mr. Heathcote, of Tiverton, Lord Lyndhurst, then Mr. Copley, actually devoted ten days to observing and studying the very machines themselves, and learning every thing about them. Lord Denman, then Mr. Denman, was his junior: he knew nothing beyond the law, and took no interest in the machinery; and whilst Copley was posing all opposition with his mechanical knowledge, Denman was asleep, hours at a time, during the trial.

Correspondence.

Sir F. Thesiger's Opinion on the Legality of Modelling a Statuette from a Print. — We have been favoured with a copy of Sir F. Thesiger's opinion on this point, and as it may interest many of our readers, and involves a question of importance affecting an almost new and rising branch of manufacturing art, we subjoin it.—"I am of opinion that the modelling a statuette in porcelain or earthenware from a Copyright Print is not within the meaning of the Acts of Parliament, and that the party so modelling cannot be restrained in equity, or be made liable at law. If the three Acts cited are taken together in construction (as they ought to be, being *in pari materiâ*), it appears to me that there can be but little difficulty in arriving at these conclusions. The first of them, the 8th Geo. II. c. 13, in prohibiting the piracy of engravings, uses the words, 'shall engrave, etch, or work, or in any other manner copy and sell.' Now these words are not less extensive than those contained in the 17th Geo. III. c. 57; and yet that the words 'in any other manner,' apply to a copying *ejusdem generis* with those previously described, seems to be plain from the subsequent part of the section, which provides for the forfeiture 'of the plate or plates on which such print or prints shall be copied; and all and every sheet or sheets (being part of or whereon such print or prints shall be so copied or printed'), which words are wholly inapplicable to a statuette, or to any other work than such as can be considered strictly as a copy of the engraving. The 7th Geo. III. c. 38, contains no expressions sufficiently large to embrace this case. But the 17th Geo. III. c. 57, gives a special action upon the case against any person who shall 'engrave, etch, or work, or cause, &c. in mezzotinto or chiar'-oscuro, or otherwise, or in any other manner copy in the whole, or in part, any print, or prints,' &c. It must be observed that this remedy is cumulative, and is given in addition to those which exist under the 8th Geo. II. c. 13, and I see no reason to think that it was the intention of the latter Act to give more extended protection to the projectors of engravings, except by supplying them with this additional remedy. I cannot understand how a bust or a statue can, in any proper sense of the word, be considered as a copy of a print or engraving: it may be taken from the print or engraving, as a print or engraving may be taken from a statue, but in neither case is the one a copy of the other." [We have no doubt that the law is as the late Attorney-general states it to be: but the law ought to be altered.—*Ed. Journal of Design.*]

Short Duration of Copyright in Silks.—We beg to draw your attention to the disadvantages under which the manufacturers of silk furniture labour in registering their designs, from the operation of the Act of 5th and 6th Vict. with respect to a class of goods contained in clause 3, and denominated class 12. The protection of the design in silks is limited to twelve months; but it would appear that, in consideration of the great expense the block-printers are at in producing designs, the Act allows them three years, as in the case of class 11, according to the length of the pattern.

As regards the expense, we beg to inform you that we are subject to as great, or greater, expense in producing designs, as also to a slower operation of trade than the block-printers, whose goods are immediately sent into the market, whereas our patterns cannot be well known or appreciated by the trade under twelve months, the expense of producing a good design frequently amounting to from 100*l.* to 150*l.* before a yard of the pattern is produced. Moreover, the demand for our goods is necessarily very small, in comparison with that of the aforesaid so-well-protected goods. We, therefore, beg to submit that the same privilege of time ought to have been extended to goods of class 12 as to class 11, with a regulation as to the size of pattern, as in those cases; the extent of the pattern equally increasing the expense in our manufacture as in theirs. We would beg further to submit that *twelve months* would not be a sufficient protection to us, even on our *smaller patterns*, for the reasons above stated.—D. Walters and Son, 14 Wilson Street, Finsbury. [This evidence is valuable as proving that all the foolish distinctions of *time* in copyright (noticed at p. 20) want complete change.—*Ed. Journal of Design.*]

Pirates: Copyright.—"Elegant drawing with enlightened criticism adorns your opening number; but a very agreeable feature is your expressed intention of waging war against the mean, unhonoured manufacturers, who stoop to feed on the brains of their brethren; such a monitor has long been wanting: while you will protect the property and stimulate the efforts of able and enterprising producers you will doubtless infuse a wholesome terror into the freebooters on the paths of taste. I cordially concur in the opinions given in your article, 'On the Multitude of New Patterns;' the extension of the term of copyright would be very likely to lessen the production of novelties with houses capable of originating meritorious subjects." [No firm, we suspect, would object to lessening the novelties, if they got double work out of *good* patterns.—*Ed. Journal of Design.*]

To Make the best Modelling Wax.—In answer to a correspondent, we give the following receipts:—Take two cakes of virgin wax, break them in pieces, put them into a clean pipkin, and add the quantity of the smallest hazel-nut of Venice turpentine, and about double the quantity of flake-white, reduced to the finest powder; place the pipkin over a slow fire till the wax be melted, stir the composition together, and it is the best wax that can be used for modelling. For making casts in wax, use the same materials prepared in the same way, with the exception that, instead of Venice turpentine, you should introduce spermaceti, or Canada balsam, in the proportion of one to three of the wax. This produces a harder and firmer material than the former, and, while not so plastic, affords a more durable substance less liable to injury.

Various colours and tints may be produced in wax of either kind by the introduction of pounded red, blue, and yellow colours, either in conjunction with, or without flake-white. Wax modelling is performed, like the same art in clay, by pointed, rounded, or edged instruments of wood, bone, or ivory. A camel's-hair brush, however, dipped in spirits of turpentine, will be found very useful in the progress of the work by smoothing and in bringing it together. In joining parts, a heated piece of tobacco pipe, used as a blow-pipe, will be found useful; the heated breath softens and liquefies the required portions, with less chance of discolouring the junction than any other mode we know, and is simple, clean, and easy of application. We think it well to add that, though wax is a most useful material for very small work, fine clay, such as sculptors, or modellers at potteries use, is, with certain exceptions, much preferable where the work is on a sufficient scale. The nature of the clay induces a bolder treatment, and its appearance does not *flatter* the work to the degree that wax does, and not being at all transparent, the workman sees better what he is about. We should advise also any one fond of modelling in small to turn his attention somewhat to moulding in plaster of Paris, by which means he might obtain repetitions of his work in a material not liable to alter.

London:—Printed by G. Barclay, Castle St. Leicester Sq.

Review of Patterns.

WOVEN FABRICS.

(Mousseline de Laine, produced by Hargreaves for Lyddiards.)

PRINTED GARMENT FABRICS.

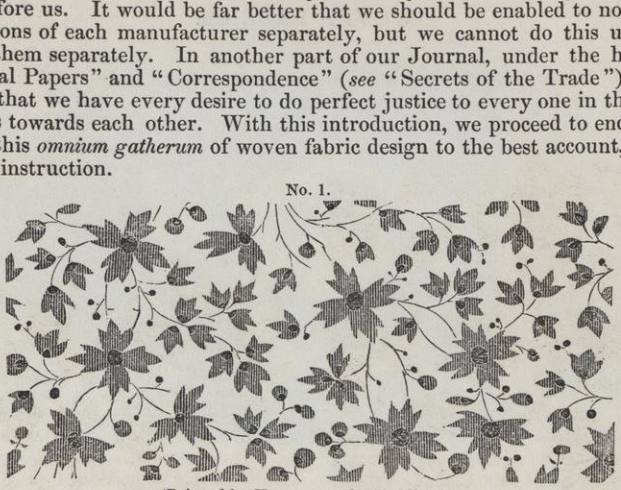
Five hundred and twenty-three specimens, printed by or produced for the following:—

Andrews, Sons, and Gee	9
Thomas Antrobus	1
J. Burd and Sons	4
Dalgleish, Falconer, and Co.	1
Felkin and Innes, London	6
Gillett, Foster, and Co.	12
Hargreaves, Brothers	106
Hoyle and Sons	81
M'Naughten, Potter, and Co.	18
Producers unknown	183
John Sale	5
S. Schwabe and Co.	34
J. A. Simpson	3
Taylor, Hampson, and Pegg	12
The Seedly Printing Company	5
The Skrines Printing Company	3
Thompson, Brothers, and Sons	14
Wells, Cook, and Potter	25

Before we enter upon the examination of this multitude of patterns—a small part only of the number with which the world is periodically strewn by the productive power of this kingdom—we would remark that this collection has come before us from various sources. Some very few patterns have been sent *direct* from manufacturers, others from warehousemen, others from retailers, and others by parties who make it their business to collect patterns. It has happened, for example, that patterns produced by Messrs. Hargreaves for Messrs. Lyddiards, and others by Messrs. Hoyle, have come before us from these several parties. Until we receive patterns systematically from the *first* source (*i.e.* the manufacturers), it will be impossible to notice them otherwise than *collectively*. Hence, if Messrs. Hoyle or Messrs. Thompson demur that the numbers of their patterns here given do not represent the correct proportions

which their productions bear in their trade, they have only to blame themselves. Our arrangements insure that, periodically, collections of patterns shall come before us. It would be far better that we should be enabled to notice the productions of each manufacturer separately, but we cannot do this until we receive them separately. In another part of our Journal, under the heads of "Original Papers" and "Correspondence" (*see* "Secrets of the Trade"), it will be seen that we have every desire to do perfect justice to every one in their real relations towards each other. With this introduction, we proceed to endeavour to turn this *omnium gatherum* of woven fabric design to the best account, for the reader's instruction.

No. 1.



(Printed by Hargreaves for Lyddiards.)

Nothing would be a better comment upon our previous remarks as to the inordinate desire for new patterns (*vide* p. 4) than the sight of our table loaded with the spring novelties in "prints" alone; it would at once illustrate the present aimlessness of design, and the hopelessness of any good arising with such a condition of the trade. "Novelty—give us novelty!" seems to be the cry; and, good or bad, if that is obtained, the public seems satisfied: perhaps we should say that the bad, being generally the most extravagant, is the most satisfactory to the ignorant public; and that nothing is too *outré* to be purchased—ay, and worn—by those who would be indignant were their taste called in question.

No. 2.

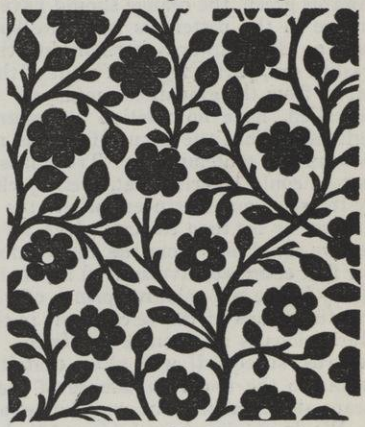
(Printed by Taylor, Hampson, and Pegg.)

How is such a medley to be reduced to order?—to be even classified in a degree for our remarks? If sorting the pound of feathers required a faëry to effect it, our task is scarcely less hopeless without the like aid. We have tried many ways to reduce them to some order, but heaven, and earth, and the wide sea, contain not the forms and fancies that are here displayed; for the most part, however, more like the whimsies of madmen than rational efforts at tasteful design: the one grain of wheat in a peck of husks is but too literal a

likeness of the chance-tolerable design among the endless patterns, which we turn and turn before we arrive at it. And yet we can hardly blame the designers, who are unceasingly driven to this endless toil, or the manufacturers, who but cater for their markets. Yet, in the name of reason, let us attempt, if only by degrees, to come to some sounder state of things; for our own part, if we are but instrumental in forming a few to feel and to judge rightly, we shall have good cause to be happy in our labours.

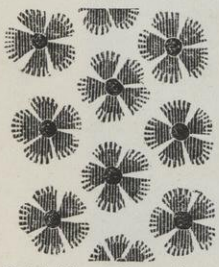
Turning over the patterns that lie around us, we feel that colour is more frequently misapplied than forms; indeed, its application generally seems the work of chance rather than of design. This may lead us to a means of classification. Let us first consider the self-colours and their gradations, printed on a white ground. Patterns of this class cannot be *inharmonious*, and when the forms are good, equally distributed, and the contrasts not too great between the figure and its ground, they are rarely objectionable. We have selected and engraved several, considering that many of the best patterns of the season are in this class, requiring only greater discrimination as to the *tint* used, or the *strength* of that tint, to rank high in our liking. Of these Nos. 1 and 2 are chaste patterns. Nos. 3 and 4 are good, but with an increasing tendency to coarseness and heaviness, which is shewn more strongly in the black and white of the prints, where we at once perceive some of the quantities are too large and heavy. This is made more apparent by the improvement effected in the pattern by lightening these heavy parts, as is shewn in the lower half of each of the two latter blocks. No. 5 is a well-distributed pattern, although with less pretensions to design than others. It has been selected for engraving, because we have understood that it has been reproduced. We see evidence in this fact, that the public are not so dead to correct simplicity as our print-producers would have us believe. As a grain of evidence, this instance proves that one way to stop the mischievous demand for novelty is gradually to produce the best things, which, like Persian shawls, Turkey carpets, fine paintings, Etruscan pottery, Greek sculpture, &c. never stale.

(No. 3.)



(No. 4, printed by Hargreaves.)

No. 5.



(Printed for Andrews, Sons, and Gee.)

Our next classification is that of a self-colour and its gradations on a tinted ground. Here the patterns that we could praise become much fewer; for, although the harmony to be obtained is so simple, being merely the contrast of two tints, and the laws of harmony so definitely settle in what directions this harmony is to be sought, we rarely find the two tints harmoniously chosen, or the contrasts referable to any known principles of colour; and when we come to those patterns where several tints are applied, the want of harmony is still more striking and obvious,—raw, crude tints, bad enough in themselves, are added to large inelegant forms. Let us refer, for example, to the *de laine* which we have inserted (p. 73); not that it is an extreme instance, for many are as bad, and some worse, than this design, on which so much cost and labour have been so fruitlessly bestowed by Messrs. Hargreaves. Here we have a broad stripe and a narrow one strongly contrasting in light and dark, and utterly inharmonious in colour: blue requires orange as its equivalent, and if the blue at all tends towards green, the orange should have a tendency to red; but we find the only orange in the pattern is a minute spot on the drab stripe, so small that it can have no effect towards harmonising the masses of blue, which look faded and washed out, partly from the want of the contrasting complementary colour, and partly from the gradations employed. The forms of the blue leaf, if leaf it may be called, have no relation to nature, and are conspicuous only for their ugliness. The little minute, formless, nameless sprig that runs up the drab line is mean and contemptible. Truly it is a matter of wonder to us how so bad a pattern could be arrived at, even by chance; and yet a purplish brown pattern by the same manufacturers, where the stripes are cut into large square checks, is worse by far than the one which we give as an example of misspent labour; and we could pick from the heap before us dozens of equal *de*merit. Thus, in our first class, we have arrived at what many would consider the excess of simplicity in the self-coloured prints, of which our engravings give some patterns; and the excess of coarse contrasts in the last class of which the *de laine* of our illustrations is an average specimen. If we lean unduly to the former simple patterns, surely all will allow that it is safer for hope of progress, than to incline to the florid impudence of the latter, which, we regret to say, by no means stands alone, but may be paralleled in other establishments.

We have elsewhere (*vide* p. 56) shewn that good taste is founded on the principle that the decoration of dresses should tend to, what we have named, a *distributive*, rather than to a *contrasted* treatment; and we have given our reasons for that opinion. It will at once be seen how completely these coarse, violently-coloured prints, offend against such a principle, while the well-covered patterns of the prints we have engraved are in accordance with it. When colour is to be added, it should have a tendency to *equality in scale*, and be well broken up over the surface: following these rules, and with the least attention

(Machinery Embroidered Sprig, by Houldsworths.)

Muslin,

PRINTED BY SALIS SCHWABE AND CO.

And exhibited by them at the Manchester Exposition of British Manufactures.

ENGLISH BRILLIANTE,

PRINTED BY SIMPSON AND YOUNG,

For Hugh Andrews, Son, and Gee.

to the physical wants of the organ of sight, a better treatment of printed goods, as regards colour, would be speedily arrived at; but, unless our designers carry some fixed and certain principles into their art, beauty, if obtained, must be but the work of chance. Of the patterns produced by Hargreaves Brothers, and Co., we have selected about a dozen novelties which pleased us, two of which we have engraved; there is one other, with a broad chocolate stripe, we like against our judgment. Some very good imitations of the Swiss are among these patterns, and about a dozen, without much character, but otherwise simple and unobjectionable. We also think the tint of some of their self-coloured prints excellent. By Messrs. Hoyle and Sons we have eighty-one patterns, of which we find twenty simple and pleasing, and about as many more novel and very passable in design. Of the patterns of S. Schwabe and Co. we have received one lot of about thirty-five, and a second lot which we reserve; the first shew more attempt at originality than most of the others which we have before us, but we think them rather violent: the second lot, which is far more satisfactory, we keep for future comment, and they are creditable to manufacturers who deservedly stand in the very first rank as British printers. Although rather coarse, there is a tendency to good design in the patterns of Gillett, Foster, and Co., of which we have twelve; and one or two pleasing adaptations from nature in those of M'Naughten, Potter, and Co., of which eighteen have been forwarded to us. Among those of Wells, Cook, and Potter, are two passable *de laines*, one with a woven satin stripe; generally speaking, however, we should say that the designs for *de laines* are much inferior to those for cotton prints—greatly more pretentious, but vulgar and garish in colour. The designs of Felkin, Innes, and Co., of which we have only six, are mostly printed imitations of woven goods, of which also many of the Hoyles consisted: to us they are not satisfactory. The patterns of Thompson, Brothers, and Sons, of which only twelve have reached us, are violent and gaudy in colour and form, and are not fairly characteristic of their works; they are not average specimens. It is only Messrs. Thompsons' own fault that we have not their best before us. From Taylor, Hampson, and Co., we have sixteen, among which are three or four much to our taste. There are nearly two hundred which have been sent to us without name, and, therefore, we are unable to give their printers praise or blame, although among them are some novelties which we should like to speak well of; and, as it is pleasant to conclude with praise where possible, we have nine patterns produced for Andrews, Sons, and Gee,—some imitations of Swiss prints, it is true, but all good in taste, and most of them really excellent. We insert one of their last novelties, which, simple in character, is pleasing, and of capital workmanship. Let but our own designers carry into their designs the agreeable forms, chaste colour, and pleasing contrasts to be found in these patterns, and our future lists of excellence will be found to contain the larger proportion of those sent to us, instead of the very small number which at present we feel able justly and truthfully to praise.

(Embossed Satin, by J. E. Makin.)

Embossed Satin: embossed by J. E. Makin, Deansgate, Manchester, for James Houldsworth and Co., Portland Street Mill, Manchester.

This is a specimen of embossing by patent machinery, which has recently been brought to bear. It is done on a low quality of satin, with a cotton back, in so ingenious a manner as to produce all the effects of woven-garment damasks. Some of Mr. Makin's patterns are excellent, but, owing to their size, we are only enabled to give a piece of such dimensions as will shew the nature of this new mode of decoration. The process is one of those which the ingenuity of Manchester men are so constantly bringing to bear on these varied manufactures, and is a species of hot-pressing by means of copper rollers, on which the figure stands as a surface type. These rollers are heated by steam and worked by machinery, the impress being given as the cloth passes rapidly through. There is a style about the dresses which gives them quite the character of a richly-woven damask, whilst the price is much lower than any weaving could possibly be. There is little doubt that this invention may be extensively employed in the decoration of many surfaces; and though, to a certain extent, it may interfere with fancy weaving, yet, from its very nature, it can never supersede it for high-class goods, whilst it will certainly bring decorated silks within the means of another class of customers, and thus form their taste for quieter decoration.

Embroidered Sprigs, executed by machinery.—James Houldsworth and Co., Portland Street Mill, Manchester.

The ornamental dresses, of which the foregoing example is a specimen, have had a very successful run for the spring trade. The style is neat, tasteful, and quiet, yet sufficiently suggestive of colour. Our example is embroidered on alpaca, but mixed cloths, of a more fanciful character, have been often used. The process by which the embroidery is effected is at once simple and effective: the needle has two points, with the eye *in its centre*, and the two points traverse through the cloth, backwards and forwards, with all the precision of the human hand, or, perhaps we should say, with more positive accuracy. The machine embroidery of this house is of a high class; our specimen, however, is one of the simplest kind, yet the tasteful effect is not the less to be appreciated. The table-covers and valance-drops in the Manchester exposition are examples of a more positively artistic, but not more genuine, character.

Norwich Shawls: *Silk*, *Fallover*, printed and manufactured for, and exhibited by, E. Blakely (Norwich), at the Society of Arts.

The silk and woollen manufactures for which Norwich has been so long and justly celebrated date their commencement from the reign of Edward III., whose queen, Philippa of Hainault, remembering the advantages derived by her native country from these branches of commerce, directed her attention to the establishment of them in her new dominions. Under her encouragement and protection Flemings settled in Norfolk, and by their skill and industry Norwich quickly rose to importance in the mercantile world. Their descendants still maintain the same character for the perseverance and ingenuity of their ancestors. Towards the close of the last century Colonel Harvey became a manufacturer, and gave a fresh impetus to the trade of his native city by the introduction of the *shawl*, an article then composed of silk and wool woven in stripes and checks and embroidered with *three* colours, which at that time was considered perfection. Various additions and improvements were afterwards made by manufacturers, amongst whom must be mentioned the late Mr. Knights, and by Higgins and Co., who brought the printed spun-silk shawl into notoriety. But it is especially to the skill and taste of Mr. Etheridge that the *fillover* shawl owes its present celebrity for richness of design and variety of colouring. This branch of shawl manufacture was afterwards pursued with great ability and success by Messrs. Shickle and Towler, who obtained at various times, through Mr. Blakely, the patronage of Queen Adelaide. But, in consequence of *undue* competition, the trade declined and had well-nigh become extinct, when, as late as last spring, the Queen was induced, by the Countess Spencer and Lady Catherine Boileau, to see what her Norwich subjects could do. Since that time the trade has revived, and through further improvements

ENGLISH PAPER-HANGINGS.
For a Boudoir or Bed-room,
BLOCK PRINTING,
Manufactured by Wm. Woollams and Co., High Street, Marylebone, London.
JOURNAL OF DESIGN. *May*, 1849.

introduced by the manufacturers, the *printed and fillover shawls* of Norwich now equal the richest productions of the looms of France. The success which has attended Mr. Blakely's exhibition of Norwich shawls, at the Society of Arts, may fairly be considered the result of her Majesty's direct regard for this class of British manufacture. Of the specimens exhibited, the woven shawls are superior to the printed. The first, though of the usual conventional forms, are excellent. The latter are imitative of the woven character, which we think they ought to avoid. (*See* page 44.)

THE ASPECT OF THE MONTH'S MARKET FOR GARMENT FABRICS.

(*From our City Correspondent.*)

We are now in the middle of our ornamental spring trade, and yet it is difficult to point out very decided favourites. The purchases have been conducted on a most impartial system, so as to notice all decorated articles in a limited way; and, as a natural consequence when so many classes of manufacture are struggling for notice, not any one has benefited much, so far as trade has gone. Another cause, too, has operated to prevent any particular designs from obtaining extended notice: the retail trade has been, and still is, much depressed both in town and country, and purchases are conducted on the most cautious and starving scale; accounts are now restricted within very close limits, and, as plain goods are the urgent wants that must be supplied, the margin left for our unfortunates, the more decorated, is a very narrow one. Thus fancy goods suffer in two ways, from a too extended variety of articles and from a contraction of trade and means.

Upon the whole, up to the present time, *de laines* have borne the bell, and the printers of these goods must have reaped a good harvest during the past two months. Their fabrics must now soon give place to lighter goods, as muslins, barèges, &c., but the cold weather keeps them back, and, during the interval, *de laines* still hold their ground. Ornamental flounces of all descriptions have had a good run, and are still attracting a large share of notice, and Norwich manufacturers must have done well in this branch of business. The embroiderers, too, have had no reason to complain of their share of patronage, which has been liberal. The above two articles, however, are limited branches of trade, and the great department in which quantity is usually gone through (piece-woven goods) is this season much at fault, and caterers of these articles justly express disappointment at the result of their exertions.

The weather has been cold and cheerless, and, in consequence, muslins and barèges that were last year at this time sold in quantities, are this season hardly commenced upon; but the first few fine days will start us in good earnest with all our *summer* styles and fabrics, and we shall be able next month to present our subscribers with novelty and variety in this class.

The market now is in a singular condition: an outcry is raised on all sides for *something new*, and, as the "something new" does not make its appearance, producers are compelled to have recourse to old ideas—to turn out their drawers and tease their memories to lay hold of something so old that the present generation shall know it only as a novelty; and certainly this season, if all the things produced could be got together, they would shew a curious lot of antiquated renovations. Never, certainly, was there a greater prize open to any manufacturer: the first really novel production will command an enormous sale. Some potent magician is wanted to lead the wandering public back into the beaten track before the autumn.

PAPER-HANGINGS.

PAPER-HANGING, *muslin pattern*, manufactured by W. Woollams and Co.

The pattern now produced by Messrs. Woollams fairly challenges comparison with that of the French paper given in a previous number. The groups are tastefully designed and connected together, and they are well distributed over the muslin-like ground. For rooms of south and south-west aspects, in country residences, a more cleanly, quiet, yet lively-looking paper could not be desired. It is particularly well suited for a lady's boudoir, and

would also have the advantage of *enlarging* the appearance of any room where it was used. (*See pattern.*)

ENGLISH PAPER-HANGING, manufactured by T. Clarke, 60 High Holborn.

Mr. Clarke has for years obtained a deserved note for his geometric coloured decorations for ceilings, and for the good colouring of his paper-hangings. The present example is excellent in its tints, and would hang well in a library or

dining-room, especially those of a warm aspect. It is decidedly suited for pictures, &c. as not likely to interfere with them. The judicious arrangement of its lines has induced us to reduce and engrave the full pattern, which seems to us suggestive as well to the silk-weaver as to the printer. (*See pattern.*)

ENGLISH PAPER-HANGING, *Buttercup pattern*, manufactured by Jeffrey, Allen, and Co., Kent and Essex Yard, Whitechapel.

We are glad at last to have a design practically worked out which has been the production of a pupil of the School of Design, which the present pattern is said to have been. This is gracefully distributed; gives the proper impression of *flatness;* and would be duly subordinate to any decoration of pictures or prints which might be hung upon it. This may be worked in any three colours. The present tints are quiet and becoming for rooms of every aspect. (*See pattern.*)

ENGLISH PAPER-HANGINGS,
For a Library or Drawing-room,
Manufactured by T. Clarke, 60 High Holborn, London.
JOURNAL OF DESIGN. *May*, 1849.

ENGLISH PAPER-HANGING,

Buttercup Pattern, for general use,

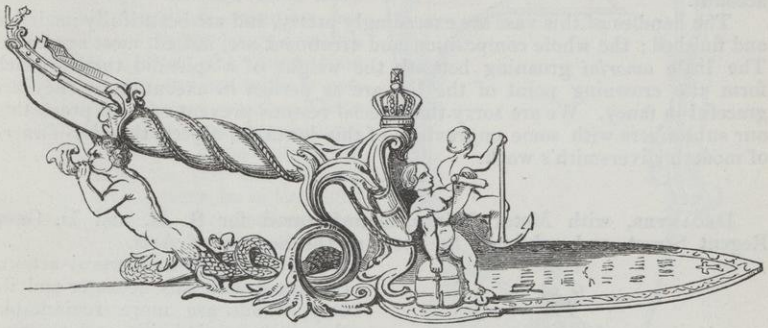
Manufactured by Jeffrey, Allen, and Co., Kent and Essex Yard, Whitechapel.

JOURNAL OF DESIGN. *May*, 1849.

METALS.

Trowel for laying the first stone of Great Grimsby Docks, designed by W. F. Spencer, manufactured by Garrards.

Although we need not exact that a trowel for a prince to act the part of a mason should be an article of dry utility, we think it ought to be unmistakeably a trowel, and that this, the very symbol of the ceremony of laying a first stone,



ought not to be a mere chimera, the purpose of which is rather unintelligible. We would allow of any stretch of decoration in such an exceptional case, even though it might interfere with use, which, as a rule, decoration never should; but it ought not to be carried to the extent of destroying all character, as is done here. Whoever saw a handle thus supported to a trowel? or such excrescences as the little *amorini* here make? The composition, too, of these unnatural lines is unhappy and graceless; and we do not like the treatment of the allegory, which represents a triton guiding the prow of a vessel into dock: the forms are patched together and heterogeneous: and we cannot commend the workmanship, even though coming from Garrards' factory. Indeed, we can only excuse the whole affair, by supposing that it must have been done in a hurry for the occasion. It is partly gilt and about 15 inches long.

Soup Tureen, in the Rénaissance style, the property of H. T. Hope, Esq. M.P., manufactured by Garrards.

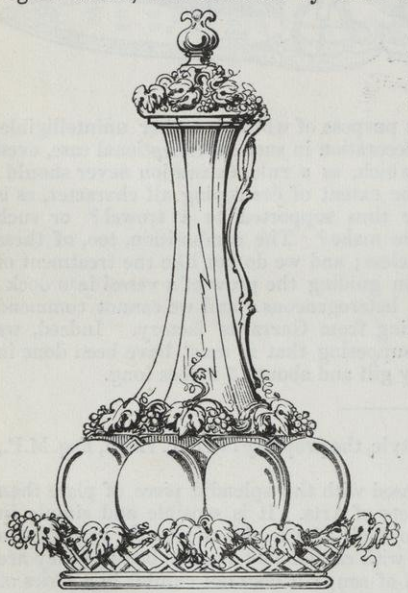
Upon the whole, we are more pleased with this splendid piece of plate than with any other exhibited at the Society of Arts. It is sensible and simple in its structure, and it is not made to look like a gigantic turtle in order to symbolise soup. It is not decorated with carrots and turnips because they are component parts of the abstract idea of soup; it does not exhibit in a series of straggling bas-reliefs the "processes" of making soup; but it is a really beautiful vessel, admirably adapted for its purpose, and not twisted and distorted into utter deformity in order to express some "appropriate idea," the very nature of which militates against abstract beauty of form, interferes with propriety of purpose, and renders that which should be splendid and handsome grotesque and *outré*. This tureen is the very reverse of the Grimsby Trowel.

In perfection of manufacture nothing can well excel this beautiful object. In beating-up, stamping, casting, chasing, and fitting-up, it is fully equal to some of the finest specimens in the collection of the *ci-devant* Grand Duke at Florence, and had it but been parcel-gilt, like Mr. Hope's dish (noticed in our number of last month), it would have presented a still more brilliant and charming aspect than its more ornate rival.

In works of art of such high pretension as is exhibited in this, in Prince Albert's centre-piece, and in the Doncaster racing-cup of 1847, we cannot bear to trace the manufacturer impoverishing the fancy of the artist. We allude to the fact that the fine raised ornament which adorns the side of Mr. Hope's tureen recurs in the piece of racing-plate, and that some elegant little figures, which recline in scrolls about the base of His Royal Highness's vase, occur also in the specimen we are now so highly extolling. In productions of such a very high class, self-plagiarism should not intervene; it is like a painter's introducing a figure from one picture into another, and indicates a culpable poverty of design, or, rather, too eager a desire to turn the models to every account.

The handles of this vase are exceedingly pretty, and are beautifully modelled and finished; the whole composition and treatment are, indeed, most agreeable. The little *amorini* groaning beneath the weight of a splendid turtle, which form the crowning point of the lid, are as perfect in execution as they are graceful in fancy. We are sorry that special reasons prevent us from presenting our subscribers with some engravings of this beautiful object, the *chef-d'œuvre* of modern silversmith's work.

Decanter, with Metal fittings, manufactured for S. H. and D. Gass, Regent Street, and exhibited by them at the Society of Arts.

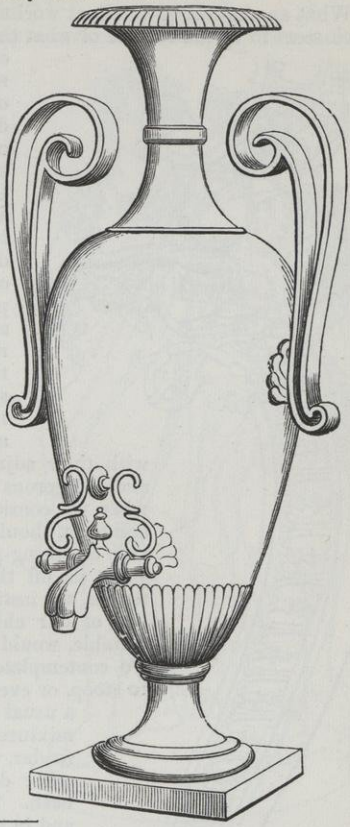


There are two mechanical actions connected with this decanter and its tray, which are more remarkable than its general design or decorative features. The stopper is closed, but a spring, which is acted upon when the neck of the decanter is grasped, opens it, and when the pressure ceases the stopper again is fastened. The stand runs upon little rollers, which cause the bottle to pass smoothly along the table. The ornamental parts are of metal. It will be seen they are of the everlasting vine, which seems, from its frequent use, to be the only, and indeed the *ne plus ultra* of decorative invention, in connexion with the use of wine. In the present case, the metal work consists of the mere employment of natural forms without any special artistic adaptation or treatment; yet the combination of glitter of the metal and the transparency of the glass is effective.

Silver Inkstand, with figure of Sir Walter Scott, manufactured for S. H. and D. Gass, and exhibited as above.

We cannot by any means admire this tribute to the popularity of the *quondam* "Great Unknown." "Familiarity is too apt to breed contempt," and he who could once so ably "point a moral and adorn a tale," has now sunk to adorn an inkstand, and to have his nose pulled in effigy by whomever wants to take him from his pedestal as the initiatory step in recording their own inspirations. We do not quite like this notion of dethroning genius, and, above all, we do not like practically that an inkstand should be made to look like a monument, and, in fact, like any thing else but an inkstand.

TEA URN, manufactured by Warner and Sons.

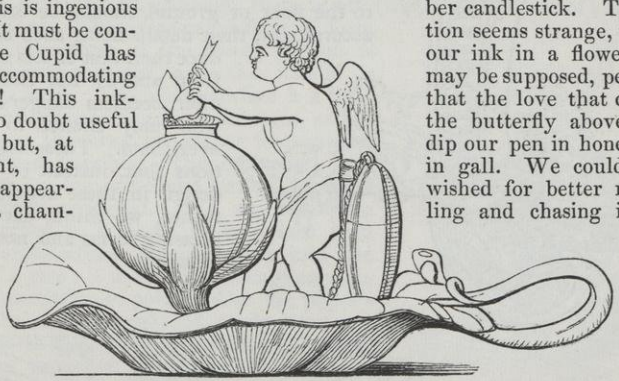


This pattern, like that which we noticed before (p. 12), is, with two others, exhibited at the Society of Arts; and we are glad to see that the manufacturers have been rewarded with an "honorary testimonial."

Urns, simply by themselves, for wine, oil, ashes, &c., as the ancients used them, are not perhaps very difficult to design; at least there have been many beautiful examples bequeathed to us: but to design a useful, appropriate, and at the same time graceful one for the tea-table is not, we apprehend, so easy a task. There are several troublesome requisitions. First, there must be a convenient top through which to put the heater; then the handles must be in the right place for carrying the perilous vase and raising it safely to its place on the table; they must be of a slightly conducting material; and then the tap! Imagine the most elegant Etruscan vase with a spout! Its beauty is gone. The more classic the form, the more abhorrent is the monstrosity of the tap. We are inclined to think, that a really elegant tea-urn cannot be effected by the adaptation of any old form, but by some thoroughly new idea *altogether*. This urn is well enough, and certainly presents a novel adaptation, but does not surmount any of the difficulties above mentioned, or even attempt to do so.

LOVE'S LOTUS INKSTAND, manufactured by Messengers for Barry, Egyptian Hall, &c.

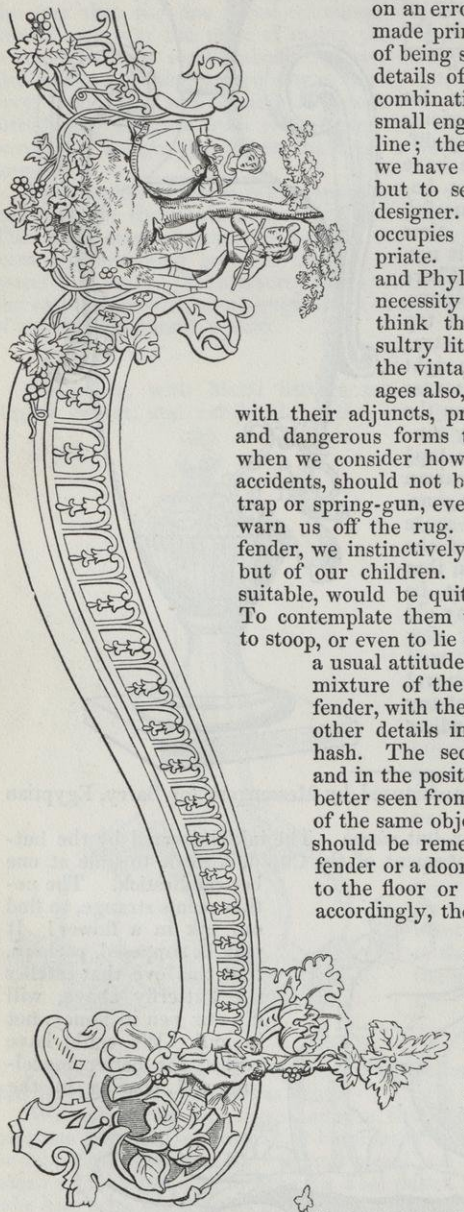
This is in a free, bold manner, but *ricoco*. The ink is covered by the butterfly, which by a horizontal movement of the Cupid, is made to slide at one side. This is ingenious enough. It must be confessed the Cupid has a most accommodating backbone! This inkstand is no doubt useful as such, but, at first sight, has more the appearance of a chamber candlestick. The notion seems strange, to find our ink in a flower! It may be supposed, perhaps, that the love that catches the butterfly above, will dip our pen in honey, not in gall. We could have wished for better modelling and chasing in the



Cupid, but we dare say it is as good as the general public at present are willing to pay for. It was modelled by Mr. Waterhouse Hawkins.

Two Fenders, manufactured in Iron by the Coalbrookdale Iron Company.

What an amount of excellent workmanship is here spent upon two objects, which seem to us the reverse of what they ought to be! They are constructed on an erroneous principle; the ornamen made principal and impertinent, instea of being subordinate and auxiliary; th details of the ornament faulty, and th combination of them heterogeneous. The small engraving shews the general outline; the larger one the details, which we have engraved not for their merits, but to serve rather as warning to the designer. The Arcadian subject that occupies the centre is quite inappropriate. The spring-carols of Damon and Phyllis do not agree well with the necessity of a sea-coal fire; nor do we think the sentiment bettered by the sultry little boys who are indulging in the vintage at the ends. These personages also, who are so comfortable below with their adjuncts, present the most uncomfortable and dangerous forms to those above; and a fender, when we consider how much it may be the scene of accidents, should not be made as dangerous as a man-trap or spring-gun, even although its form may duly warn us off the rug. When we meet with such a fender, we instinctively not only think of our hearths, but of our children. The subjects also, were they suitable, would be quite thrown away in such a place. To contemplate them properly it would be necessary to stoop, or even to lie down on the rug, which is not a usual attitude in general society. The intermixture of the semi-Greek border along the fender, with the Louis Quatorze scrolls and the other details imitated from nature, is quite a hash. The second fender is better in form and in the position of the figures, which can be better seen from above; but it is open to many of the same objections as the preceding one. It should be remembered by the designer, that a fender or a door-scraper, being necessarily close to the floor or ground, should be ornamented accordingly, their details being such as to produce their best effects when seen from above; nor should they offer needless dangers to those who may chance to stumble over them. These are requisitions that, instead of fettering design in these articles, would rather, we think, give rise to pleasing forms and novel combinations.



POTTERY.

BACCHUS AND ARIADNE, after the Antique, manufactured by J. Rose and Co.

We have never much admired this group in the large. Veiled by its pleasing forms and classic drapery, the defect in its sentiment passes unseen. Why should the young Bacchus lean so ungallantly on his fair partner, had he not been indulging somewhat too freely in his own libations? This copy in "Carrara" porcelain is not, however, to be made chargeable with the blame of the original want of taste in the conception. It is a large-sized group for this kind of material; and from its having retained its upright position, the "body" must apparently have a capability for preserving its form, in spite of firing and cooling, superior to most others of similar nature:—Copeland's statuary porcelain, for instance, and Minton's parian, in which we have often observed considerable deformities and want of balance arising from the above causes. We have not examined a sufficient number of Rose's Carrara works to be certain of the above superiority in this respect; but if it really exist, it should encourage them to further efforts: to get their material more pure; and the finish on their work more complete. It is only a continuance of efforts in the latter direction that will educe workmen capable of executing up to the mark of the present day.

(Original 19 inches high, 7½ inches wide at base.)

JUG, manufactured by Ridgway and Abington.

We are bound to confess that this jug looks much better in execution than it does in our woodcut, although there is not (that we are aware of) anything incorrect in it. The principal defects of form are, that the curve of the lower portion is rather high-shouldered, and the handle is supremely ugly. The whole surface is a little too uniformly covered with enrichment, and in some places the lines are rather too crowded and huddled together. The ornament, consisting of the hop, vine, and barley, is, however, prettily modelled. We are not quite sure whether it is right to introduce such regular architectural compartments into the design of a vase: it destroys so completely the original association of pottery with the potter's wheel, the *artistic* mode of production, and reduces it to the cast and moulded, *i. e.* the *mechanical* mode of production. This may, however, be a prejudice on our parts.

THE ANGEL LAMP, manufactured by Mintons, fitted with metal by Winfields.

(Original 9 inches high, 6 inches wide at base.)

This is a happy thought by Mr. J. Bell, an angel bearing a lamp to light the hours of darkness; moreover, it forms a pleasing group in parian. But it reminds us too strongly of Thorwaldsen's angel, and likewise of the well-known French statuettes, which are undoubtedly the parents of this angel; rather, we presume, by the impression they have left on the eye of the designer than by any intentional or actual copying. We usually find that the whole thought of a work has not been spontaneous by some incongruity in the relation of the parts; in the figure before us, this is seen by the manner in which the lamp is borne: the action is common-place, and the drapery interposed between the hand and the lamp would, we think, have been better away. We are not quite satisfied with the treatment of the cloud on which the figure is based; but this presents a difficulty hardly to be overcome in solid form, and is sanctioned by many precedents.

JUG, *Arum pattern*, manufactured for Pellatts; exhibited at the Society of Arts.

We must at once enter a strong protest against the principle on which this jug is composed, since we find a growing disposition to impose on us the mere transfer of forms, found in nature, to metal or pottery, as ornamental design. The thing is merely a grotesque and a conceit, without beauty or felicitous suggestion. The first consideration, *utility*, is violated. The form is vulgar and unsuitable; the handle is so placed that it has no proper leverage to pour out the water; and although the artist has attempted the most literal use of the plant by making the cup of the flower form the mouth of the jug, he has not given sufficient thought or study to enable him to insert the stem at the bottom of the corolla, but has coarsely affixed it to the side. One lesson designers for all solid forms should have ever before them is, that it is useless attempting to make *bad forms* beautiful by any amount of ornamentation; and that until the form best adapted for the required purpose has been obtained, and that refined to its most graceful line, ornament had better not be added.

GLASS.

GLASS CANDELABRA, manufactured and exhibited at the Society of Arts by Hancock, Rixon, and Dunt.

Upon the design of this heavy piece of common-place we can by no means congratulate the above respectable firm, since it displays not only an utter

insensibility to grace of form, but a profligacy of mis-spent labour, and a mis-apprehension of the right points at which it should be applied. In all objects in which the principle of expansion from a central stem is involved, that stem should, by the preservation of a predominating amount of vertical lines, be emphatically enunciated, and it will then best contrast with the extending curves. In this example a succession of uncomfortable bulbous forms are heaped, terrace-fashion, one upon another, reminding us of the worst form of Indian style.

The mechanical portion of the work is more elaborate than excellent, since neither are the angles very regular, nor the facets very smooth and perfect in their planes. The glass is not altogether free from opacity, and exhibits here and there imperfections of surface, materially interfering with the integrity of the chromatic scales refracted. This is one of those instances, the abundance of which we have so much cause to deplore, in which a little more taste and a little more care would have converted a piece of common-place into an object of both value and beauty.

Enamelled Borders for Windows, manufactured and exhibited at the Society of Arts by Hetley and Co., Soho Square, London.

These borders consist of natural flowers, nicely painted, and suggest novel treatments for windows calculated for general use. We hope to see this idea carried much further next year, and that Mr. Hetley may be congratulated for having another and a *gold* medal. It is a branch of flower-painting peculiarly adapted for employing the female pupils of the London School of Design. Mr. Hetley should consult Mrs. Mac Ian.

MISCELLANEOUS.

Circular Table and other objects, enriched with *pearl inlaying*, manufactured and exhibited at the Society of Arts by Jennens and Bettridge.

That the effect produced by this beautiful manufacture is brilliant and pleasing, when used in strictly conventional design, we most readily admit; but that it is adapted for the elaboration of such direct imitations of nature as many of the specimens emanating from this firm exhibit, we as unhesitatingly deny.

In the magnificent table which is one of the most splendid ornaments of the lower room at the Society of Arts, we are presented with a superb bouquet of flowers, the high lights of which are produced by the brilliant reflexions of the mother-of-pearl, inlaid by a species of haphazard process in the japanning of the surface. Now the peculiarity of this material (mother-of-pearl) is, that it varies both in amount of light and colour reflected, in accordance with the variations of the points of view from which it may be regarded. As this is an optical peculiarity confined almost entirely to itself alone, it can be admitted only most sparingly as reproductive of the effects of light acting on surfaces differing from itself in refracting and reflecting power, and cannot, consequently, be regarded as fitting for the expression of the more delicately graduated scale of light and shade, induced by local colour of greater or less intensity. Esteeming as we do, at their fullest extent, the artistic deficiencies of the material they make use of, we cannot but congratulate this firm on the skill of the artists they employ, by whose ingenuity (as far as is possible) the difficulties to which we have alluded have been overcome. As an example of the more *natural* use of mother-of-pearl inlaying, we would point to the small circular table, in which the style and skill of the Japanese are successfully rivalled.

Gutta Percha Ornaments, manufactured by the Gutta Percha Company.

No one after the hastiest comparison of these enrichments with those executed in papier mâché, or any other plastic material, can possibly deny that this of all others lends itself most readily and most perfectly to the requirements of the ornamentist. Rendering with the most extraordinary fidelity every variety of texture, gaining by its greater elasticity a more perfect approximation

to undercutting, superseding by the identity of its colour and surface with wood the necessity of the application of unctuous and untransparent pigments, gutta percha presents mechanical advantages not possessed by any of the current substances in which plastic decoration has been hitherto attempted. Feeling as we do the importance of the industrial value of this material, we are the more rejoiced to observe that for many of their designs the Company must have had recourse to artists, some of whose works are both graceful and appropriate. The groups of animals are invariably well got up; the cupids are not quite so successful, possessing neither the *naïveté* of childhood, nor the more nascent qualities of the antique type. The picture-frames are many of them good, though exhibiting that misplaced attachment to scroll and shell-work to which most carvers and gilders are subject. In the Society of Arts' rooms there is, however, one bracket which cannot be characterised otherwise than as a pure abomination. Every posible kind of form is huddled together on the purely accidental principle; and ornaments natural, conventional, pertinent, and impertinent, are thrown into combination with as little care, thought, or knowledge, as could possibly be brought to bear on so elaborate a piece of handicraft.

(Panel with Gutta Percha Castings.)

The bracket to which we allude serves to support a very cleverly-modelled group of a stag and hound.

Table-Light Shades, manufactured by Messengers, for Barry, Egyptian Hall; Cundall, Old Bond Street, &c.

These convenient shades consist of a small metal shaft of various designs, some resting on a tripod, some on circular bases, &c., with a silk shade, which slides up and down at pleasure. The shades are of silk ornamented in various ways, but we prefer the plain green. The idea is borrowed from the French, and their popularity is great: we have heard the sale of them picturesquely described, as floating along "like butter melting before the sun!"

Original Papers.

PERIODICAL EXHIBITIONS OF MANUFACTURED ART.

One would suppose that, in the present state of the arts as applied to manufactures, no two opinions could possibly exist as to the value of periodical displays of the progress made; and that, with a protective copyright—insufficient enough, no doubt, yet still a protection—every manufacturer would at once see that his best interest was promoted by seizing every opportunity to bring before the public, his great collective customer, the productions of his own taste and skill, or of those whom his capital employs to cater for the demands of the markets of the world. Yet is it a fact, that too many of our most intelligent manufacturers might be named who still hesitate to exhibit specimens of their respective productions.

Jealousy, a fear of their competitors, an indefinite dread of the offended dignity of the retail dealer, or a still more indefinite notion that the foreigner, French, German, or American, may possibly gain a hint or two as to new modes of production, prevent him from doing himself full justice by boldly exhibiting what he can do. One house will not exhibit, because another house in the same trade will not do so. Blotchem, Stryper, & Co. will not send in any goods until Tintem, Brothers, have sent in theirs. Shute, Pick, & Treadle, the great silk house, get a notion that Warp & Bobbin have a *design* on their designs, therefore think it best to keep them back; whereas the London agent of Warp has obtained, long ago, Shute & Co.'s best patterns; and the real cause of Warp & Bobbin not contributing to an exposition is the fear that all the world will see how largely they are indebted to Shute, Pick, & Treadle, for the very best things they have produced.

To the true producer of any excellence and novelty an opportunity to exhibit it fully and fairly before the public is most valuable. To the manufacturer of real talent, taste, and enterprise, it ought to be regarded as a privilege. At the outset, from certain absurd business-ties, which exist in some trading connexions, he may have some little difficulty in persuading his customer, the retail trader, that the retail sales will not be lessened because the goods are shewn elsewhere than behind his particular counter. Of course the right of such retail dealer to the exclusive privilege of selling the engaged design is always admitted. But the manufacturer will find, in the long run, that the buyer, however narrow his views of such advantages may be, must eventually come round to the indisputable point, that, provided the article is sold at a good and fair price, and bought cheaply, it is of little consequence to the retailer whether the manufacturer gets the credit of the design. The salesman must ever have that amount of credit which is justly his due, for possessing a tasteful selection of goods of a distinguished manufacturer, in preference to those of a less sterling character. But if, as formerly was the case and still is now to an absurd extent, the retailer is determined to affect the credit of being the designer, the manufacturer, and the only genuine dealer in certain articles, then he assuredly will be disappointed; for very few of his best and most intelligent customers really believe, and in time none will believe, all the salesman chooses to tell them about "Parisian designs," "town-made," "manufactured to *our* special order," and the *et cæteras* of counter small-talk. Who believes that Hoyle's prints are anything but first-rate Manchester-printed calicoes? No one supposes, for a moment, that Mulhausen, Paris, or still less London, have anything to do with the products of Mayfield, beyond an occasional suggestion in the way of style. In the present age, so much interest is manifested by all classes in the various processes of manufactures, and the means of transit are so very easy, that the visits of the wealthy and intelligent customers of the London retail houses to the seats of various manufactures make them almost as well acquainted with the locality where the article they are purchasing is manufactured as the man who sells it, or perhaps more so; and the salesman who talks about "town-made" and "our own design" merely excites the contempt of his customer. Plainly, it is the interest of all parties to exhibit what they are

doing, and tell the public who does it, where it is done, and who sells it. There is an old adage not yet the worse for wear, that "Honesty is the best policy."

Expositions of manufactures, honestly and energetically carried out, would exemplify this truth. The manufacturer of an article, who is also its retailer, gains the advantage of a ready exhibition of his productions. The retailer who does not manufacture, but who has the ability and taste to secure the best products on which his business depends, has thus a means of advertising them, which "keeping a poet" for the newspapers will never afford him; and if he be content to hold his true position, and an honourable one too, of being an intelligent agent between the maker and the consumer, he would have cause to congratulate himself that periodical expositions afforded additional means of bringing his wares before the public in a manner which his plate-glass front and mahogany counters certainly do not. He may be ambitious to stand as the whole and sole creator of the goods he sells; but let him ask himself, who will believe him? He might as well tell an intelligent customer that he built the shop, made the crystalline front, and did all the decorations, as tell him that the articles he sells are his own manufacture. There is a fear in some minds, that if the general public be told where to go for the articles required, the retailer would suffer; hence the retailer fancies he is forced to protest against the public exhibition of goods in which he deals. This is a figment created by a desire of concealing the dishonourable wish to appropriate the credit of producing certain things, in which he has had no share, trouble, or risk; but the sale of which he is enabled to monopolise by certain convenient and conventional arrangements. The manufacturer has generally enough to attend to in production without troubling himself by retail dealing; and when he does so, he often makes his retail customer pay more for "his whistle" than the retailer would do. The same may be said of wholesale houses. It may be urged, however, that the retail dealer frequently suggests designs. True; but who carries them out? It is no uncommon thing for a salesman to talk of some very indefinite and misty notion of a something floating in his brain, which he can neither describe nor depict. An artist or manufacturer catches at the almost intangible notion, if it is palpable enough to be caught, or guesses at what is meant, and then works away until some reality presents itself; and straightway the suggestive salesman appropriates this as "my design," and claims all credit, right, and property in the said production. Now this is as manifestly unfair, as that an author should claim the credit due to the painter who renders palpable the scene which the former has described. Let each one take his true position. So let the designer, the manufacturer, and the salesman each take his true position in manufacturing art. All interests will be promoted thereby. The man who developes a novelty in manufactures is entitled to the credit arising out of his share in its production, be he artist, manufacturer, or dealer. No true man has any interest in deception, or in gaining the credit of another man's wit or labour. Let the suggester be the suggester still, and all honour to him; let the producer have the praise due to his skill in production; and let the dealer have all credit for his enterprise as such; satisfied, that inasmuch as he had done his share in the encouragement of the skill, talent, and enterprise of others, he was fairly entitled to and properly rewarded by the credit he might obtain for his tact and judgment in promoting the true developement of the resources of his country, in that department of commerce in which he was engaged.

Really there is nothing so well calculated to realise these legitimate results as well-conducted periodical expositions of manufacturing art. The attention of the public is thus roused to the subject, and educated to notice and understand matters to which, in the ordinary routine of shop exhibitions, it would pay little attention. The stupid notion entertained so strongly by the worst educated of the vulgar rich, that nothing really good is manufactured at home, is dissipated at once; whilst, on the other hand, we are enabled, by comparison with the works of our continental rivals, to form some notion as to the relation in which we stand to them. Mutually, the benefit is enormous, since the competition for excellence is useful. Comparisons are easily instituted between the respective productions of one period and another, the relative position of one manufacturer

to another is readily ascertained, and one department assists another. Thus beauty and originality in one thing begets, by its passage through intelligent minds, its like in other things. The expositions of France have done much for the manufacturers of that country, and even English opponents of exhibitions flock to see them. The *éclat* attendant upon successful efforts, the ideas suggested by the great variety of objects concentrated into one focus, the ready manner in which the public is enabled to find where purchases may be made, and, above all, that earnest *esprit de corps* which distinguishes our neighbours, and ought to distinguish us too in manufactures, have all had a most beneficial influence. Good seed has already been sown in England, and we do not doubt that if London, Manchester, and Birmingham, will agree to unite, the intention of a national quinquennial exhibition, promulgated and partly matured by the London Society of Arts already, will become a successful naturalised reality.

OCCASIONAL CHAPTERS ON COPYRIGHT IN DESIGNS.

Chapter II.—Perpetuity in Copyright.

On a previous occasion we briefly detailed some of the anomalies which at present exist in the duration of Copyright in Design (*vide* p. 19); we will now look at the question as one of principle. There is a perpetual right *in land and all physical substances*,—why not in intellect and metaphysical discoveries?

Politicians and economists are all unanimous in giving a property to invention and design, but it is of limited duration. The improver of the steam-engine and the ornamental designer have been regarded each as a national benefactor in his way, worthy to have something for their trouble. Something accordingly they have by law, that is, if they have money enough to speculate in a patent or a registration, and courage enough to maintain their rights at law, and luck enough to escape the quibbles of the counsel and the blunders of the jury; provided always, that no one succeeds in digging up something approximating to the invention from the ruins of Nineveh or the unfathomable strata of descriptions and specifications in the British Museum or the Public Record Offices. Subject to all this, the inventor obtains his "Grant," *ex mero motu et speciali gratiâ;* and as one must not look a gift-horse in the mouth, he takes such time as he can get, one, three, or fourteen years, as the case may be.

For this gift, like an Oriental present, the public expects a return; society lends the right to get it back with interest, and making sure of the reversion, binds the inventor or designer to specify, register, and record in full, any omission or defect, being at his peril. The validity of the protection, fate will determine, but *the public make sure of their part of the transaction.*

It is indeed satisfactory to observe that the inventor's share is gradually waxing bigger—a patent, "if a very strong case of hardship" is made out, is extensible. An ornamental shawl, a candlestick, a wood-carving, has of late years become registrable; not long ago it was destitute of any protection. The analogous right of an author has been prolonged: society is finding it useful to offer more liberal terms to obtain more valuable disclosures. The secret must be published before the world can avail themselves of it; without an equivalent, the proprietor will keep it locked up. In some cases this barter between the nation and the individual takes another shape; the rate of profit under the patent is restricted, conditions are imposed; such as the practice of the art, and the supply, at their own prices, of the patented article to government establishments. This is only another mode of exhibiting the general principle that the inventor of a novelty has no intrinsic property in its use, but merely an artificial right created by a contract with the public.

That such has been the practice, and the theory, all jurists, from Coke downwards, accord. Lord Eldon's explanation of a patent, as being a contract, is well known, and has been unanimously adopted. Economists have held similar doctrines, from Adam Smith, who assimilates these privileges to exclusive monopolies of trade, allowable only to rear and foster an infant trade,—down to James Mill, who views the transaction as an equitable one, and mutually advantageous to the parties concerned. So that the advocate of perpetual copyright, absolute

and unrestricted, has been hitherto much in the position of the man who was accounting for his being an inmate of Bethlem,—"I said the world was mad, the world said I was mad: I was outvoted—and here I am."

The very raising the question will seem to some to be an absurdity, but we will, at least, try and justify it; men's ideas on the subject of property are not quite immutable or stereotyped. In past times a slave would vainly have appealed to the most virtuous and the most enlightened men for his right to freedom. Abraham, Aristotle, Plato,—the patriarch, the philosopher, the moralist,—would have given it against him. Even Christianity did not in terms establish his claim: the public good required that some should hew wood and draw water for the benefit of the rest; and it now requires that the man of genius should spend the labour of his brain in extending the power and heightening the lustre of manufactures and commerce. If he fail, a workhouse relieves him from starvation—if he succeed, he has a share of the profit, as the hunting leopard in India has a slice of the venison he has run down.

Copyright viewed, not as a thing actually existing, but as a moral right—not as it is, but as it ought to be—is *just as entirely the property of its author as the material substance in which it is embodied;* the shape, the pattern, the principle, equally with the wood, the iron, the porcelain. The right once acquired seems, in *point of abstract justice, imperishable.* Land, indeed, is no longer to be required in this country by "occupation;" Gonzalo would not find an acre of brown heath untenanted; but occupation is the source of every title in the kingdom, and there are still islands elsewhere which Robinson Crusoe might make his own by the same means. Far otherwise is it with copyright: so small is the portion of it which has yet been appropriated, that it is almost correct to describe it as an inexhaustible field, an infinite space, wherein any man may select at pleasure a territory suited to his powers of cultivation. It is not easy for a man of superior genius to lay field to field *till there be no place.* In so trifling a matter as a pattern for a gown, a witness before a parliamentary committee on design said that 10,000 artists, having a rosebud given them as a theme, would produce 10,000 patterns, every one of them being distinguishable at a glance from the other 9999.

Material, tangible property, is like the terrestrial globe—there is little left for exploring; the outlines, at least, of all the greater continents and islands are known, or soon will be: but the world of form and colour is like the system of astronomic bodies, which every new research only exhibits as more boundless.

It is important to observe that merit in the inventor is not the ground of his claim. Land is not acquired by labour, but by occupation; in fact, without acquirement, no man will bestow much labour upon it. Nor is it necessary, even in patent law, to shew mind-labour in the creation of the new art. "Some inventions," said Lord Mansfield, "depend on no theory, no discovery, but a lucky hit." It must be obvious that no possible means exist of distinguishing the meritorious class from the non-meritorious; and surely it is equally obvious that allowing the finder in either case to retain acquisition is the only way to induce him to bestow that toil upon its elaboration, without which it will have little value for the owner or any one else. But, says the objector, this does not apply to the successors; they had no merit in turning up this gold mine a century ago. The socialist would fully concur in this objection, and would carry it into other branches of property besides copyright. We say, that the more absolute a man's property in a principle, the more zealous will be his endeavour to apply it; or if he find that others can work it to better purpose than himself, he will speedily farm it out to his own and the world's best advantage. Let my lord duke choose his own tenant, or even play the farmer himself; let his tenant stock his yard with sheep or with oxen, plant his acres with turnips or potatoes; and save yourself the attempt to measure the inventor's remuneration, or the mode of employing his intellectual capital. Self-interest will prevent his wasting it better than an act of parliament. The competition of rival ideas will reduce his profits more effectually than the terms of the patent.

But another objection is made to the extension and diffusion of protection by persons who fear the interminable host of rights which will come into being.

Manufacturers, merchants, dealers, will be hampered in all sorts of ways. The visits of the patent-agent will be as frequent and, say they, as vexatious as the exciseman's. Every counting-house will have its desk for the patent-clerk, or the master must himself read up the most nice and intricate portion of jurisprudence. It would be easy to answer this objection specifically, but, in fact, the extensionists are not bound to do so. There are many inconveniences in the law of material property, many clogs and interruptions to business. A man takes a walk and commits a trespass; he makes his bricks longer or shorter than the constitutional 9 inches, and infringes the revenue laws. We cannot buy or sell, borrow or lend, make our wills or our marriage-settlements, without complying with certain troublesome formalities and employing certain "unproductive labourers;" judges, counsel, conveyancers, attorneys, *et hoc genus omne*—and a large genus it is. Society prefers these evils to *liberté*, *égalité*, *fraternité*, because they are lesser.

Still, after all, it may be said, that the cause, however righteous and reasonable, is hopeless. But we must remember that property is developed gradually. At first, every man takes his game or plucks his fruit just where he finds them. Appropriated particular hunting-grounds or trees mark a more advanced state. The right of property must be still more recognised to allow of pastoral pursuits, domesticated flocks and herds; and this, in time, is followed by permanent right to the soil by agriculture and the highest kinds of art. And it will one day be perceived, that the full benefit of science and its application must similarly spring from a *more extended interest in inventions*. That the owner of an idea for a term only will (as far as in him lies) only expend study enough on it to extract a temporary value, as the skilful builder's house exactly lasts out the the 99 years' lease and tumbles down in the 100th. Some time and some toil are required to work the change; public prejudice has to be overcome, and public inattention disturbed; and, unfortunately, there are those who have their own reasons for upholding both prejudice and inattention. But if the justice and policy of the alteration be perseveringly urged, if the errors of some of its opponents and the motives of others be exposed, it will ultimately be accomplished. As to the advantages that will result, those who have thought most on the subject best know how far they surpass calculation.

Books.

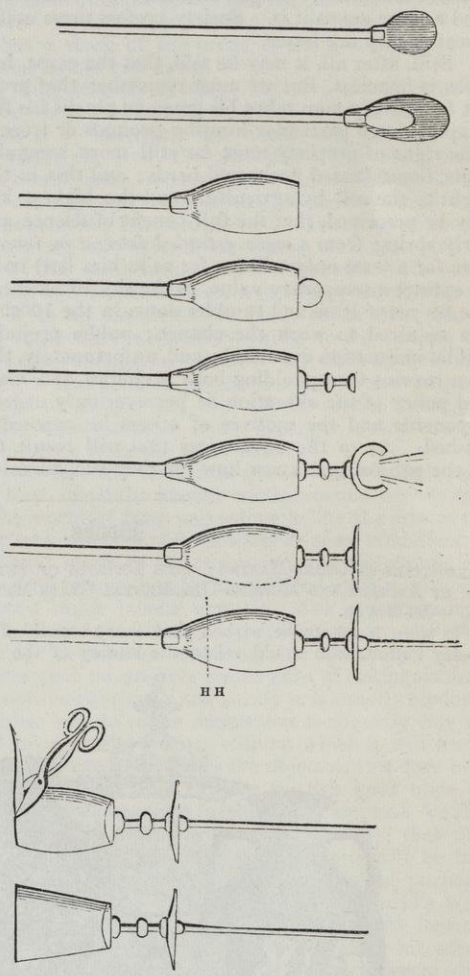
CURIOSITIES OF GLASS-MAKING: WITH DETAILS OF THE PROCESSES AND PRODUCTIONS OF ANCIENT AND MODERN ORNAMENTAL GLASS MANUFACTURE. By Apsley Pellatt. —D. Bogue.

IT were much to be wished that every branch of manufacture had its practical Apsley Pellatt, who would relate the history of the factory as the intelligent glass

manufacturer has done in the present case. This is a book written with thorough knowledge of the subject and experience of all its practical details, which are told with the zeal of a man who is truly in love with the work which has been set before him. Mr. Pellatt first gives a sketch of the History of Glass-Making: next follow accounts of the Constituents and Manufacture of Glass, of Flint Glass, Glass-house Pots, Furnaces, Annealing, Coloured Glass; Manipulations and Tools are all described; then Manipulatory Processes; and as a specimen of how well this latter work is done, we quote the following account of the making of a wine-glass:—

"We will now attempt to describe a few of the manipulations of the glass-blower, beginning with a wine-glass, which will explain also the mode of manufacturing a goblet, and nearly all vases or articles having three pieces—viz. a bowl, stem, and foot.

"WINE-GLASS IN THREE PIECES.



"A, is the ball of hot glass, which adheres to the hollow blowing-iron, B; and this, after being rolled on a polished cast-iron slab, called a marver, L, and expanded a little, in preparation for the bowl of the wine-glass, C, further shaped, has the end rubbed with the battledore, to flatten it. D, is the same as C, but with a solid ball adhering to the flat part of the bowl; this being a separate gathering, out of which the stem has to be lathed, or shaped, by the tool called pucellas, as E, while it is rotating up and down upon the inclined planes of the glass-maker's chair, which serves as a lathe. The stem is thus shaped ready to receive the foot. The moment the glass gets hard by cooling, the rubbing of the pucellas must be discontinued, or an excoriated surface will be the consequence. F has the globe attached to the stem, which is afterwards opened and flattened by the pucellas into a foot, while lathed, or rapidly rotated, as G, on the arms of the blowing chair. H is the same, with the iron pontil adhering to the foot by means of a small piece of gathered glass. The pontil secures the whole preparatory to its being whetted from off the bowl, and released from the blowing-iron at the dotted line, H H, by the touch of the cold pucellas, contracting and slightly fracturing the glass, which is subsequently cracked through the entire circumference by a smart blow of the pucellas. I is the bowl under the operation of shearing, so as to make it perfectly even, and fit it for the flashing and finishing, K, which is finally knocked off for annealing from the end of the pontil by a sharp blow."

Mr. Pellatt continues with equal clearness the account of making other things, useful and curious. The work is illustrated by abundant woodcuts and by coloured lithographs of ancient and foreign specimens, such as the Portland Vase, the Naples Vase, &c.

In short, it is a book which every manufacturer of glass or pottery, for there is much that is akin in the processes of both, ought to possess. The connoisseur and collector of fine glass will pursue his hobby with double zest after studying it.

CONVERSATIONSLEXICON FÜR BILDENDE KUNST. Vol. I.—III. (A—Fass).—Leipzig: Romberg.—London: Williams and Norgate.

This "Enclycopædia of the Plastic Arts" aims to supply an important desideratum in literature, and, so far as the portion already published, enables us to judge, we consider the intention well carried out. Although what are usually termed the fine arts obtain the largest share of the Editor's attention, especially in the third volume, still the work contains much that is of the greatest interest and importance to Art-manufactures, both in the principles of design and in the technical processes of the arts.

The subjects of this comprehensive work may be grouped under eight different heads: viz. 1, the History of Art, ancient and modern; 2, the Topography of Art, shewing the sites of the most celebrated works in Architecture, Sculpture, Painting, remarkable ruins, &c., illustrated with carefully executed woodcuts of ground-plans, elevations, monuments, &c.; 3, Monuments of Ancient and Modern Art, and their æsthetical influence; 4, Biography of Eminent Artists in all Ages, with illustrations from their works; 5, Mythology of Heathen and Christian Art, with indications of the most celebrated works illustrating these Legends; 6, Æsthetics, exhibiting the principal philosophical theories of Art, and their practical applications; 7, Technics, detailing the most approved processes in the arts—the composition and analysis of pigments, varnishes, cements, &c.; 8, Auxiliary Sciences, such as Acoustics, Perspective, the principles of light and shade, &c. Of these divisions, that of Topography appears the most unequally executed, but to the others we can award unqualified praise. As might be expected, German art occupies a preponderating share of the divisions on the History and the Topography of Art, but to the merely English reader these will be found amply instructive and suggestive. We cannot better exhibit the method of treatment of the various subjects in these volumes than by translating an extract or two taken at random:—

"CASTING (FOUNDING)

Is the imitation of an original work by pouring material fluid, that subsequently becomes hardened, into a mould. Under this head are not included those productions of the foundry, the mould of which is not copied from an original or a model, but which are fashioned either by hand, or by some mechanical contrivance, for instance, as is customary in iron-founding with clay in casting cannon and bells, and is the case for nearly all carpenters' tools. In the founders' art, the material, the mould in which it is to be copied, and the form, are all to be taken into consideration, the choice and construction of which are alike dependent on the nature of the originals and of the founding materials. Those originals which are formed of the least changeable and most durable materials are the best, as soft or brittle metals are easily injured. The materials for founding are always used in a fluid state, to which they are reduced by smelting, and those materials become solid and firm on growing cold; or the fluidity is produced by the action of water, as, for instance, with gypsum, which, upon drying, resumes its hardness. The surface of the mould is provided with a coating consisting of a layer of oil, or a preparation produced by the fumigation of resinous wood, in order that the founding material should not penetrate into the pores of the mould. This coating somewhat injures the sharpness and purity of outline of the object that is cast. The closest imitation of the model is produced by those materials which expand as they harden, by which means the mould is entirely filled; of this kind are gypsum, sulphur, stereotype metal, &c. The mould reproduces the raised parts of the original as sunken ones, and *vice versâ*. Open moulds, and those that have only one division, are the easiest to cast from; closed or hollow moulds, on the contrary, are much more difficult to work and to fill with the liquified material, particularly if the model is large and has a number of sunken angles and isolated parts. When the whole body cannot be moulded at once, for it frequently happens that the originals cannot be taken out, it must be done piecemeal. In the article MOULD, three ways of working a mould will be given. We shall, therefore, only mention in this place, that the component parts should be carefully joined together for casting, so that the raised stripe, or *seam*, should arise in the work of art delivered by the mould. If

these works are to serve for ornament, the seams must be removed, but otherwise, as they must suffer from this process, unless it is very artistically performed, the seams are allowed to remain. A great deal of care and knowledge of the art is necessary in using moulds: still no cast is ever completely equal to the original; and casts must, therefore, only be looked upon in the light of *aids* that cannot easily be dispensed with while studying, and that give the artist and connoisseur an approximative enjoyment of the original. Founding is generally preferable to taking an impression, as it is capable of a much wider application. Taking an impression from hollow closed moulds, especially when the objects have very marked contours on all sides, is extremely difficult, and often, indeed, not practicable."

Our next extract exhibits the mode of treating Æsthetical subjects:—

"AIM—INTENTION.

"The spontaneous endeavour to create something actual. It has been a disputed point with philosophers of ancient and modern times, whether works of art be voluntary or involuntary, *i.e.* whether they be called forth by the mental will or by the power of necessity. As we cannot here state all that has been written upon the subject, we will merely notice the three great divisions of opinion. The first party contend, that a work of art is voluntary, since that only can be called art which is created in freedom—a work of art must be the result of thought, and thought is a free and voluntary exercise. The second party contend that a work of art is involuntary, because it is the result of genius, and genius is a secret, miraculous power, working instinctively and unconsciously. History, they say, confirms this, for the greatest works of art were brought forth before the theory of art existed. The third party maintain that art is both voluntary and involuntary: the technical part of art works intentionally and consciously, the imagination and feeling for the beautiful unintentionally and unconsciously, and technicality, united to genius and beauty, constitutes a work of art. In support of this opinion, the following passage is quoted from Schelling:—'If we investigate the forms of mental action, and find in the conscious that which is generally termed art, but which is only a part of it, namely, that which is executed with consciousness, deliberation, and reflection—that which is taught and learned, and which can be acquired by transmission and practice—so shall we find in the unconsciousness, which accompanies art, that which is not to be attained by practice, or in any other way, but which can be conferred upon us by Nature only.'"

This is an accurate opinion.

THE PICTURE-COLLECTOR'S MANUAL: A DICTIONARY OF PAINTERS, CONTAINING FIFTEEN HUNDRED MORE NAMES THAN IN ANY OTHER WORK; TOGETHER WITH AN ALPHABETICAL ARRANGEMENT OF THE SCHOLARS OF THE VARIOUS MASTERS; AND A CLASSIFICATION OF SUBJECTS. By James Hobbes.—Published by T. and W. Boone.

THIS Dictionary, with its threefold novelties, is on a plan sufficiently useful to make us wish that a second edition may be wanted; when we may hope to see some amendments of the inaccuracies and omissions in the execution of the first. Comparing it with the works of Bryan, &c., it certainly contains many more references; but published, as it is, in 1849, surely we might have expected to meet with the names of Wilkie, Callcott, and Wm. Collins; and even if these are thought to be too near our own time, why is Thomas Stothard, R.A., omitted, who died in 1834, others being inserted who died later? We fear the accuracy of the dates has not been sufficiently watched and checked; *e.g.* old Cuyp could not have been born in 1768 and died in 1649! an error *twice* repeated. It would not have impaired the utility of the book, and would have made it cheaper, if the useful alphabetical arrangement of the scholars had been united with their masters in the first volume. The classification of painters under subjects here given was much wanted. Thus the ornamental designer may see at once who were his predecessors in pictures of architecture, flowers, fruit and birds, dead game, enamels, stained glass, porcelain, &c. With all its shortcomings, it is the best work of its kind.

HAND-BOOK OF ANATOMY FOR STUDENTS OF THE FINE ARTS, WITH ILLUSTRATIONS ON WOOD. By J. A. Wheeler.—Published by Highley.

THIS is a reprint of a useful little book published a few years since, under the shorter title of "Hand-Book for Students of Art." Woodcuts of the skeleton, the bones, muscles, &c. are accompanied with ready references to their names. It is quite a book for a student's pocket.

Institutions.

EXHIBITION OF MANUFACTURES AT THE ROYAL INSTITUTION AT MANCHESTER.

We are glad to be able to report that the labours of the council of the Royal Institution in this their first effort to establish a yearly exhibition of Art-Manufactures, on the plan adopted by the London Society of Arts, have resulted more favourably than we expected at the opening. We found, on our visit, that manufacturers had nearly filled the rooms. Manchester has the advantage of a larger and finer building for the purpose than has hitherto been devoted to the same purpose in London. After passing through a vestibule, in which are Minton's encaustic tiles and tessellated pavements, the specimens of silver and electro-plated goods by Elkington and Co. (who make a much better show on their own premises), B. Smith and Son, and W. Potts, in the first room, attract notice. The testimonial to Robert Gill, executed by B. Smith, is a shapeless abortion; a salt-cellar, supported by mermaids, is in better taste. The contributions of Mr. Potts are the same as at the exhibition in London. Molineux, Webb, and Co., and the Oslers, have contributed glass. There are some fair specimens of inlaid and marquetrie tables, and a chair made with deers' horn, exhibited by Hulme and Son. The spinners and printers have done next to nothing; but Salis Schwabe and Co. have sent a few printed muslins, the best of which we insert. It is well designed. In woven productions, the silk damasks, brocatelles, &c. of Messrs. J. Houldsworth and Co. (late Louis Schwabe) only are notable. The specimens are rich in quality, and some of them excellent in design and colour. This house also contributes a few specimens of machine embroidery for valance-drops on satin, executed on a similar principle to the specimen we insert (p. 76), and a remarkably neat and tasteful border for cloth table-covers, in one of which a polychromatic effect is produced which will harmonise well with certain styles of furniture. The stamped Utrecht velvets of Mr. Bennett (late Duke and Bennett) are also effective; but some of the designs are meagre in detail, as massive forms tell best in this material. In carpets, Messrs. Brinton's pile specimens are good in colour, and one or two are rich and effective. Of Messrs. Pardoe's, however, so much cannot be said, and in one example there is a revival, or an attempt at it, of that abomination in carpets, *a landscape* surrounded by flowers—a remnant of that period or style known as Louis Quinze, but which the present age ought to avoid as an outrageous violation of common-sense. The quiltings of Mr. Jabez Johnson are excellent specimens of manufacture, with indications of that improvement in design which this class of goods has so long stood in need of. There are also some stamped and printed woollen table covers contributed by Rawson and Co.; but, to our taste, the ornamentation is too redundant, and the chintz parts particularly glaring in colour. To sit at a table with such a cover would be a painful operation to people of sober taste. Messrs. Minton send duplicates of what are at the Society of Arts, with some good specimens of porcelain and earthenware. Messrs. Copeland contribute many statuettes, the chief novelties being the four royal children, by Mrs. Thorneycroft, a new version of Paul and Virginia as separate figures, by Cumberworth. Other contributors are, Taylor, Williams, and Jordan, of wood-carving, the Gutta Percha Company, Jennens and Bettridge of papier mâché, and Boote of earthenware. Several specimens of damasked hair-covers for chairs are sent by Webb and Co. of Worcester, an improvement on the ugly horse-hair covers in general use. Ribbons are exhibited by Cope, Hammerton, and Co. If Manchester prosecute this idea of an annual exhibition of manufactures, we should advise the managers to enter into relations with the Society of Arts, so as to have the benefit of their exhibition when it is closed. There are obvious disadvantages to manufacturers that two precisely similar exhibitions should be open at precisely the same time.

SCHOOLS OF DESIGN.

The Commons' Select Committee began its labours on the 20th ulto. The first witness examined was Mr. S. Northcote, the legal assistant of the Board of Trade. It seems curious that, on the eve of an inquiry, all sorts of changes should have been made in the country schools, all tending to the increase of expenses! Several of the country masters, whose salaries have thus opportunely *been raised*, make no secret of being very jubilant with the present system of management, and of their eagerness to bear *impartial* witness that it is working admirably! From Paisley, we hear, Mr. Peppercorne is to be removed to Birmingham. Other

changes are noticed in the report of the Manchester School. The local papers report that, at Sheffield, the government grant has been increased from 200*l.* to 550*l.* per annum. The annual meeting has been held at Glasgow; the number of students is reported to have increased, and Mr. Wilson seems to be active in his new post. At the Manchester meeting the bishop presided, and spoke some amiable but unbusiness-like platitudes. The following is the Report then read:—

"The thanks of the council are due to the council of the Royal Manchester Institution, for the permission given by them to such of their students as should be recommended by the head-master to visit the last year's annual exhibition of modern art; and thanks are also due to Mr. Crace Calvert, hon. professor of chemistry in the Royal Institution, for his kindness in gratuitously delivering a course of four lectures to the students of the school, on the properties of light, and the contrast of colours. Two lectures on the history of art were delivered by Ralph Wornum, Esq., who was sent here by the Board of Trade for that purpose, and the lectures were given in the lecture theatre of the Mechanics' Institution, the use of which was kindly granted for that purpose. The students of the school, the members of the Mechanics' Institution, and the public generally, were invited to attend. These lectures form part of a series, which is to be continued from time to time. The council regret much to state that, in consequence of ill health, their respected treasurer, Joshua Satterfield, Esq. has been compelled to resign, being, for the present, unable to give his wonted care and attention to the duties of the office which he has so long held. The council trust that his speedy restoration to health and strength will enable him, at no distant date, to resume his usual active and zealous part in the direction of the institution, as a member of the council. The council have pleasure in stating, that the die of the Primrose medal has now been placed absolutely in their hands, and that the munificent donor has endowed it with a handsome sum of money, to remain for ever inviolate, the interest being applied in the distribution of the medal, which is at present the highest honorary distinction the school can award. Before quitting this subject, the council desire once more to record the deep sense they entertain, not only of this instance of Mr. Thomson's generosity, but of his continued and unremitting kindness and patronage from the foundation of the school up to the present time. One of the principal events in the history of the past year is the change made in the premises occupied by the school. In autumn last, finding it desirable to reduce the expenditure by every means in our power, other and less expensive premises were sought; and we consider ourselves fortunate in having secured the rooms where we are now located, believing them to be more suitable for our purpose than any others to be found in this city. The situation is central, the rooms larger and fewer in number than those we have left, and on the whole well adapted for the business of the school. The council cannot refrain from again expressing their regret that the great body of the manufacturers engaged in that particular branch of trade to which the school is so decided an auxiliary, still continue to manifest so small an interest in its proceedings, and to contribute in so slight a degree to its support. We are all sensible enough of the importance of good design in our industrial productions, and it is surprising that so little pains should be taken by those most nearly concerned to secure it. In many cases, indeed, corporations and town councils have publicly supported these schools, while, in the manufacturing metropolis of England, no public aid whatever is granted to an institution, which, if endowed with more extended means of usefulness, is calculated so much to enhance the commercial value of our manufactures. The council would beg respectfully to urge the subject on the attention of the corporation, feeling convinced that it is one worthy of their attentive consideration. The amount of subscriptions for the current year shews a considerable falling off from the sum collected last year, a fact certainly surprising in this community, where, as we have frequently had occasion to remark, so much money is annually sent to Paris for designs for calico-printing. A tithe of the money thus spent would endow the school with every means of usefulness which could be desired, and would at once place it on a level with those great establishments of a similar nature in France, which have elevated the industrial design of that country to its present eminence. It may here be very properly remarked, however, that, notwithstanding these discouragements, the local influence of the school is beginning to be felt; several of the calico-printers are in the habit of seeking our students, as apprentices, in their drawing-shops, where their superiority over those who have not received the tuition of the school is invariably seen and acknowledged. This fact, when thoroughly known and understood, will, no doubt, ultimately secure that amount of local support to which the institution is so clearly entitled. In respect of support given to schools of design, the government of this country is certainly in advance of the public at large; for without the government aid, none of the schools could have been carried on. And, in our own case, we have now to acknowledge the kindness of the Board of Trade in proposing to augment our annual grant; a sufficient evidence of the high importance attached by the central authorities to the welfare of the Manchester school; while, at the same time, it is somewhat of a reproach to our merchants and manufacturers, that so much foreign aid is needed to foster and encourage an institution intended to benefit themselves. We have recently had an official visit from Ambrose Poynter, Esq. and Stafford H. Northcote, Esq. of the Board of Trade, both of whom manifested the warmest interest in the well-being of the school. The inquiries made by these gentlemen during their visit to the provincial schools, have led to certain changes in existing arrangements, which are now in course of being carried out. One result is, the appointment of Mr. Hammersley, of the Nottingham school, to the head-mastership of this school, in place of Mr. Cooper; and another, the removal of our second master, Mr. Rice, who will be succeeded by Mr. Kyd, hitherto of the Birmingham school.

"It appeared, from the treasurer's balance-sheet, that the receipts for the year ending December 31st, 1848, were:—government grant, 390*l.*; annual subscriptions, 302*l.* 8*s.*; students' fees, 142*l.* 10*s.*; fees from private classes, 87*l.* 3*s.*; balance due to treasurer, 212*l.* 1*s.* 11*d.*; total, 1134*l.* 5*s.* 1*d.* The expenditure amounted to 1134*l.* 5*s.* 1*d.*, of which the principal items were, salaries of masters, 465*l.* 17*s.* 9*d.*; secretary's salary, 50*l.*; rent of rooms, 220*l.*; printing and advertising, 41*l.*; gas rent, 50*l.*; books and works of art, 31*l.* 10*s.*"

The above is full of important admissions, confirming the inefficiency of the present system, and imputing, most unjustly, blame to the apathy of manufacturers: apathy there is, but it is the schools' own fault. We could produce the first manufacturers in all fabrics, all most eager to connect themselves with

the schools, if any good would arise. The following list of prizes awarded is, to our minds, the severest censure on the system and its managers that could be passed:—

"The school silver medal for the best painting of a group of flowers, to J. J. Black; the school silver medal for the best finished drawing from the antique, to W. Gibbs; the school silver medal for the best finished drawing of ornament, to R. Hudson; the school bronze medal for the best shaded drawing from the flat, to J. D. Watson; the school bronze medal for the best outline of ornament from the flat, to F. A. Whaite; the school bronze medal for the best drawing of one of the elementary examples, to J. Robinson; the school bronze medal for the best drawing of one of the elementary examples, to G. Whitehead.

"*Female class.*—The school bronze medal for the best drawing of one of the elementary examples, to Miss Pilcher.

"Prizes in Books for Satisfactory Progress, Diligence, &c.:—

1. P. Stringer .... Humboldt's 'Cosmos'!
2. J. Phipps ..... Retz's 'Faust'!!
3. G. D. Hatton .. Northcote's 'Fables'!!!
4. W. Wilkinson.. 'Elements of Art.'
5. G. Charlton .. 'Elements of Art.'
6. W. Swindells .. 'History of Painting.'
7. H. Dowson .... Howard's 'Lectures.'
8. W. Hall ..... Lectures by Academicians.
9. Miss Fitzgerald 'Fight with Dragon'!!!!
10. Miss J. J. Bent 'Fridolin'!!!!!"

The subjects rewarded and the choice of books for rewards are equally wide of the mark for improving designs for printed calicoes. However, it is consoling to know that all this fighting with the wind must end soon. The *Builder*, always steadfast to the reform of schools, has returned to the subject with some excellent remarks, and everywhere we find symptoms of the maturing of a public opinion.

DUBLIN.—Mr. Redington, at the instance of Lord Clarendon, has intimated to the Royal Dublin Society that 1500*l.* has been voted for Schools of Design in Ireland. He proceeds to say that,—

"The Lord Lieutenant has been informed that the Board of Trade have been invariably compelled to refuse giving any portion of the parliamentary grant to those towns where no local aid has been afforded; and his Excellency feels satisfied that no such obstacle will be allowed to exist in the case of Dublin, which has evinced so much interest in the establishment of these institutions, and will be so much benefited by their success. In Cork and Belfast arrangements have been made for considerable local contributions towards the support of Schools of Design; and the object of the present communication is to invite the Royal Dublin Society, in connexion with which the School of Design is proposed to be placed, to take such steps as they may deem most advisable."

In consequence of this letter a meeting has taken place at the Dublin Society, and subscription lists have been opened.

LECTURE ON ORNAMENT DELIVERED TO THE STUDENTS OF THE LONDON SCHOOL OF DESIGN.

BY WILLIAM DYCE, R.A.

(*Concluded from p.* 67.)

That difference, as I have hinted, lies in the practical character of my class. In common with the other classes, it includes the study of the general principles of design, the study of ancient art, and the study of nature; but these studies are undergone for a new purpose. General principles have now to be considered with reference to their application in particular cases. The remains of ancient ornamental art are now to be examined, less in detail than as the constituents of whole systems or styles of decoration. Nature is now to be regarded, not merely as the source whence we are to derive general ideas of beauty in ornament, but as affording, beyond this, hints for the particular kind of decoration applicable to special cases. This practical character of my class will, I hope, tend to correct any fancies or theories we may have been led to entertain while engaged in the more desultory, and, as it may be termed, *fragmentary* study of ornament. It will serve to remove any prepossessions in favour of certain kinds, only, of design, and to enlarge our ideas of the whole scope of ornamental art. In my class, the question is not simply, whether such and such specimens of ornament are in themselves beautiful? but whether, being so, they are adapted to particular purposes? I do not mean whether they can be executed by some particular process of manufacture, for that is another question to which I shall afterwards refer; but whether, supposing they could be executed, they are as ornaments, suited to particular *uses*, *situations*, or *fabrics*. We can hardly, indeed, over-estimate the importance and necessity of study of this kind. I myself am thoroughly persuaded, that if we take a candid and unprejudiced view of the sort of decoration which is appropriate in every case,—that is to say, if, unbiassed by custom, by precedent, or by the authority of great names, we were rigidly to determine what kind of ornament best fulfilled the conditions which ought to be had regard to in every instance, we should never fall into any great mistake.

Let me illustrate this by an example or two. A landscape with figures is in itself an agreeable object, and may, as we know, be employed ornamentally with considerable effect. But would it form an appropriate decoration for a floor or

pavement, if executed, say, in mosaic? Obviously not. It is plain that, in the case of a floor or pavement (and the same rule applies to carpets, floor-cloths, and other coverings of floors,) the primary idea to be conveyed is that of uniform flatness and solidity. If this idea is not preserved, it seems to me to matter little what the decorations are: whatever their excellence in point of art, however elevated in sentiment, they are out of place, the effect they produce must be unnatural and disagreeable. In such a case as this, then, we have to consider what sort of design is best fitted to comply with the necessary conditions. If we find that the notion of flatness cannot be preserved without a regular repetition of ornamental forms at certain intervals, such repetition becomes a rule or framework by which the pattern or design is to be confined. We need not inquire whether designs framed on a geometrical basis, capable of repetition, are of a higher or lower character than those which (I will not simply say) are not so confined,—for every ornamental design must have a symmetry both with respect to the members of which it consists and to the shape and position of the space which it fills,—but in which the geometrical basis is at least less apparent. It is sufficient for us, that designs geometrically constructed and capable of repetition are absolutely necessary for the decoration of floors and all spaces where the notion of flatness and solidity must be preserved. We ought to be satisfied that, in complying with this necessary condition, we are exercising the art of ornamenting, with greater intelligence and propriety, than if we were to set common-sense at defiance, and cover a floor with pictures or with such ornaments as conveyed the idea of inequality of surface and insecurity of footing. We may, moreover, be satisfied, that in the employment of geometrical forms, we are but following the great example of Nature herself. That same nature which, in the animal and vegetable world, has afforded us every variety of curvilinear form, has, in the crystalline, given us the whole range of rectilinear form. The repetition of geometrical forms, indeed, is one of nature's own modes of decoration; and although the *repetition* is generally accompanied by a *gradation* depending upon and adapted to the curving of the surface to which the pattern is applied, as, for instance, in the scales and spots of serpents and fishes, yet *the principle of repetition is there;* and if the surface were flat instead of curved, it is reasonable to imagine that the forms would be developed with as much regularity and uniformity as one of Nature's own artists, the little bee, displays in the series of regular hexagons of which the honeycomb consists.

Or to take the instance of the walls of a room. If it be necessary to preserve throughout the idea of uniform flatness and solidity, the same treatment must be had recourse to as in the case of a floor or pavement. But as in architectural structures a wall *may be* pierced by as many openings as are consistent with its stability, so in planning the decorations of a wall we are at liberty to *suppose* as many openings in it as are consistent with the sentiment of stability. Thus, for example, when a wall is divided by panelling, the panels may all be treated as if they were vacuities; that is to say, as so many openings into other rooms, into the street, or to the sky. In spaces so treated, it is obvious that the kind of art most appropriate is that which depends on artistic imitation. If conventional forms of ornament be employed they ought to be painted in full relief, and resting on the lower moulding of the panel, or hanging from the top or the sides, form, as it were, an open screen or lattice-work filling the space. The same may be said of designs composed of flowers and fruits; when they are employed to fill panels which are supposed to be openings in a wall, no conventional treatment is required — they may be painted with all the force and detail of nature; the only conditions necessary being that the design have a proper support, and have a symmetrical relation to the shape of the panel or opening. In such openings there is, in truth, no limit to the kind of art that may be employed. Landscapes, historical subjects, pictures of flowers, ornamental trellis-work, all are appropriate, since, in point of fact, the space may be treated precisely as the canvass is treated by the artist, that is to say, as a vacuity.

In taking this practical view of the matter, you will perceive that I at once dismiss the crude and hazy notion that, *as a general rule*, flowers and all other objects must undergo a *conventionalising* process before they can be employed as matter of ornament. I at once get rid of any attempt to define generally the extent to which truth of resemblance to natural objects is admissible in ornament. There is no general rule. Each case must be considered by itself. Shew me the instance in which the ornament is to be applied, tell me the process by which it is to be executed, and I will then say whether and how far it is con-

sistent with common-sense to employ the resources of artistic imitation. In practice, the only safe rule I know of is, that the means be strictly adapted to the end. If it be necessary in any case to preserve the idea of flatness and surface, it is certain that the very worst way of doing this would be to cover the surface with a kind of imitative art which implied the absence of surface altogether. Or, again, if we had to decorate the surface of some fabric which, when used, would always be hung in folds, it is obvious that those forms of ornament would be most appropriate which suffer least when bent or twisted by the folding of the cloth. Or, again, if our object were to impart a certain gauze-like or semi-transparent effect to fabrics, such as those used for ladies' dresses, does not the usual expedient suggest itself of having, as it were, two levels for the ornaments, one consisting of geometrical forms and identified with the surface of the cloth, the other seemingly relieved from it and consisting of objects — say flowers — imitated artistically?

I trust, then, that those exercises of my class, in which the application of ornament is considered with reference to its fitness and propriety in particular cases, will serve in an especial manner to give us enlarged views of the office of the ornamentist; and that, operating as a corrective to one-sided notions on that point, they will tend to modify and keep within proper bounds the prepossessions we may have formed for certain kinds only of ornamental design. I hope we shall learn from our studies, that all kinds and modes of ornamental art stand on the same footing with respect to the natural principles of beauty which they serve to develope, and that their characteristic differences arise solely out of conditions partly necessary and partly imposed by the dictates of common sense, just notions of propriety, and good taste. We shall cease, I trust, to give way to the foolish idea that ornament is to be valued only in proportion as it consists of objects imitated artistically; and come to regard more the whole scope of the art of ornamenting, and to look upon it as an art which, so far from deriving its excellence from its approximation to the character of strictly imitative art, simply regards that kind as subsidiary to its own purposes,—as one of its many materials of decoration, which is as desirable in some cases as it is unnecessary and inappropriate in others.

In the practical exercises of my class there is another aspect in which the application of ornament must be considered, viz. with reference to the process by which a design is to be executed. In some cases, as you are aware, this is done by hand labour; in others by the joint labour of the hand and of machinery; and in other cases by machinery alone. In preparing designs which are to be reproduced by purely mechanical means, it is, of course, essential that the ornamentist should be perfectly conversant with the capabilities of the process; and I trust that when my class is large enough and sufficiently far advanced to render it desirable, the Committee of Management will provide the proper means of instruction on that point. In the mean time, however, I am desirous of correcting a misapprehension which has prevailed very extensively on the question of practical instruction of this kind. It has been said, in the first place, that by teaching (what is, in fact) the art of preparing working models and patterns, we should convert the school into a manufactory of patterns; secondly, that any approach to this must be made in opposition to the strongly expressed wishes of manufacturers; and thirdly, that the very object in view, in such teaching, may be accomplished much better in workshops and manufactories. Each of these statements I believe to be more or less erroneous. Circumstances led me, formerly, as Director of this School, and subsequently as Inspector of the Provincial Schools, to inquire very carefully into the wishes and views of manufacturers respecting the amount of practical instruction in pattern-drawing which might be given with advantage in Schools of Design. The result of those inquiries was such as to satisfy me that the objections they made were grounded mainly on the notion, that we intended to teach the art of pattern-designing with reference to the *fashions* of each succeeding season. It was thought that we proposed to import from France and Germany the fashions of every year, and to issue from the School such patterns and designs as manufacturers could purchase and execute. This misapprehension was confirmed by the statement frequently made, that it was essential for the practice of ornamental design that students should be perfectly familiar with the different "styles" of ornament. Those among you who are not conversant with the subject will be surprised that such a statement should have misled them. But the truth is, that the term "style of ornament" is employed by manufacturers not to designate, as with us, the great historical styles, such as the Greek, Roman, Byzantine, Lombard, and so forth, but

the peculiar character, whatever it may be, of a pattern or design which is fashionable for a few months. Hence, when we talked of *styles*, they thought of *patterns;* when we talked of teaching the art of preparing designs suited to a particular process of manufacture, they concluded that those designs must be made in the *styles*, that is, the *fashions* of each year; and to this they objected. I need not say that my own objections were just as strong as theirs to such a course. Our business here is not with fashions, but with good taste in design. Our inquiries into the process by which designs are to be executed go no further than to enable us to produce models and patterns which are workable, and to ascertain what amount of beautiful art the process is capable of reproducing. Whatever is beyond this belongs to the workshop. It would be impracticable, even if it were desirable, which it is not, to impart that minute and extensive information on the ever-varying processes of certain manufactures, such as calico-printing and silk-weaving, which is acquired in the pattern-room of a manufactory. But you may as well tell me that the studies of an architect are to have no reference to construction, as that those of an ornamentist are to be conducted without regard to the process by which his designs are to be reproduced; and for all that I have been able to learn, no objection has ever been made by manufacturers to imparting in this School such an amount of familiarity with manufacturing and industrial processes as is necessary for a due appreciation of the conditions under which designs are to be prepared for them. More than this was never contemplated, so far, at least, as I was concerned; but less than this would certainly be insufficient for our purpose.

There is only one other point to which it seems necessary to advert. During the whole of the studies of my class constant reference must be made to the actual practice of ornamental art in past ages; and although the general result of such reference will, I hope, be your gradual familiarity with the style of art peculiar to various epochs, yet I propose, with the sanction of the Committee of Management, that either I myself, or a special lecturer appointed for that purpose, should deliver a systematic course of lectures on the "General History of Art," with reference principally to ornament. I conceive that the art of the past is like its literature,—a storehouse, of which the treasures must be known by us before we are in a condition to become explorers in our turn. Heartily concurring in the opinion so ably urged by my friend, Mr. Redgrave, in his lecture of last Friday, that original design can only be produced by the same means from which it resulted in past ages, viz. by a reference to nature, the source of all beauty in design, I would only require that such reference should be aided by the experience afforded us in the labours of our predecessors. The first step in any pursuit is to inquire what has already been done. When a man undertakes to treat of any subject, he first sets himself to read all that has been already written upon it. And so it must be in ornamental art. We do not now take it up for the first time: its principles have been more or less truly developed from the earliest ages; sometimes they have been developed in one direction, sometimes in another; sometimes the developement has been a right one, sometimes erroneous; but through all there has predominated that very attempt which we, in our turn, must make, viz. to apply the treasures of natural beauty to new purposes of decoration. Hence the peculiar value of the study of ancient ornamental art. I am no advocate for a blind obedience to precedent; but let us not fall into an opposite extreme. Let us beware lest, by undervaluing and neglecting the study of ancient art, we commit as great a mistake as those who study it only to reproduce it. Let us beware lest, while we think we are producing novelties, we are only, in fact, doing that *badly* which has been already done *much better*.

The ANNUAL ELECTION for Officers at the SOCIETY OF ARTS (London), took place on the 4th ult., and was of an unusually stormy character. Like other proceedings at this old Society, these elections had become empty formulas; but in 1848 an attempt was made by the reformers of the Society to introduce something like a principle in the choice of its officers. The principle asserted was, that the officers ought fairly to represent the actual objects of the Society; to wit, the promotion of "arts, manufactures, commerce." The attempt was but partially successful; but in the present year it was more fortunate, and the principle was carried in the preparation of the Council's list. For the first time, for many years, art was represented among the Vice-presidents and in the Council. Mr. Barry, R.A. (Architecture), and Mr. T. Uwins, R.A., Keeper of the Queen's Pictures (Painting), were elected as Vice-presidents; and Mr. J. Bell (Sculpture), and Mr. T. Creswick, A.R.A. (Painting), were chosen on the Council. Out of thirty-six officers in a Society of

Arts—affecting to judge of all *arts*—painting, sculpture, architecture, &c., *four* artists certainly is but a small proportion; yet it is a good beginning. Even this fraction of common-sense was unpalateable to the old party, chiefly of mechanical tendencies, who had dragged down the Society almost to death. A strong opposition was generated and a counter-list prepared, which, if it had been carried, would certainly have led to the absolute dissolution of the Society. The majority of this list could hardly boast of having a head among them. But the opposition failed. Among other electioneering follies paraded on this occasion, some parties went about canvassing against manufacturing exhibitions! the success of these very exhibitions having been the positive salvation of the institution. The other changes made in the list of Vice-presidents were the elections of Earl Granville and Lord Colborne, and of Mr. H. Minton, the latter honourably representing British manufactures.

Table Talk.

Our Paris correspondent informs us, that the building for the reception of the works forming the quinquennial exposition of industrial art in Paris is now far advanced in its erection, in the Champs Elysées. It is on a scale of equal magnitude to that of former years. Although the building will doubtless be well filled, still the untoward events of the past year have had a depressing effect upon productive enterprise, and we must not look for much that can be regarded as *specially* prepared for this exposition.

The PURSE which held the set of coins placed by Prince Albert in the foundation-stone of the Great Grimsby Docks was of white silk, in which steel beads formed part of the knitting and the design of the ornament. After the ceremony the purse was handed to the Prince's secretary, to be by him conveyed, as we were informed, to her Majesty.

It were to be wished that Messrs. BACCHUS had been a little earlier in the manufacture of their GLASS PAPER WEIGHTS, for the specimens we have recently seen at their works are quite equal in transparency, colour, skilful arrangement of parts, and ingenuity of make, to the foreign works with which stationers' and fancy shops have been and are so crowded.

PIRACY OF A REGISTERED DESIGN.—BROADHEAD AND ATKIN *v.* WOLSTENHOLME.—Comparing the two articles alluded to, of which we shall give engravings in our next, there can be no doubt that a flagrant act of piracy had been committed. The facts are these. The plaintiffs, who are the proprietors of the design of "the Anglo-Argentine Boudoir Candlestick," registered under the 5th and 6th Vict. c. 100, complained before the magistrates at Sheffield, on the 19th of March, that their design had been unlawfully imitated by Mr. J. Wolstenholme, also of Sheffield, Britannia metal manufacturer. It was proved that the plaintiffs' design was original; that it had been duly registered; and that the defendant had been making and selling candlesticks precisely the same in design, though a little different in detail, under the name of "toilet candlesticks." The proof of the imitation was curiously confirmed by the fact that, when he was applied to for one of his own "toilet candlesticks," Mr. Wolstenholme in one case actually supplied one of Broadhead and Atkin's "boudoir candlesticks." For the defence it was argued, that the plaintiffs' design was not original, but taken from a French pattern, published in the *Art-Journal;* though it was admitted that the idea of Wolstenholme's candlestick, which he also had registered, was taken from Broadhead and Atkins'. The magistrates decided that the plaintiffs' was an original design, within the meaning of the Act; that the variation in the style of ornament introduced by defendant did not render his the less an imitation; and that it was not protected by the subsequent registry on his part: so they inflicted a penalty of 15*l.* and costs. We congratulate the plaintiffs on following up this case to a successful termination. If all manufacturers would act thus, we should soon have a better morality on the subject.

Correspondence.

SECRETS OF THE TRADE.—Being embarked in the trade immediately remarked upon and illustrated by your Journal, I purchased this second number, and observed that you inserted and noticed productions in which I am interested. Now, anxious as I am to advance the taste of producers, and also to stimulate attention to the subject of design which your Journal proposes, I still think that such may be done without exposing business secrets, such as the printer's or producer's name, as I see you are prone to do. I am one of those who think that a man in

attending to his own business (having reference to other men's only so far as it affects his own) takes the best measures for success; and, acting upon this principle, I am annoyed if I find others doing that for me which I think I do best for myself, viz. looking after my business by saying what I am selling and who is producing it for me. Thus I am led to ask you, what possible good can come of the information you thus make public? (1) You must know, if a man of business, that in these times of competition it is an absolute necessity that business should be conducted on a principle of secrecy. (2) And again, I consider that if any praise is to be awarded to a pattern sold by me, it should properly be my due; (3) as, although the printer may have actually printed the cloth, he was most likely indebted to me for the suggestion that originated the pattern. (4) And even if this was the production of his own designer, still I selected the drawing or pattern to be engraved or worked, and so it acquired existence and vitality when, most likely, without such notice on my part, it might have lain in a drawer unknown and forgotten. Please to answer me this, and oblige, YOURS AS YOU USE ME. [We cheerfully reply to our correspondent, who very properly gives his name in confidence. We did not embark on this undertaking without well weighing what our duties and responsibilities were likely to be. We knew somewhat all the "ins" and "outs" of most of the great fabrics of this country. We know that a piece of printed calico may, perhaps, pass through half-a-dozen hands from its first to last stage, possibly receiving at almost each stage some suggested improvement; how that the first idea of the pattern may be borrowed from Mulhausen or Paris by one agency; remodelled by another; bought by a third; sent by him to his manufactory; purchased exclusively of him by warehousemen like Messrs. Crocker; purchased again by other warehousemen such as Morrison's, Leaf, Coles, &c.; and, lastly, sold by Swan and Edgar, or Harding, Smith, and Co. Now every one of these may, perhaps, assist in some measure in the gestation of the pattern. Messrs. Harding and Smith may, in some cases, begin the matter. Every detail we cannot know; but our principle will be invariably to endeavour to do JUSTICE TO ALL, and fairly to recognise, at least, that actual position each party takes towards the public. When the designer is known and is clearly an originator, as in the case of Messrs. Cox's ribbon (*vide* p. 46), we shall give his name. We shall mention the manufacturer's name *always* when we know it; also the warehouseman and even retailer's names, especially in those cases when they are the parties who forward specimens for notice. Thus the designer will get his share of credit, if any; the manufacturer all he may deserve for the excellence of his execution and his judgment which directed the successful result; the warehouseman will obtain the credit for tasteful selection; and the retailer will be rewarded by the public for the judicious outlay of his capital. Each party has his definite and assigned position; and whilst he shall fairly have it, as far as THE JOURNAL OF DESIGN is concerned, we will not aid in the immorality of calling warehousemen and retailers the actual manufacturers and designers when, in truth, they are not. If there be exceptional cases, as with "private patterns," let them be stated and made known. We believe that a fair statement of every one's merits will be an unmixed good to all parties who are fair-dealing and honest. Those who live upon factitious reputation or are pirates will, in time, be taught to earn a real fame and abandon their bad ways. We are sure that the best interests of DESIGN will, in the end, be promoted. Thus much in answer to the paragraph numbered (1). We do not admit that competition compels secrecy; (2) on the contrary, the evils of competion, for great evils there are, we think would be mitigated by openness. But, in fact, there is no secrecy, if any one chooses to get behind the scenes, as any one can. We have already answered (3) and (4). We invite correspondence on this subject if properly authenticated. To show that our present correspondent's views are one-sided, we may mention that we have received a letter on this very subject from Messrs. Macalpin, Stead, and Co., in reference to our last number, who request us to say that they are the printers of the rosebud pattern, and not their agents, Messrs. Macalpin and Nephew, "and that they should have the benefit of whatever merit may be due." In conclusion we may say, that we think the relations between all parties in manufactures are very much like those in the book-trade, which are open and recognized. In the book-trade, the author (*designer*) appears, so does the printer (*manufacturer*), always the publisher, sometimes the wholesale house and the retailer. The public know the whole agencies, and any attempt on the part of wholesale or retail dealers to conceal the fair share of credit due to any assisting party, would be properly scouted as immoral.

Review of Patterns.

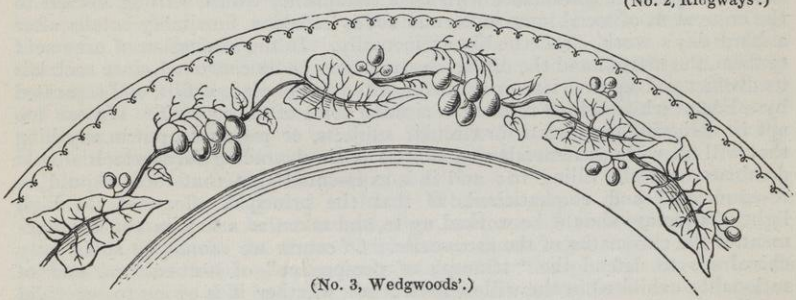
POTTERY.

DINNER PLATES: Copelands' new *French pattern*; Dimmocks' *Wild-flowers pattern*; Mintons' *Bamboo and Heather patterns*; Ridgways' *Vine and new Geometric patterns*; Wedgwoods' *Honeysuckle and Night-shade patterns.*

(No. 1, Mintons'.)

(No. 4, Ridgways'.)

(No. 2, Ridgways'.)



(No. 3, Wedgwoods'.)

(No. 5, Mintons'.)

(No. 6, Dimmocks'.)

Before we enter on the artistic merits of this batch of plates, the majority of which were exhibited at the Society of Arts, we will inform our readers that they may all be procured of J. Phillips, of 359 Oxford Street, or G. Sanders, of 55 High Holborn, with the exception of Copelands'. These retailers came forward as exhibitors, taking their proper position as retailers, without affecting to be manufacturers, and thus set a good example which we have no doubt others will see in time the wisdom of following.

We have so long and so pertinaciously been singing, "Willow, willow, willow," and that insidious plant has so intimately entwined itself around our household sympathies and associations, spreading its tendrils, in the form of memories of hospitalities and convivialities—past, but not forgotten—over the tenderest spots in our natures, that really when patterns of a thousand-and-one other kinds are brought under our notice, the indignant pen almost refuses to do its office, the judgment its gentle spiriting, fearful that its loyalty to the dynasty of "willow" may interfere with its declaration of adhesion to the impending reign of the "anemones," "auriculas," "camelias," &c. of the present fashion. As "*de mortuis nil nisi bonum*" is a time-honoured maxim, let us seek for one moment to analyse and account for our predilections in favour of the poor "willow" pattern, whose fate we cannot but foresee, and whose sentence of death the march of rationality has so distinctly pronounced. In the first place it is unpretending; the arrangement of its ornament on the distributive system presents no harsh voids for the eye to dwell upon, and the colour (blue) in which it is executed conveys a sentiment of quiet, repose, and cleanliness, a sensation quite in consonance with that tranquillity which, settling oneself to the enjoyment of social intercourse and bodily refection, inevitably entails after a hard day's work, either bodily or mentally. In the adaptation of ornament to form, the margin and the dip are by no means badly contrived, since each has its distinct and appropriate enrichment, fitted to the place it fills, and separated by a line of white, which recalls the circular form of the contour. We are too apt in designing ornaments for circular subjects, or panels, to put in anything that will fit, without remembering that it is the bounding form which should dominate over the filling in; and it is as essential that that form should be re-enunciated and emphaticized, as that the principal colour of the high light of a picture should be worked up to, and taken as a key in the arrangement of the chromatics of the accessories. Of course we cannot be sufficiently chivalrous to defend the "triumph of perspective" of horticulture, and of rationality exhibited in the willow itself; but, whether it is owing to our vivid recollection of poor Charles Lamb's inimitable description of it, or to some illogical weakness in our own judgment, we must plead guilty to a sneaking kindness in its favour. To turn from our funeral oration to our address of congratulation, let us in general terms return our best thanks, on the part of the community, to those manufacturers who have been, and are so strenuously, exerting themselves to supply the, perhaps, even morbid craving on the part of the public for novelty.

Foremost amongst these must be ranked Messrs. Minton, from whose potteries new specimens are constantly issuing. The heather pattern (No. 1), which is one of his, retains the blue and white of the willow, and is pleasing at least in that respect. The flowers which grow inward from the edge are prettily drawn, and it is altogether a tolerably successful adaptation of the plant. In the example we engrave (No. 2), the same principle has been followed, namely, that of bordering the rim of the plate with an irregular wreath of flowers straggling over the dip from the margin to the lower surface. Now, we must confess, we like to see the structure of the form act a little more definitely on the arrangements of the ornamentation. There is no reason why the flowers should not be confined to the margin. At present their lines, which should be on a horizontal plane, fore-shortened by the angle at which they sweep over the vertical drop, are quite distorted, and unnecessarily so. The general effect, however, is tolerably pleasing. In our specimen (No. 3), one of Messrs. Wedgwood's, exactly what we recommended has been adopted, and very much greater tranquillity and grace is the effect. We must confess that we prefer a design in which (as in this example) the field or eating portion of the plate is left plain. It does

not then interfere with that deliberate appreciation of the good things before us, which is so essential to the thorough comprehension of an elaborate dinner. We have rather an objection to seeing wild-flowers, forget-me-nots, and pretty sentimental little plants, submerged in melted butter; and we equally dislike those unmeaning conventional ornaments which, through the mysterious medium of a dark gravy, are apt to look like small worms, or anything else that may be nasty; but, above all, we are offended to eat Welsh mutton, or indeed anything, upon a view of Snowdon. A *picture in a plate* is a heinous offence against all propriety of taste. Learn this as a canon, ye potters!

The margin of a plate is assuredly the legitimate field for display, and we feel that for *dinner* the simpler the centre the better. In our fourth specimen, emanating from Messrs. Ridgway, the designer has manifestly studied only the before-dinner aspect of his plate, and has as evidently never pictured to himself his flourishing circumvolutions covered over with meat and vegetables, leaving only an ugly comparatively black margin to regale the sense of sight, in an inharmonious ratio to the enjoyment of the sense of taste. The blue, gold, and white of this example, make, however, a rich-looking production, and one which may, doubtless, be found saleable among those, and "their name is Legion," who, though quite willing to think of art-manufactures before and after dinner, do not much trouble themselves about the beauty of anything but their mutton while they are discussing it. The "bamboo dinner-plate" (No. 5), manufactured by Messrs. Minton, we must confess we do not like. The usual conventional use of the bamboo and other pliant substances in design is to form lines, around and about which flowers may grow and cling; in this instance it has been vivified and made to produce, not only very curious flowers and blossoms, but absolutely three or four different kinds of leaves. Now, these liberties may be tolerable in architecture, where conventionality is clearly recognised as a primary condition, but where a simple drawing is worked out, and in that drawing an attempt is made to represent the similitude and *naïveté* of nature, such carelessness is too bad. These foolish designs emanate generally from the employment in a manufactory of what is called "an artist," whose only capability is a ready pencil, which he is bound to use in deference to any whim that may be suggested to him. When the study of *specific design* is further advanced and better taught, then, and not till then, something better may be anticipated. In their "wild-flower dinner-plate" (No. 6), Messrs. Dimmock have been comparatively successful; though far more effect is produced, there is still less pretence at design. It comes forward merely as an imitation of a popular style of old plate, better than its prototype, inasmuch as, for the eccentric and unmeaning forms of Chinese horticulture, a pretty group of English wild-flowers has been substituted. It is clean-looking, handsome, and will, doubtless, please many; as for ourselves, we cannot, consistently with our declared affection for plain centres, bring ourselves to altogether admire this, which is constructed on a completely different system. For a dessert-plate, this pattern, worked rather more lightly and delicately, would be excessively pretty.

In the specimen (No. 7) manufactured by Messrs. Wedgwood we recognise the same "school-of-design" system of arrangement which we have before noticed, as injuring the effect of several other compositions. This one has been merely *drawn*, not *thought of*. A certain dimension has been fixed on as suitable for the extreme diameter of a dinner plate; half that number of inches has given the radius by means of which a circle has been described. As a circle is naturally round, a border following its line is the first thing that suggests itself; roses and honeysuckles are pretty flowers, so they will do very well for it: accordingly a border of honeysuckle and roses is drawn in. When that is done it is discovered that the centre looks poor, nothing can be put in that will harmonise better with the margin than a group of the flowers which compose it; forthwith then a rose or honeysuckle centre is put in: the drawing looks pretty on paper, and it is consequently cut up from the drawing-board and handed over to the manufacturer as a *design*. What is the consequence? In execution the border does not fit the natural margin of the plate, the flowers

(No. 7, Wedgwoods'.)

straggle about where they are not needed, and fail to fill up those portions of the sectional form which most need enrichment. Thus the amount of artistic talent which, judiciously regulated, might have produced a really valuable design, is utterly wasted for want of a proper system of training to implicit obedience to the exigencies of the manufacture.

We have reserved for a *finale* to our portion of a "century" of dinner-plates, the elaborate *invention* which forms the subject of our eighth woodcut. It is not at all to our taste, being far too Frenchy for our national prejudices. How much wiser it would be to emulate our neighbours in the zeal with which they study, and the independence and vigour with which they produce, rather than to pander to their affectations by borrowing only from the superfecundity of their third-rate artists. A very silly notion, introduced first, perhaps, by Giulio Romano in some of his decorations at the Palazzo del Té, that of suspending jewels in all kinds of impossible places, bearable, possibly, on vertical surfaces, but absurd on horizontal planes, has been worked to death by the modern French school. We have hitherto been tolerably free from its influence, which only makes us the more annoyed to see it blindly copied into this piece of—if we must say the word—plagiarism.

These under and over patterns (*intrecciature*, as the Italians would call them) are not fitted for china-printing, since the doubling over of one portion of the design destroys the continuity of the lines, by reversing their overs and unders. In fact, in this specimen the designer has evidently so little understood the principle upon which such patterns are composed, that not one in four of the lines cross properly (No. 8.) The whole affair is unmeaning and vulgar. It was manufactured by Copelands.

All the variety of competition which is now so manifest will, we doubt not, in the end produce some really good prints, and we are very glad to see it;

(No. 8, Copelands'.)

but, at the same time, we would remind the manufacturers of what a very eminent artist once remarked to the writer on shewing him some drawings: "Ah!" said he, "my dear fellow, it is no good your doing so many in a summer, there is no merit in that; if you could shew me one really good—really better than anything you have done before, then I would give you the praise you have now no possible claim to."

METALS.

PATENT LAMPS, exhibited at the Society of Arts, by Clarke, West Strand.

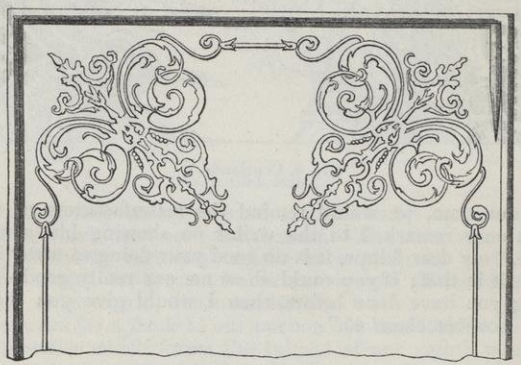
If we were called upon to mention in what particular the exhibition of the Society was this year most behind the world out-of-doors, we should certainly, without hesitation, pitch upon lamps, as concentrating in themselves the very essence of retrogression in design, and as exhibiting an amount of heterodoxy we were really not prepared for. We have truly the "lights of other days" in these abominations. Would it be believed that Ionic and Corinthian columns of the most wretched detail and proportion still linger in the trade,—that, unheeded of the thunderer Pugin, a lamp is still publicly exhibited, the design of which consists of a solid Gothic pavilion, with a truly Gothic landscape and cast-iron lady, surmounted by a great ruby glass bulb, crowned by a dreadful *Rénaissance* cap of smaller diameter than the shaft it terminates, and ending at last in a regular gas-fitter's lamp with enormous opal bell-glass? And yet any visitor to the exhibition of *recent* British manufactures may, at any moment, verify this description *in propriâ personâ*. Really manufacturers should not commit such abominations, still less should the public buy them. Perhaps Mr. Ruskin's forthcoming "lamps" may set this matter a little to rights.

GAS BRACKET, manufactured for Deane, Dray, and Deane.

This vulgar piece of absurdity looks like a bad imitation of the lowest French school of bronze-work. It is really a pity to see manufacturers devoting time and energy to the production of rubbish of this kind, in which the highest merit aimed at appears to be the elaboration of *monstrosity*, without even the limited excuse which artists may sometimes claim for its occasional introduction, and which helps to sanction the presence of the hideous faun of the ancient master, or the grinning monkeys of mediæval art—the faculty of enhancing pure tranquil grace and beauty by the exhibition of deformity on a pitiful scale. Abstract monstrosity is, *per se*, neither more nor less than absolutely disgusting, and this, therefore, is to a considerable extent the character of this piece of design.

ORNAMENTAL SAFE, manufactured by Chubb, and exhibited at the Society of Arts.

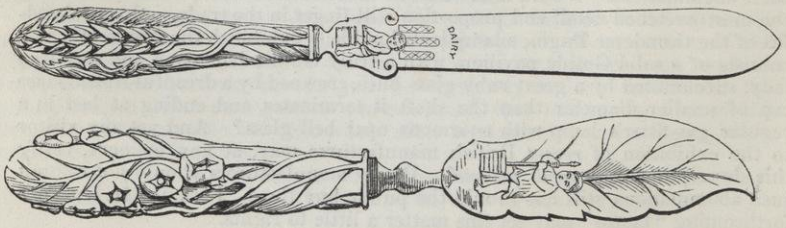
When we contrast the dry utilitarian flat iron-work of the present day with the beautiful surface ornament to be found on almost every kind of implement



(Upper part of the Safe.)

of the middle ages, the cistæ or chests, locks, hinges, keys, &c., we feel what a non-ornamental age we live in. We are glad to welcome even the faintest attempt to decorate the surface of metals, and we hope that Mr. Chubb will prosecute the beginning he made in his admirably executed safe, exhibited by him at the Society of Arts this year. An iron safe affords abundant scope for the finest kind of decoration in all kinds of processes, engraving, inlaying, &c.

CHEESE-KNIFE AND BUTTER-KNIFE, manufactured by Joseph Rodgers and Sons; sold by J. Cundall.

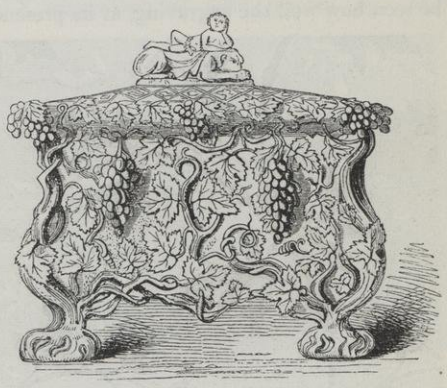


Mr. Bell has designed these as companions to his well-known bread-knife. Grasses form the handle of the first, carved in box-wood: cowslips that of the butter-knife. They are *capricci*, which do not exact further criticism than a remark that they shew that Mr. Bell has yet to advance beyond the mere imitation of nature in his treatment of ornament; which, in our opinion, is but one step in the right direction.

WOOD.

CELLARET, designed by John Bell, and manufactured by John Webb, for Summerly's Art-Manufactures.

The congruity of idea, and the masterly modelling and mechanical execution of this handsome piece of furniture, more than counterbalance certain defects which are rather grave as artistic offences than detrimental to the general effect of the whole. Although to the educated eye any deficiency in the geometrical or structural purity of a design creates an impression which no brilliancy of manipulation or colour can fully supply, still that very failing point may be so unobtrusive as to completely escape the observation of the casual examiner and admirer; and thus a fault, which to the critic speaks volumes as to the refined capabilities of a designer, may appear but as a speck to ordinary eyes—just as the flushed cheek which the physician may look upon as a sentence of death, may to the uninitiated pass for a sign only of exuberance of health. In applying our simile to this particular case we shall find, that it is that very overwhelming facility of fancy and *mécanique* which characterises this work of Mr. Bell's, that flush of design which may be "*caviare* to the million," which stamps this composition as so peculiarly diseased, and calls so strongly for the (perhaps) remedial aid of candid criticism.



The crying defect is the want of repose: all the surface is covered alike with straggling, though very nicely-modelled foliage, and the *wandering* character of the general lines rather exhausts than pleases, from the want of some regular settled form with which to contrast. We should remember, that in analysing the sensation of pleasure experienced in the admiration of a beautiful vine growing over a trellis, we shall probably find that we are somewhat at least indebted for our physical enjoyment to the regular lines of the framework, as we are to the flowing and fanciful undulations of the plant. This structural defect very much detracts from the beauty of the sides and ends of this cellaret. We have elsewhere urged that the vine, in common with all climbing plants, should be used only in subordination, being not in its nature sufficiently strong to define form unsupported. The top exhibits exactly the opposite fault to that we have condemned in the sides; there the structural lines, if anything, predominate too much, and in such a strictly *natural* work of art we do not recognise the distributive justice of diminishing so suddenly the size of all the leaves, and depriving that portion of the imaginary *pergola* of any grapes at all. The Bacchus is a pretty figure, but so manifestly out of scale in comparison with the grapes over which he presides as to make him appear sadly *de trop*. Had the design been a decidedly conventional one, this variation of scale would have been admirable; but since it is so *natural* in all its idea, executions, and detail, the mental scale of actual dimension, once established by the luscious-looking grapes, is redemanded in every other part, and any discrepancies become absurdities.

The length of this notice bears testimony to our full sense of the importance of this design, and we can assure our readers that if we have found some fault, we have found much more to admire. Mr. Bell's conception has been admirably worked out by Mr. Webb.

WOVEN FABRICS.

SILKS.

SPITALFIELDS SILK, manufactured by Campbells, Harrison, and Lloyd.

Without any very marked originality in this design, which we have reduced, there is a pleasant distribution of the parts; the leading lines are agreeable and flowing, and the lights and darks are tastefully interchanged; it has great richness also when made up. In our opinion, the pattern is rather too large for a dress; this, however, is the prevailing taste at present in silks, and appears less objectionable when the colours are not too strongly contrasted. It will at once be seen how well the engraving, at its present scale (about one-fifth the size of

the silk), would suit for a *printed muslin*. If the custom as regards design were in a sound state, and protection such as it should be, we should find manufacturers of one kind of goods applying and paying for permission to use the patterns of those manufacturing another material; and such interchanges would be

frequent, to the mutual advantage of the parties themselves and the public. We suggest to Messrs. Schwabe or Thompson to set a good example, to apply to Messrs. Campbell to copy this pattern, and produce it in single and graduated colours.

PRINTED GARMENT FABRICS.

Five hundred and sixteen patterns in Calicoes, Muslins, Mousselines de Laine, Cachmeres, Barèges, Balzarines.

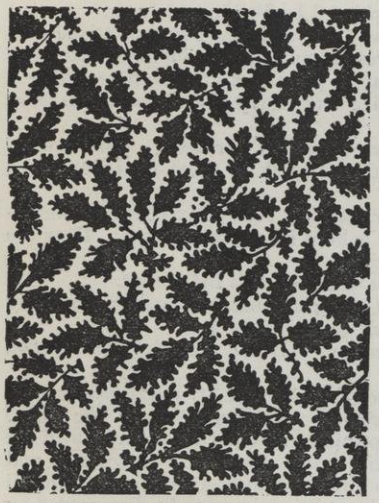
The remarks we made last month on the unsatisfactory mode with which we are furnished with patterns apply in a somewhat less degree to the present collection. We are happy to acknowledge the receipt of patterns *direct* from Inglis and Wakefield; Liddiards; Simpson and Young; and S. Schwabe and Co. The rest have been supplied to us through our own agents.

ADAM AND WALKER, 3 *mousselines de laine* printed by. All indif-

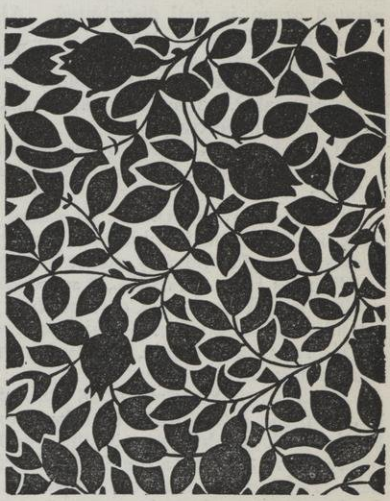
(Calico Prints, commendable for equally distributed grounds.)

(No. 1, French.)

(No. 2, producer unknown.)



(No. 3, producer unknown.)



(No. 4, produced for Gillett, Foster, and Co.)

ferent. The best a *blue* rose with black shaded centre (!) badly formed, badly cut.

Andrews, Sons, and Gee, 6 *muslins*, 3 *cottons*, printed for. All tasteful and neat, which is a distinguishing characteristic of this firm's patterns.

T. Antrobus and Co., 9 *cottons* printed by, chiefly of the "Hoyle" *monochrome* class. A white leaf with a little spot of red in the centre is the best.

Ainsworth, Sykes, and Co., 16 *cottons* printed by. These are a low-class goods, chiefly of the "Hoyle" colour, with intermixture of red. The best, though indifferent, has a waved stripe spotted with a trefoil, and a white stripe with a running sprig. A stripe of some kind predominates in all. Our correspondent is doubtful whether these are the best works of these manufacturers or not.

Bayley and Craven, 1 *cotton* printed by. Bad imitations in the "Hoyle" style.

J. Black and Co., 7 *mousselines de laine* printed by. The best of these have a dark green ground. The patterns are white, meaningless in form, marked with red and light purple.

J. Black and Co., 9 *muslins* printed by. These are better than the last. One with a trefoil monochrome leaf equally distributed, is positively agreeable. A sprig of roses and forget-me-not on a faint green ground is also commendable.

J. Black and Co., 1 *balzarine* printed by. Small running pattern of black and red spots.

Butterworth and Brooks, 5 *mousselines de laine* and 1 *cotton* printed by. Three of the de laines have an intense blue ground with running sprigs of brown and red; pretty fair. The other two have small blue nondescript forms; in general effect like a spot on a white ground. The cotton is of the "Hoyle" genus.

Dalgleish, Falconer, and Co., 2 *cottons* printed by. Both these shew a striving after novelty. They are made up of the elements of the stripe, the check, and the sprig. The workmanship is excellent, but we doubt the success of the combination. We must have more specimens of these printers before judging of their artistic skill.

Felkin and Innis, 3 *muslins;* one has flowing stripes of purple and brown leaves, decidedly tasteful. 3 *mousselines de laine;* two, with brown sprigs on granulated green grounds, are rather good. 2 *balzarines*, one with a calix printed green, is well distributed. All printed by Felkin and Innis.

Gillett, Foster, and Co., 4 *balzarines;* one with *blue* rosebuds mixed with brown, black, and very light green leaves, is much better in form than it is happy in the combinations of colour; a larger pattern of monochrome purple is more agreeable. 2 *muslins*, rather massive and heavy. 1 *mousseline de laine*, gaudy and ineffective.

Hargreaves and Co., 3 *mousselines de laine* and 1 *cotton* (a pink spotted stripe). All but indifferent specimens of the work of these really excellent printers.

Thomas Hoyle and Co., 15 *cottons* printed by. All of excellent workmanship, but of designs in which the struggle is hard indeed for variety. They are very spasms after novelty except in two cases.

Thomas Hoyle and Co., 3 *mousselines de laine.* All indifferent.

Thomas Hoyle and Co., 6 *muslins.* One with running branches, seemingly intended for the spurge. White on a pink ground is the best.

Hartman and Price, 2 *cottons* printed by. Of the "Hoyle" genus, with some admixture of red.

Inglis and Wakefield, 46 *mousselines de laine* and 147 *balzarines* printed by. Of the latter we exhibit two extremely good specimens. The white berries look much larger in the small portion exhibited than they do in the piece, where they have the effect of a rather novel diaper well distributed and flat. The general look of this pattern is improved by the folds, as, indeed, all good patterns ought to be. One essential condition never to be disregarded by the designer is, that a garment must *hang in folds* with varieties of light and

CACHMERE,

Printed by Hargreaves, for Liddiards.

shadow. Any pattern which is injured by folds is, therefore, not a suitable one. Another specimen of small roses is much to our taste for its equal distribution of colour, although we dare say it may not be considered as very new in treatment. We may, perhaps, examine a few of these numerous balzarines a little more in detail hereafter, and the principle on which this fabric should be decorated. (*See patterns*, pp. 116, 117.)

Liddiards, 8 *cachmeres* printed by Hargreaves and Co. for. The execution of these patterns presents some novel features of which the producers have just cause to be proud. An extremely brilliant purple or "dahlia" colour is introduced in each of these patterns on a *light* ground. This is a feat in printing which we understand even the French have not yet performed successfully, and the specimen we insert may be regarded as a challenge to the exhibitors of the forthcoming Paris exposition. On those occasions, when the French have introduced this colour, they have done so on a *dark* ground, which hides any inequality in the surface resulting from careless workmanship in printing. The lighter the ground the more apparent is any inequality in the tint. In the present case this ground is most delicate and charming; and judges of block-printing will justly appreciate the example we insert. (*See patterns.*) The small portion does but imperfect justice to the beauty of the pattern in the piece.

Liddiards, 3 *muslins* printed for. All decidedly neat and pretty imitations of Swiss patterns.

Mackenzie and Morrison, 1 *muslin* printed by. A white straggling bud on a dark blue ground.

Margerisson and Co., 5 *mousselines de laine* printed by. All have dark blue grounds with flowing white sprigs, heightened with tints of dark brown. One or two are commendable.

Mellands, Appleby, and Co., 1 *cotton* printed by. Not remarkable.

Partridge and Price, 4 *muslins*, 6 *balzarines*, printed for. The latter resemble very much the style which the French have sent us this season. Large vegetable forms which give blots of colour with scarcely any attempt at arrangement or modification. A little more attention in one pattern to the ornamental arrangement of a syngeneseous flower on a muslin would have made it positively graceful.

Reddish and Bickham, 4 *cottons* printed by. Stripes of red, black, and purple, in forms destitute of all design.

J. W. Sale, 5 *cottons* printed by. With one exception, these must surely be for foreign markets; they are chiefly compounds of antiquated chintz, ruled grounds, stripes, and flowing sprigs upon them.

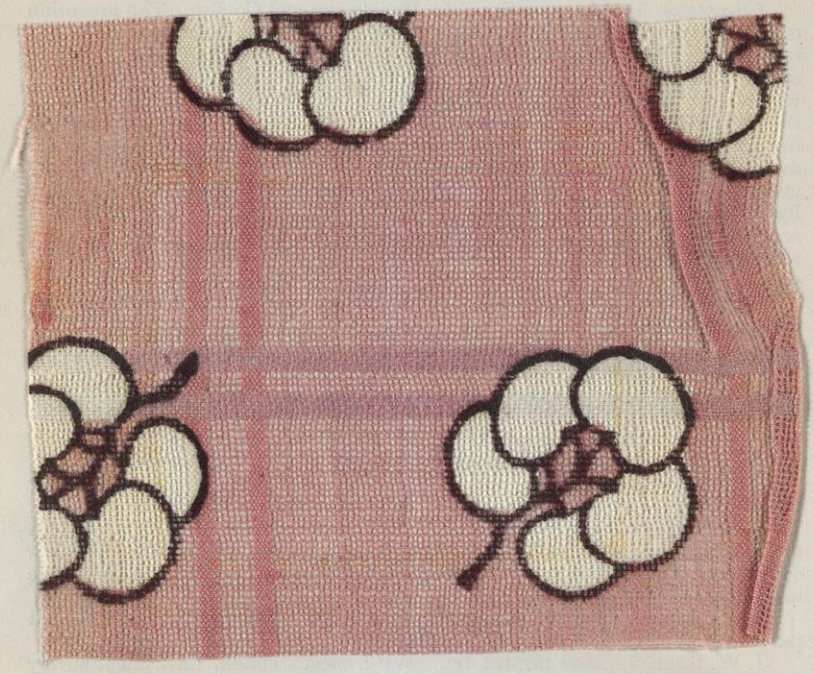
S. Schwabe, 10 *cottons* printed by. All the good patterns, with one exception, came *direct* from these manufacturers. This is a proof, if any were wanting, that it is the interest of manufacturers to transmit to us patterns of what they consider their best designs; these consist, for the most part, of minute little sprigs gracefully distributed. We particularly notice one, which consists merely of the corolla of a bell-flower. We may probably engrave some of these examples.

S. Schwabe, 2 *muslins* printed by. These call for no remark.

Simpson and Young, 4 *cottons* printed by. Not remarkable.

Simpson and Young, 47 *muslins* printed by. The whole of these, sent *direct* from the manufacturers, are stripes, which arrange themselves into three generic varieties. In one variety the stripe is powdered with spots of a sort of oblong form; in the second the stripe is half solid and half like coral; in the third variety the generic stripe consists of two waved outer lines of leaves. In all of these further varieties are produced by narrower stripes of roses, leaves, &c.; and still further varieties are obtained by combinations of two and more colours. We greatly prefer those which are in one colour, which fair critics assure us would, in most cases, make up very becomingly. In those cases where the pattern has been produced by several printings, we are happy to have it in our power to commend the workmanship as good.

Taylor, Hampson, and Co., 3 *cottons* printed by. Small chintzes, rather coarse in workmanship, distributed over purple stripes.



(Balzarine, printed by Inglis and Wakefield.)

Seedley Company, 1 *cotton* printed by. A geometric sort of merit.

Thompson, Brothers, 3 *cottons* printed by. Unworthy specimens of the work of this distinguished firm. The same remark applies to one *balzarine* printed by the same. If Messrs. Thompson wish to have their productions properly estimated, they must forward them and not trust to accidental agency.

Watson, Stroyan, and Co., 2 *cottons* printed by; S. and J. Watts, 1 *cotton* printed by; Worthington and Co., 1 *cotton* printed by: not remarkable, but all of the "Hoyle" genus; that by Watts, the pattern being small and well distributed, is decidedly good.

Wells, Cook, and Potter, 3 *cottons*, 2 *balzarines*, 5 *mousselines de laine*. Of the latter there is one which is rather agreeable; it consists of a little flower and leaves, equally flowing over a slate ground. The rest are but so-so.

Besides the preceding, we have received ninety-five patterns, the producers of which are unknown. We regret this, because some of the very best designs, for *muslins* especially, are in this lot, and we should have been pleased to have been able to award commendation where it is justly due. Here again manufacturers only are at fault; but they will become wiser in time.

Moultan Muslin,

Manufactured by W. Govan and Sons.

(Balzarine, printed by Inglis and Wakefield.)

WOVEN GARMENT FABRICS.

TWENTY-FIVE *Moultan muslins*, manufactured by W. Govan and Co.

These light fabrics are excellent and graceful for summer weather; and the specimen we exhibit sufficiently shews their nature and quality. They are worked with a lappet-wheel, and made exclusively, we believe, at Glasgow. The most novel are those, like our specimens, made with mottled grounds; but our own taste leads us rather to prefer those with plain white grounds. The white ground seems most natural to such gossamerlike fabrics. Others have coloured grounds.

EMBROIDERED ROBE, manufactured by Henry and Sons, and exhibited at the Society of Arts by Bradbury, Greatorex, and Co.

This specimen of silk and wool-woven decoration for a garment deservedly obtained a silver medal from the Society, both for its artistic merits and its singular extent without a repeat. The general lines were well arranged, and formed an ornament for the whole perpendicular front of the dress. It employed

10,400 cards in the loom, and was woven in a two four-hundred and one six-hundred machine. Its success has induced the manufacturers to make further efforts for the next season.

THE ASPECT OF THE MONTH'S MARKET FOR GARMENT FABRICS.

(*From our City Correspondent.*)

We are now arrived at the middle of our season for *summer* goods, and should have before us all the novelty that the present time of year will produce; and had not the weather been so uncongenial, our printed Muslins, Barèges, and Balzarines, would have moved off in thousands of pieces.

We are glad to notice that this season there is a marked improvement in the styles, and a much better feeling in the designs, for Muslins, &c. The patterns for these goods are mostly simple in character, being usually a flower with a stalk and leaves; and this season much more attention has been paid than usual to the drawing of the patterns: nature has been more closely appealed to, and, instead of unmeaning spots and blotches of white on coloured grounds, we have in most instances elegant natural sprays or well-outlined leaves and sprigs. This shews a movement in the right direction, and we trust will be a stepping-stone to yet better performances.

The French in their highest-price Barèges of this season attempt a much bolder flight, and present us with the intensest colours, as brilliant greens, blues, and crimsons; and though the effect is rich, we are hardly inclined to agree with so heavy a style of colouring for so slight a fabric.

In light fabrics for the summer trade there is but little preparation made in woven goods. Plain Barèges, principally French, supply this void; and we hear that this season the old Italian Nets are being introduced and sold to a limited extent.

Taking a review of the styles produced for this summer trade, we may congratulate the printers and the public upon having made a decided advance in taste and variety.

PAPER-HANGINGS.

Flock and Gold Paper, manufactured by Hinchliffs.

From the new patterns of these first-rate manufacturers, which have properly been submitted to us by themselves *direct* rather than through an intermediate agency, we have selected the present specimen as one of the richest and most effective. As a centre for panels in large rooms, or for the whole of surface for small rooms, it is admirably suited. We could have preferred that the flock should have represented more positively the curved lines flat rather than shadows. We shall notice Messrs. Hinchliff's other patterns more at length hereafter.

Cheap Crimson Flock Paper, manufactured by the London Paper-hanging Company, 42 Poultry.

A crimson is a safe decoration for every kind of room, except one directly facing the south. In the present example the pattern is gracefully distributed.

Trellis-work Paper, with imitation Flock background, manufactured by Horne, 41 Gracechurch Street.

Without binding ourselves to agree to the principle on which this pattern is made, we may decidedly commend the excellent execution of it. The idea suggested is that of pierced woodwork, and it is successfully worked out. We can conceive situations in which this paper may be effectually employed. We feel bound, however, to declare, as a broad principle, that we cannot sympathise with any shams, and the imitation of light and shade, in this instance, we are afraid brings it within the category of affectations.

FLOCK AND GOLD PAPER,

For general purposes,

Manufactured by Hinchliffe & Co.

JOURNAL OF DESIGN. *June*, 1849.

CHEAP CRIMSON FLOCK PAPER,

Manufactured by

The London Paper-hanging Company,

42 Poultry.

JOURNAL OF DESIGN. *June*, 1849.

CHEAP ENGLISH PAPER-HANGING,

For a Library or Dining Room,

Manufactured by Robert Horne, 41 Gracechurch Street, London Bridge.

JOURNAL OF DESIGN. *June*, 1849.

STAG AND HOUNDS, block-printed by Jeffrey, Allen, and Co.

As a piece of cheap decoration intended for the centre of a panel, or to be framed, this block-print is commendable. The process offers many advantages, which, in this instance, do not seem to have been thoroughly understood by the designer. Instead of having been designed with especial reference to the process, it looks like an adaptation without a knowledge of the new requirements: these are essentially simplicity and breadth. Here we have an attempt to give an unnecessary quantity of details both in the animals and in the foreground, which is not only difficult, but altogether thrown away. Moreover, relief is prevented both by the dark of the composition improperly placed on the dog in front, and by the want of continuity in the light of the background under the centre of the group. Had good art been *specially* adapted to the purpose, the same labour and price would have produced greater excellence.

MISCELLANEOUS.

TWO ENAMELLED GLASS VASES, manufactured by J. F. Christy and Co., Stangate Glass Works, Lambeth; sold by J. Cundall.

We congratulate Messrs. Christy on the great advances they have made thus early in ornamenting glass. We will not be too critical at present on the character of the decoration thus in its infancy, but we say, without hesitation, that these manufacturers have in these specimens produced decidedly the best examples of a coloured print on glass which are to be seen. Messrs. Christy made their first start in this direction with art-manufactures, and they have continued to make great progress.

DRESSING-CASE, manufactured by Jennens and Bettridge, for Her Majesty the Queen of Spain.

The merits and characteristics of the Birmingham papier mâché and japanning we are delighted to recognise acquiring a European reputation. We are glad to see, even in these revolutionary times, the continued dropping of a shower of good fortune on these enterprising manufacturers, and if their subsequent works maintain the character for grace and brilliancy this must acquire, we have little doubt that such *articles de luxe* will find an extensive market abroad.

BOOK-DIES, cut for Leighton and Sons, 40 Brewer Street, Golden Square; Leightons, Harp Alley.

The decoration of book-covers has not yet received that attention from artists which it deserves. Designers often err in drawing their subjects as if to print in black, as on paper, with white ground, whereas the reverse of this is needed. The subject when used produces light or gold on a *dark* surface, and this difference should always be observed. Dies are cut in the hardest roll-brass, a work of expense and labour, too often by tasteless engravers. All artists who may design for dies should draw in gold ink on black paper, as they will then see the desired effect. Figures may be etched on the brass by designers themselves, and the superfluous parts removed by the engraver. Publishers have difficulty in getting suitable designs for book-covers. Beaucé, a French artist, has made several; among others, designs for the "Book of Beauty" and "Keepsake." These have been abandoned this year for British art, save the centre to the former, which is a fair specimen of *literal* engraving of its class. This cover, however, furnishes another example of the *confusion of style;* the centre is *Louis Quatorze*, and surrounded by a border of a different period.

There was a frame of modern book-covers exhibited at the Society of Arts which shewed at least praiseworthy, if not very successful, attempts. We hope the exhibitor and others will be stimulated to produce better things by the silver Isis medal which has been awarded in this case.

Of the three designs by Luke Limner in the present illustrations, the first is used by Leighton and Sons of Brewer Street, for a prayer-book on extra bindings, and is illuminated blue at corners, the red cross on sage-green morocco, and so worked for the Oxford warehouse. The second is a bible side, with motto from Isaiah, used by Leighton and Son of Harp Alley, also designed for

(No. 1.)

illuminating—blue, on a red ground, bounded by sage leather. This has been extensively used upon cheap Bibles. The third is a border to work "blind," upon cloth. Here it appears as it should do, *black;* not as the two former ought, in *gold.*

As the probable cheapness of these bindings especially adapts them for very general use, it follows that what good there may be about them will do

much good, and that whatever there may be of bad will do a corresponding amount of harm. Now as we fear that, in an artistical point of view, the balance is on the wrong side, it behoves us to point out the grounds of our

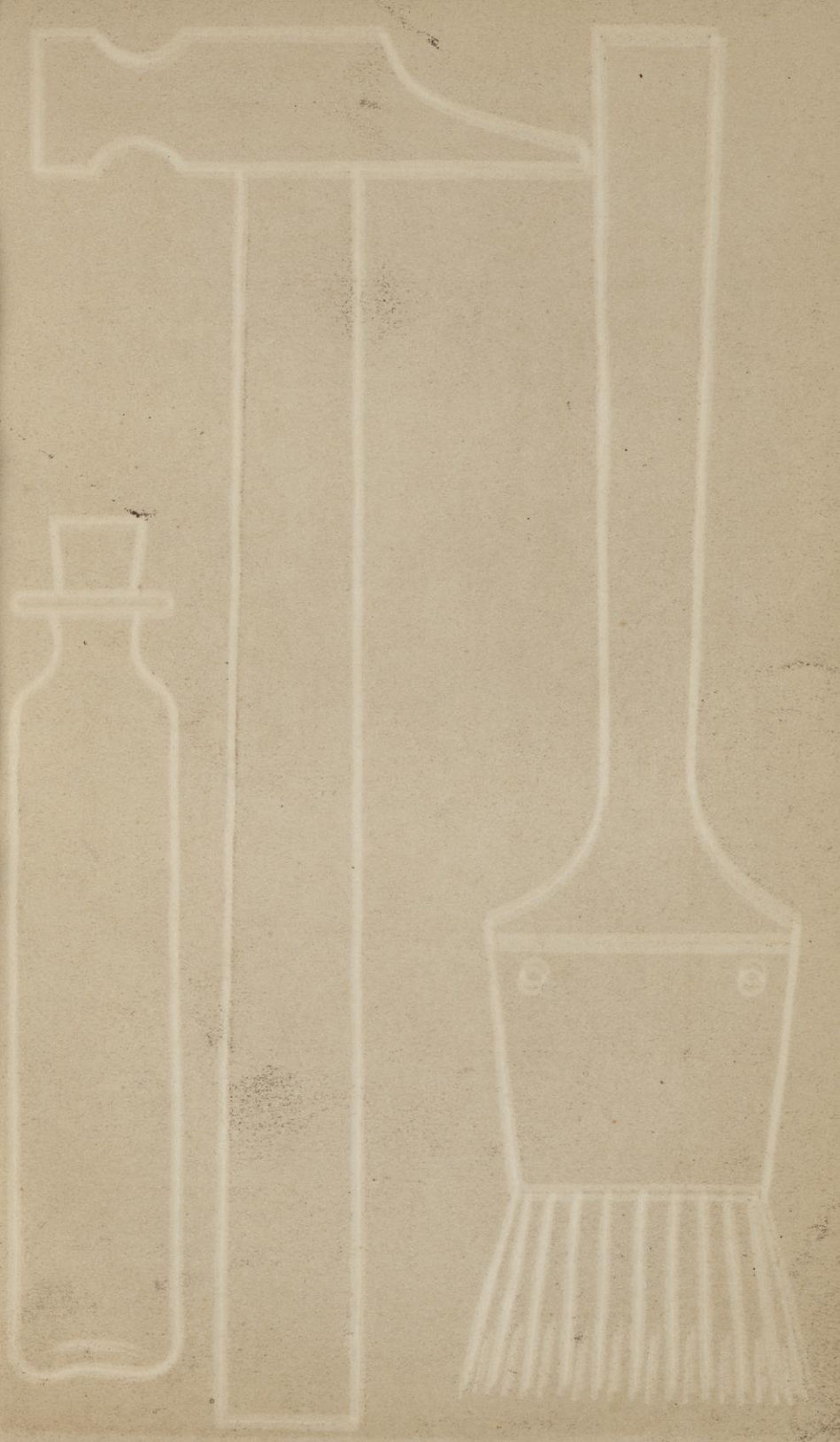
apprehension. The character of No. 1 is pretty good. The cross in itself is rather pretty; the forms of the compartments for the evangelic symbols are very awkward, as well as the symbols themselves; but to set

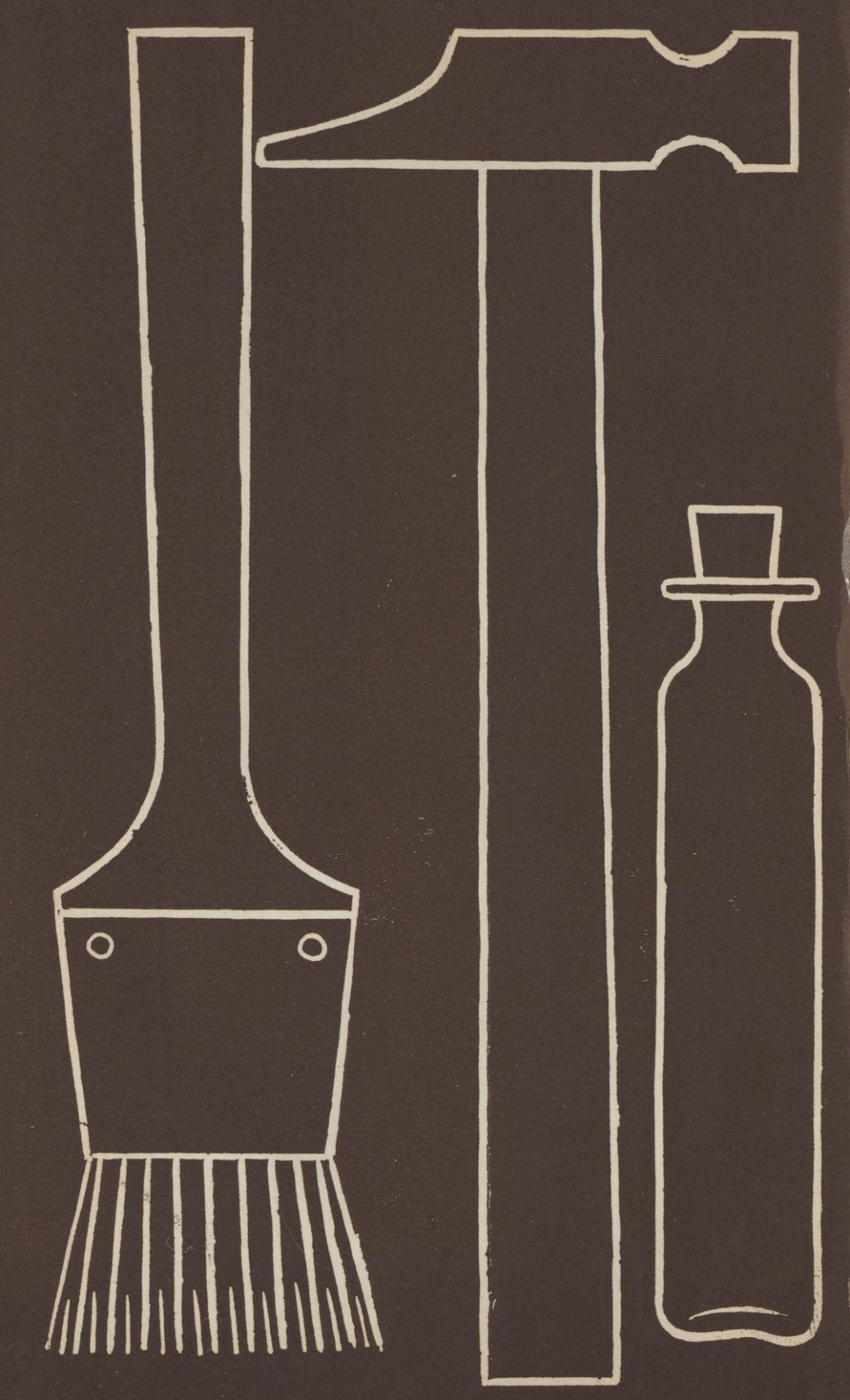
against that the passion-flower arranges prettily. The essential principle in No. 2 is that of *straggling*, all the lines seem to go about anywhere; and as for the foliage, there are about 20 different forms of leaves, &c. growing out of a very disproportionate number of stems. The design appears rather to have been "knocked off" by a painter than composed by a designer. No. 3 is an imitation of Owen Jones, not very successful.

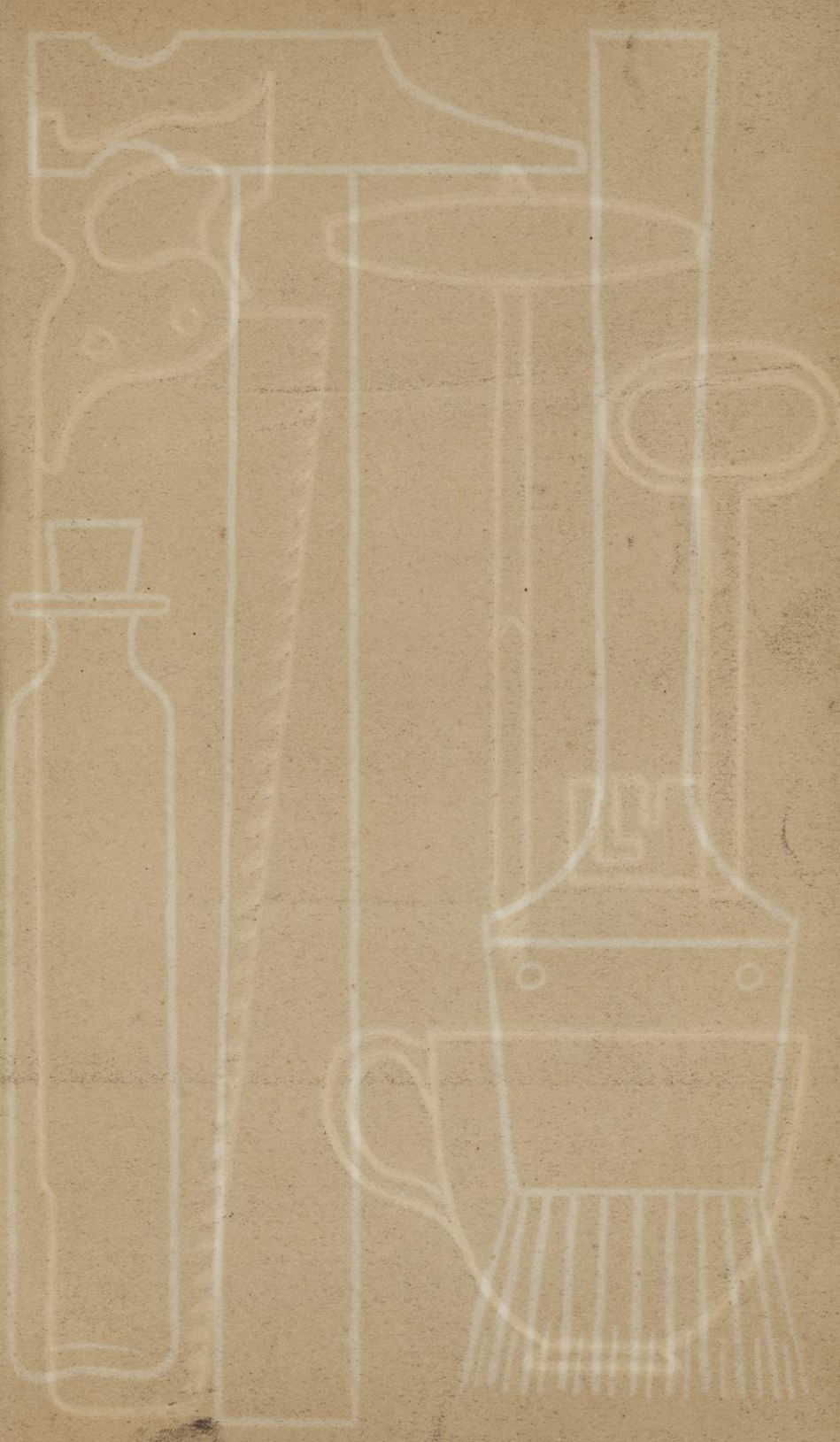
Original Papers.

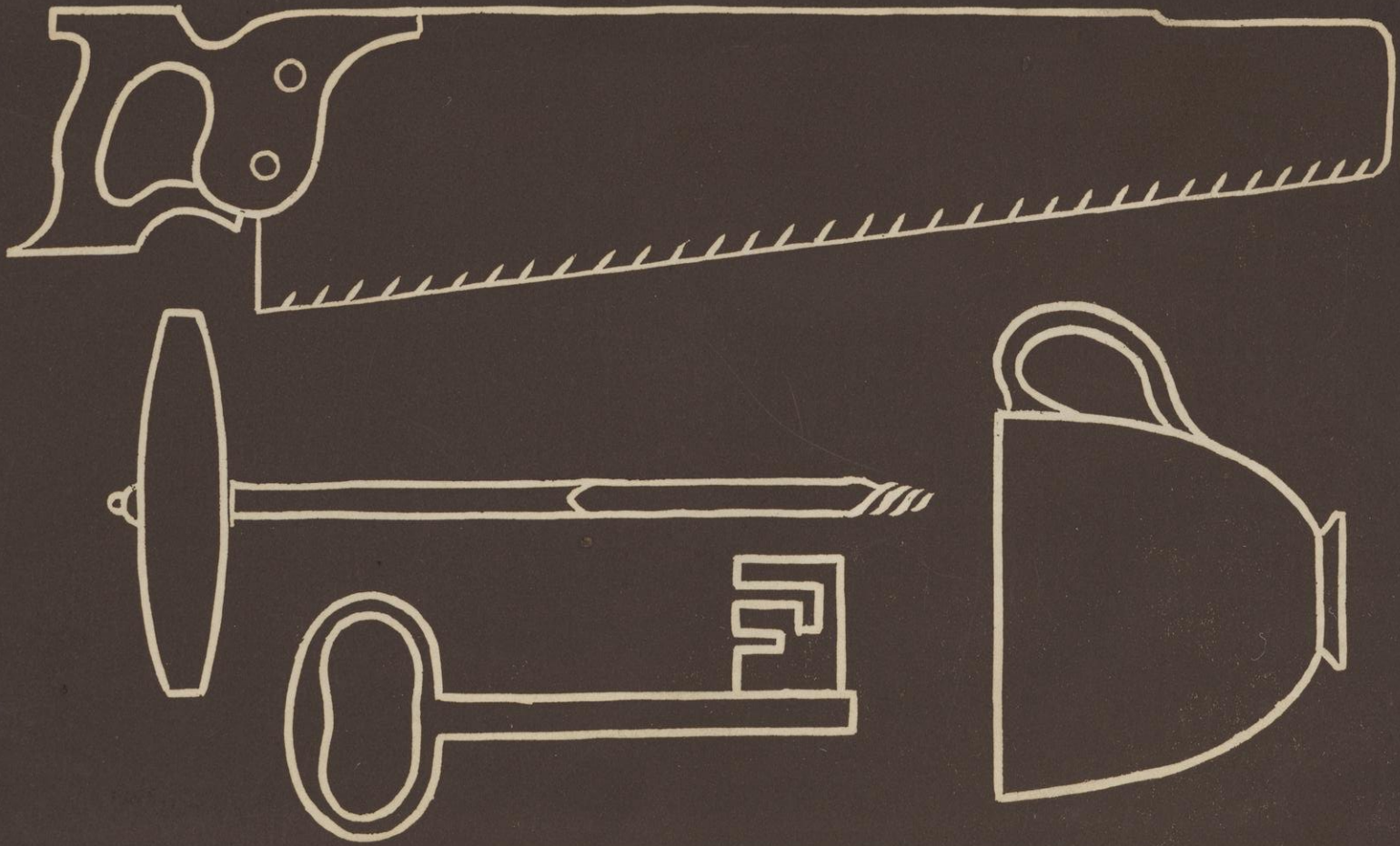
DRAWING FOR CHILDREN.

We hope the time is not far distant when drawing will be a part of elementary education in schools of all grades for the working classes, where writing is taught. We think every carpenter, mason, joiner, blacksmith, and every skilled artisan, would be all the better workman if he had been taught to *see* and observe forms correctly by means of drawing in early life. We have no more fears that every one is thus, by mere acquirement of power to draw lines, to be made an artist, than that every one is to become an author by learning to read and write. This question lies at the root of the improvement of Schools of Design, in fact; but neither Councils nor Boards of Trade seem









to have been aware of it. We shall not, however, be tempted to enter into the politics of learning to draw, on this occasion; but give our readers the benefit of some hints on a practical system, devised and carried out by the writer of the best elementary books in our language, the author of "Exercises for the Senses," "Drawing for Young Children," "First Steps in Arithmetic," &c., who has favoured us with the following

MEMORANDA on a Method of commencing DRAWING. It has been pursued for about twelve months with the children between the ages of six and twelve of a village school in Kent, chiefly with the view of promoting habits of correct observation, and *of exercising all the faculties*. The lessons were given once, and sometimes twice, a-week, with occasional intervals; and they occupied about an hour each.

First Stage.

OUTLINE DRAWING WITH CHALK ON A BLACK BOARD, LARGE SLATE, OR COMMON BOARD.

This material was adopted because it enforces a bold style, and precludes small drawing. More sketches can be made in a given time than with any other material; it can be erased with the greatest ease, and it is very cheap; but care must be taken that its facilities do not cause heedlessness and incorrectness.

I. DRAWING FROM SIMPLE OBJECTS that require *no Perspective;* such as simple leaves, large feathers, a table-knife, gimlet, clasp-knife, hammer, apple, pear, turnip, carrot, onion, spade, shovel, painter's brush, flat brush, oval palette, hatchet, mallet, small saw, &c.

[Illustrations of Section I. accompany this paper; others, illustrative of other stages, will be given in subsequent numbers. The present illustrations represent how the objects look drawn with a common piece of white chalk on a board. The students should be exercised in drawing these examples much larger.]

When simple forms can be sketched with tolerable ease and correctness, the pupils commence

II. SKETCHING OBJECTS in which *Perspective* is gradually introduced; such as cups, jugs, bottles, shoes, boots, caps, hats, large shells, candlesticks, pincers, coal-scuttles, boxes and books in various positions, open and shut, a twig with several leaves, a simple flower, table, chair, &c.

III. SUBSIDIARY EXERCISES, introduced occasionally for the sake of variety and the discipline they offer to the faculties in new directions.

a. Drawing, from MEMORY, objects previously drawn in I. and II.

b. Drawing from OUTLINE COPIES of familiar objects—at first not requiring perspective, as side of a cottage, dog-kennel, bridge, tomb, well, wheelbarrow, very easy animals and figures, geometrical figures, Roman and writing letters, &c.

c. Drawing small with a pencil on a slate, from objects and copies.

d. Inventing and drawing very simple borders, patterns, and other ornaments, the idea occasionally taken from a leaf.

e. Drawing, from memory, objects that have not been drawn from nature or copies.

f. Petty compositions, as nurse and infant, man and pig, gardener digging or rolling, &c. Exercises *d*, *e*, and *f*, were chiefly confined to pupils in the second part of this stage.

Second Stage.

LIGHT and SHADE. Rough drawing on brown paper, or coarse coloured paper, with black Conté chalk, putting in the light with white chalk, the paper serving for the middle tint. This appears to be the most rapid method practicable by a child, who loses patience and spirit, and fails, if the sketch is elaborate and takes much time.

I. DRAWING COMMON OBJECTS that shew light and shade very distinctly, as an apple, pear, orange, cup, jug, bottle, glass, vase, geometrical solids, book and box open and shut, models of animals, heads, &c., at first singly; afterwards two or more arranged picturesquely, and in reference to light, shade, shadow, and reflexion, &c.

II. Drawing from Copies of objects not readily accessible, as houses, animals, the human figure, &c.

III. Subsidiary Exercises, occasionally introduced:—

a. Sketching in outline, on black board, from memory, objects in I. and II.

b. Inventing patterns and ornaments, as in *d*, Stage I.

c. Drawing from memory, on black board, as in *e*, Stage I.

d. Original compositions, as in *f*, Stage I.

e. Drawing on white paper with lead pencil, small, to promote neatness.

This course of instruction has not yet been pursued further with the children. It appears to give great pleasure to all the pupils, about thirty in number, who have pursued it, even to those who are the slowest and least apt. It would probably be the quickest method of instructing youths and adults in drawing, independent of its effect as *a discipline for the faculties*, which last has been the main object with regard to the children who have used it. The lead pencil, sepia, and colour would, it is thought, follow with unusual ease and power, in those cases where such articles could be purchased.

Colour. A few lessons were given on the names of colours, their contrasts, harmonies, and discords, with various practical illustrations and exercises, with the view of creating an early feeling for colour. These lessons afforded much gratification to the children.

MATERIALS FOR BEGINNERS IN DRAWING.

Beginners in drawing, whether infants, youths, or adults, are awkward and clumsy: they cannot do anything fine or small, they do not like minutiæ; and cannot bear to be a long time over a piece. The materials first used should therefore be selected to meet the peculiar wants of such pupils.

Common White Chalk has been found the best material for beginners: it admits of large outline sketching only; forbids all but the most essential lines; can be marked and rubbed out with the greatest facility; and allows a greater number of drawings to be made in a lesson than could be done with equal correctness and spirit by the use of any other material. As far as the pupil goes he succeeds, though in a rough way; and this puts him in good spirits for future exertions. The drawings certainly do not last; but a beginner seldom cares to keep his first rude essays. A stick of prepared chalk may be used; but a rough piece, such as carpenters employ, answers perfectly well. The chalk should be held between the thumb and two first fingers; not put into a crayon-holder; and it should not be cut to a fine point.

Chalking Board. Any hard, dark surface will answer for chalking on: the most convenient is a board or mill-board painted of any dark colour, or a large slate. For the youngest pupils, the board should not be less than 14 inches by 20: and it should be larger for youths and adults. These three materials would cost nearly the same (*i. e.* from 1*s.* to 1*s.* 6*d.*), supposing the slate be not framed. Wood and mill-board are lighter and more portable than slate, but require painting in a peculiar manner, as common black paint is not sufficiently hard. The mill-board also must be very good and exceedingly thick; otherwise it is certain to cockle, that is to warp, exceedingly. Chalking lessons may also be given on common school-desks painted of a dark colour; or on painted walls, especially wainscots; or on long painted deals; or, to young pupils, on the seats of tall benches. If it be desirable to preserve the sketches, they can be drawn on coarse brown paper: but this substance does not allow false chalk lines to be erased completely.

Rubber. The best material for rubbing out chalk lines is a rubber made by rolling several feet of coarse list. A coarse cloth or a soft brush also answers. Excepting the chalk no expense is required for the juvenile beginner, when once the board or surface has been provided. Two pennyworth of common chalk (sold at all oil-shops) will last a school for some time. The same materials will be found of use in teaching writing, spelling, geography, geometry, arithmetic, &c. Although white chalk is considered the best material for beginners in drawing, of every rank and age; it is better not to confine them, unless very young, to one material exclusively. Smaller and neater drawing on a slate, with a slate pencil, is a useful variety: but if economy is not an object, stout cartridge paper and a soft lead pencil are preferable: still at least three-quarters of the lessons should be given in chalking. Care must be taken that the lead pencil, or long slate pencil, be held properly.

Books.

MONUMENTAL BRASSES AND SLABS. By the Rev. C. Boutell. G. Bell, Fleet Street.

THE designer and decorator who has to connect in any wise his art with ancient costume will obtain the best precedents from monumental brasses which exist of the old churches, chiefly in the south of England. He can hardly make more profitable

A.D. 1337.

A.D. 1300.

A.D. 1400.

A.D. 1424.

A.D. 1413.

A.D. 1514.

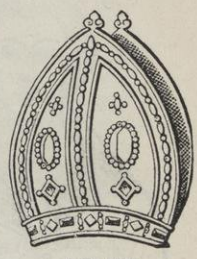
holiday excursions than to hunt out for them. The process of taking impressions is easy, and is described in this work. He should go prepared with some pieces of Ullathorne's Heelball, or Richardson's Metallic Rubber, and some sheets of paper, and

take "rubbings" for himself. He may do so with perfect accuracy in a tenth part of the time it takes to make an inaccurate drawing. In Cobham Church, situate between Rochester and Gravesend, the church of the village made notorious by connexion with the renowned Mr. Pickwick, there are some ten full-length brasses exhibiting costume of several centuries. They are capital subjects to entice the designer resident in London into the country. Those who want a book of reference, wherein the work of collecting the best examples has already been done for them, will find Mr. Boutell's by far the most complete. It is filled with woodcuts, of which the accompanying are a sample.

A.D. 1598.

Mitres: A.D. 1319.

A.D. 1554.



A.D. 1611.

CHEMICAL GAZETTE: ON THE MANUFACTURE OF VITRIFIABLE PIGMENTS. Published in Nos. 151, 153, 154.

THE "Chemical Gazette" has lately published some good papers on pigments, which ought to be brought to the notice of manufacturers and designers in glass and porcelain. The production of good vitrifiable pigments, although of considerable importance to art and science, continues to be little better than chance-work, notwithstanding the numerous papers published on the subject in periodicals and larger works. The directions given are usually very incomplete and vague; and even in the otherwise valuable "Traité des Arts Céramiques" of Brogniart, the chapter on the preparation of pigments is far from satisfactory, and certainly may be regarded as no very frank communication of the experience gathered in the royal manufactory of Sèvres.

So many difficulties obstruct the progress of the artist who employs these pigments, that the art of painting with them has hardly kept pace with the rapid progress of science, and it is far from having attained that state of excellence and perfection of which it is capable; in fact, the production of these pigments continues to be mere chance-work, and is the secret of the few who work empirically. But it is of the utmost importance to those engaged in manufactures requiring the aid of these pigments, that the knowledge of their production should be placed upon a scientific basis, and that as many persons as possible should contribute their aid in the developement of the art; and therefore we regard with pleasure, and even with gratitude to their author, a series of articles in the "Chemical Gazette," which we feel assured tend towards placing this matter on a very different footing. The author's experiments were undertaken from a necessity of discovering for himself the knowledge already acquired by others, and at a cost of time and labour sufficient to frighten most persons; and the results are communicated with an amount of minuteness and frankness in the highest degree creditable to him. He observes:—"The branch of painting with vitrifiable pigments which has acquired its greatest developement is the art of painting on porcelain. The glaze of hard felspar porcelain, owing to its difficult fusion, produces less alteration upon the tone of a colour of the easily fusible pigments than is the case in painting upon glass, enamel, fayence, &c. The colours for painting upon porcelain are all of them, *after* the firing, coloured lead glasses throughout; but before this operation, most of them are mere mixtures of a colourless lead glass, the *flux*, and a pigment. In the so-called gold colours—purple, violet, and pink—the pigments are preparations of gold, the production of which has hitherto been considered as especially difficult and uncertain." Professor Liebig observes, "That the colours for porcelain, described in this paper by Dr. Wæchter, are, judging from samples forwarded to him, of the greatest beauty, and leave nothing to be desired with respect to purity of tint and comportment in the fire."

THE ANATOMY AND PHILOSOPHY OF EXPRESSION, AS CONNECTED WITH THE FINE ARTS. By Sir Charles Bell. *Fourth Edition.*—Published by Murray.

A *fourth* edition is a testimony to the worth of this elegant and scientific work, which renders a minute examination of its singular excellencies unnecessary. Neither a fourth nor a fifth will be the last edition, whilst there is progress in design and a continued growth of knowledge of art in this country. An additional evidence of its value, which recommends its use among students of all ages in design, is shewn in the fact that it has been adopted as one of the standard prize-books of the London Society of Arts. We may quote a sentence from the Introduction: "Drawing is necessary to many pursuits and useful arts. Locke has included it among the accomplishments becoming a gentleman, and we may add, it is much more useful to the artisan. Good taste and execution in design are necessary to manufactures, and consequently they contribute to the resources of a country."

BUILDINGS AND MONUMENTS, MODERN AND MEDIÆVAL: BEING ILLUSTRATIONS OF RECENTLY-ERECTED EDIFICES, AND OF SOME OF THE ARCHITECTURAL WORKS OF THE MIDDLE AGES, WITH DESCRIPTIVE PARTICULARS. Edited by George Godwin, F.R.S., Fellow of the Royal Institute of Architects, &c. Part I.—Published at the Office of "The Builder."

THIS is a handsome reprint of the more important woodcuts which have been published at different times in "The Builder."

The first part (which is to be continued every alternate month) contains engravings of—the Queen's Residence, Osborne, with plan; the Carlton Club House, Pall Mall; Church of St. Isaac, at St. Petersburgh, with details; Kensington Union Workhouse; the Liverpool Branch Bank of England, and details; the New Throne, Canterbury Cathedral; the North Porch, Restored, of St. Mary Redcliffe, Bristol; the Interior of Lincoln's Inn Hall.

When completed it will be a work both useful and ornamental.

ANTIQUARIAN GLEANINGS IN THE NORTH OF ENGLAND. Drawn and Etched by W. B. Scott. Part I.—G. Bell, Fleet Street.

THE enumeration of the subjects in this part will shew the wide scope of the work. There are etchings (some of them rather too *picturesque* and too little severe, in our opinion, for the present purpose) of the Corby Castle Nautilus Cup, set in gold, with cover; Ivory Cup, set in gold; Antiquities in Jarrow Church; Norman Book-binding; Relics of the Commonwealth, Swords, &c.; Chimneypiece in the Guildhall, Newcastle; Norman Wall Paintings, in Durham Cathedral; Carved Chairs and Furniture.

Institutions.

THE PICTURE EXHIBITIONS, IN RESPECT ONLY OF DECORATIVE DESIGN.

AT the *Royal Academy*, in No. 121, we have a painting by Leslie,—a banquet-scene from "Don Quixote." The table is covered with some examples of the Venetian glass manufacture, which at the period at which the scene is supposed to have taken place, was the first in Europe. A decanter of green glass, half covered with silver scroll-mounting, and some small standing glass cups, are particularly deserving the notice of the designer. Mr. Redgrave's picture (No. 357) contains another example of a glass decanter, covered, or completely cased, with silver-gilt mounting; this is in the modern French *Renaissance* style. A good study for the carver in stone is afforded in No. 659, a fountain designed for Mr. Peto by Mr. Thomas; and No. 1006 is a design for a monument by Mr. Ashpitel to a late dignitary of the Establishment, intended to be placed in a Doric church, affording evidence that Christian feeling and symbols may be conveyed through the medium of classic proportions. The decorator will find in No. 1020 a drawing of a ceiling for the drawing-room of the Oriental Club; it is carefully executed, but proves that the architect, from his absence of knowledge of the figure, is sometimes weak in such subjects. In No. 984 we have a design in arabesque, "after the manner of Correggio;" this is not an original design, but a copy from the well-known ceiling by that master at the convent of St. Paul, Parma. If the architect has made rather a weak design in the former instance, the painter has here produced a subject which any architect would object to execute. In the ceiling of Correggio's, the figures which appear through the circular openings of the trellis-work are certainly running either on a terrace or the ground, but in No. 984 the composition is made perpendicular, and the figures in the upper compartments have evidently no supports.

The exhibition at the *British Institution* contained an extraordinarily elaborate painting of interest to the decorator (No.

292), the picture gallery at Stafford House, by C. J. D. Wingfield. In this picture the details of the architecture, the furniture, the effect of the pictures by Murillo and De la Roche, together with the general perspective, are represented with accuracy. Mr. Lance, in his fine painting (No. 43), the Biron conspiracy, has obtained his pattern for the table, which occupies a prominent place in the picture, from a plate in the well-known French work entitled "Meubles et Armoures Anciennes." We should have been much better pleased with a design for the same subject by Mr. Lance himself.

The two Societies of *Water-colour* painting afford us some interesting subjects. In the *New Water-colour Society*, No. 35 represents an interior at Fontainebleau, by J. Chase; this palace is the best specimen of French *renaissance*, date 1529. In the drawing the whole of the details of the architecture, which is richly ornamented, are so accurately made out, that it is a perfect study for any student who wishes to make himself master of this style. No. 38 affords a good example in mediæval style for the painted decoration of a groined ceiling. Mr. Corbould has given an artist-like, rather than a designer's, idea of a Gothic tankard; some Scriptural subject is sculptured round the bowl, the handle is formed by an angel with extended wings, and the knob at top is a bishop's mitre. In No. 277, a beautiful drawing by Mary Margetts, we have a representation of one of those richly silver-gilt mounted ivory cups, which are usually known as Cellini cups, or, at least, called so by every fortunate possessor of one. The cup appears a little later than the time of Cellini, but without examining this too closely, it is an extremely fine one, the figures at the top and the details of the ornaments being well deserving study. In No. 375, another drawing by the same lady, we have a portion of a silver-gilt mounted tankard. No. 304, by Mr. Kearney, gives us a representation of the studio of Benvenuto Cellini at Florence, in which we see several cups, dishes, tankards, &c., all of elegant forms, but the details are not sufficiently made out to be of much use to the designer. The architecture of the room, which is good, is in the style of the French *Renaissance*, and not Florentine.

On visiting the *Old Society of Painters in Water-colours*, we find an interior by Joseph Nash (No. 32), Levens Hall, Westmoreland. This affords the student in Elizabethan architecture a capital example of the style; when fully made out, he will see that the fireplace, though extremely rich, the ceiling, the doorway, and the lining of the room, have none of that exuberant tasteless ornament which is so generally supposed to belong to this style. In No. 82, a drawing by Mr. Lake Price of the high altar at the Cathedral of Toledo, we have one of those richly decorated metal altar-screens so common throughout Continental Europe, and which afford the best examples that can be found of iron and brass-work. Although the drawing of Mr. Price is very sketchy, the screen is done with such truth and skill that the draughtsman, on close inspection, could make out the whole of its details. There is another drawing by the same artist (No. 182), which gives some more iron-work, but it is placed so high that it cannot well be seen. No. 324, a skilful drawing by the veteran Mackenzie, gives a good example of mediæval decoration for a tomb; it is done with taste, and it will be seen that the colours and gilding are not quite so full as they are generally made by decorators at present.

The *British Artists'* rooms contain several interesting pictures of still-life. In these, grouped with the flowers and fruit, are bronzes and china cups, glasses, objects of *vertù*, &c. There are several correct Elizabethan interiors, and one of an earlier date from Lower Easton-Pierse, Wiltshire, with John Aubrey at his books; the restorations in this interior are capital. There is little left at the old mansion to interest now either the antiquary or the artist: it is in the occupation of a farmer, who, in common with his class, very much prefers clean whitewash to the most delicate carving.

The *Free Exhibition at Hyde Park Corner* contains numerous examples well worth inspection; it, in fact, contains more works connected with decorative art than some of the exhibitions we have already noticed. In No. 311 we have a corner of the state apartment in Palazza Cesarini, Genzano, by R. J. Lauder, such a tempting bit as almost, despite present revolutionary troubles, to lead us to start for a close inspection of the palace itself. No. 183, by G. Harvey, represents a group of flowers placed in a small niche elegantly designed. The projecting marble slab on which the jug of flowers stands is supported by foliage, from which a stem and flowers ascend and surround the niche. The ornament could be easily executed in papier mâché or putty composition, and it might be appropriate for an entrance-hall or passage.

These various exhibitions now open give to the designer an opportunity of improving his taste, by consulting examples from which he may derive benefit and information. These are advantages which only the Metropolis affords.

THE SECOND ANNUAL EXHIBITION OF THE BOOKBINDERS' FINISHERS' ASSOCIATION.

We must confess that it gave us sincere pleasure to be enabled to pass a few hours in attendance at an evening meeting of this body, which took place on May 7th, at the Plough Tavern, Museum St., London. Our pleasure was of a twofold nature; one portion derivable from the abstract interest and beauty of the specimens of art exhibited, and the other from the thought of the condition of those who had brought them together, and the benefit likely to accrue to the *métier* from their exertions. Many of our readers, doubtless, have never heard of such an association as the Bookbinders' Finishers', so we will dedicate a few lines to tell them of what materials it is composed. It numbers now among its members about eighty artisans, who seem deeply interested in the successful result of their endeavours to raise the character of their labours, from those of a mere blindly traditional handicraft to a really artistlike and tasteful pursuit, by disseminating every sort of information they can scrape together, likely to assist in the ultimate attainment of this object. This principle of mutual instruction is not only most advantageous to the learner, but it is equally useful to the teacher. It forces him to bring crude ideas into definite form, it obliges him to study in order that he may be enabled to convey more instruction, and in the very act of imparting of his superabundance, he almost inevitably receives interest at a truly golden rate, in obtaining the love and esteem of his fellow-workmen. This system possesses most of the advantages of emulation, without the jealousy and heart-burnings of rivalry and ambition. The establishment of such associations generally among workmen could scarcely fail to improve themselves, and through that improvement their masters also; and it would be well if the masters themselves would more generally recognise this fact. What is the reason that the French *ouvrier* is generally so superior in refinement to the English? It is because from such associations, and from such studies as they would promote, he learns to look with respect on the talent of others superior to himself, and to regard his employment with pride and affection, as a source of happiness to him and benefit to his fellow-creatures, as an occupation for his head as well as for his hands. Nothing can be better calculated to raise the workman from the machine condition to which he is reduced from an excessive developement of the division of the labour system. But it is time we should come to the exhibition itself. Around the room was hung a series of many hundred rubbings of bookbacks, arranged in chronological order, commencing with a number of "monastic" bindings, ancient ones taken from Westminster Abbey, &c., and modern imitations by Lewis, of Duke Street, St. James's; Clarke and Bedford, of Frith Street, Soho; Hayday, and others. Most of these were elaborately tooled in lines and borders, generally covering the whole book. Among the actual specimens of old bindings was one German "back" of very remarkable execution, and one of the most perfect pieces of ancient "getting up" we ever remember to have seen. Next to the "monastic" specimens came the "Maioli" and "Grolier," of about the middle of the sixteenth century, and certainly no style of design can possibly be fitter and better for its purpose than this. Going on, we were attracted by the more gorgeous, but less tasteful, binding of Diana of Poictiers, distinguished by its eternal monogram. Passing by the "Aldines," a style we particularly admire, we advanced to the "Dentelles," of which the show was not quite as good as might be. Many of the designs contained in those charming little books which were executed in Italy in the sixteenth century, to furnish designs for the nuns to guide them in their laceworking, would furnish admirable hints for this variety of finishing. Of the "Harleian," "Etruscan," "Bozerian," and "Roger Payne" styles, there were goodly specimens; and of works of the present day there were provided materials sufficient to drive an artcritic to despair. Many were extremely good. We were especially pleased with an adaptation from one of the Irish cutleather "cumdachs" of the eighth century, by Messrs. Lewis, of Duke Street, St. James's, with a happy employment of a mosaic illumination on probably a copy of the "Gospels" by Mr. Hayday, and with some beautiful pieces of workmanship contributed by Mr. Boyer, of Gloucester Street, Theobald's Road. A very intelligent paper was read by one of the members of the Society, which, in spite of a few mistakes, testified an earnest and gratifying desire for improvement, and considerable knowledge already acquired. Under "Review of Patterns" it will be seen that we keep bookbinding in mind (*vide* p. 119).

SCHOOL OF DESIGN.

THE Commons' Select Committee has been so diligent and business-like in its investigation, that it has closed the taking of evidence. A stronger instance of mismanagement, arising from overweening conceit and ignorance, has never been proved. Of the actual managers of the School only two ventured to appear in defence of the present system, the young legal gentleman who manages the Fine-Art department of the Board of Trade with such remarkable knowledge and adroitness—*teste* the "*Art-Union*" meddling—and the "Hercules" of the School, the late Inspector. As for Mr. Richmond, though he could actually attend on the committee of management at the Board of Trade, and bear the excitement of the opening-day at the Royal Academy, his physicians testified that, at that precise time, his nerves would give way if compelled to appear before the Commons' Committee: whilst Sir Richard Westmacott was excused from appearance at his own request, a particular favour accorded to his age and deserved eminence. So that the managing defendants were only Mr. Stafford Northcote and Mr. Poynter. The first was candid enough to admit the shortcomings of the School, as they were sure to be proved; uninformed and *nonchalant* upon many most important omissions and commissions, and, we must say, supremely ridiculous when he attempted to talk about the question of "design." He discovered, for example, a most recondite reason for teaching calico pattern-designers anatomy. "If you are designing a pattern for a gown, you must know what the figure of the person who is to wear it is to be!"

Mr. Poynter, who had delivered opinions of several phases under various circumstances, was very curt and oblivious; when all the world had found out that the provincial schools were "mere drawing schools," the same light just reached, seemingly for the first time, the Official Inspector. He had been some four years finding it out. He then felt that this defect had even "compromised" him in his office! Having now to justify the continuance of the Schools "as mere drawing schools," or shew what reform had been effected in the last two years, he could only say that more masters had been appointed, and that there had been two lectures on Egyptian sphinxes and Greek pottery! And for the very life of him he had nothing more to suggest in the way of improvement; yet his colleague vouched that this Mr. Poynter was peculiarly well qualified, and knew more of the provincial schools than any other person! The list of things Mr. Poynter did *not* know will be rather startling when it appears. He, it seems, was the prime agent in turning out the Female School from the protection of Somerset House to the opposite side of the Strand, contiguous to Holywell Street and Catherine Street and several gin-shops! Mr. Poynter's incapacity is all the more prominent from his dogmatic pretence. Mr. Herbert, R.A., Mr. Dyce, R.A., Mr. Redgrave, A.R.A., Mr. Horsley, Mr. Richardson, Mr. J. Bell, all testified against the impracticability of the present scheme of instruction, and the mischievous interference of the committee. Mr. Mitchell, a provincial master, of Sheffield, who appeared rather in defence of the present system, chiefly proved that he ought to go to school himself to learn that drawing does not comprehend modelling.—It being admitted that the school was backward in respect of its real object, namely, designing, it was necessary to call but few manufacturers. These were Messrs. R. Kerr, W. Sharpe, and D. Murray, from Paisley, shawl manufacturers; Mr. Wakefield, garment-printer; Mr. Minton from the Potteries; Mr. Battam, director of Mr. Copeland's factory: all, except the first, were favourable to the principle of the School. Mr. Minton's evidence was excellent upon the use and necessity of the School, and Mr. Battam conclusively shewed how much more practical it might and ought to be. Messrs. Harrison and Lloyd proved, that only better designs were wanted to enable the Spitalfields' weaver to compete with the French. Mr. Lockett, the extensive engraver for calico printing, shewed that the School had not affected at present the execution of such engravings. The disgraceful and signal failure of the Manchester School, the most important of all provincial schools, was admitted by Mr. Northcote, and conclusively proved by Mr. Jackson and Mr. Wallis. Mr. Henry Cole, who had been commissioned by the Board of Trade to report on the School, demonstrated that its failure was essentially owing to the defective constitution and unbusiness-like management. Mr. Apsley Pellatt pointed out the necessity of being practical; Mr. Hervey, a student and designer, shewed that the School was not making practical designs; and Mr. Burchett testified that the School was much improved since he had joined it as assistant-master. And so the evidence closed, and the Committee adjourned till the 5th of June.

When the proper time comes our readers shall be furnished with a full

account of all proceedings; in the meantime, we may congratulate manufacturers, designers, and all who are interested, on the certain end of the present loose, unsuccessful system, and that the management will assuredly be radically changed. A few of the most eminent manufacturers have been asked to fill up the following return:—

A GENERAL RETURN, applicable to all Classes of Manufacturers (addressed to certain Manufacturers in each Class), to be filled up according to the peculiarities of each Class of Manufacture.

A Return of the Numbers of Designers;
" Drawers of Patterns;
A Return of the Numbers of Putters on;
" Modellers;
" Chasers; & other

Artisans engaged in the production of ornamental Designs, requiring artistic ability, at present employed by you; distinguishing them into Two Classes:—

Class I. Numbers of those who have *not* attended any School of Design;

Class II. Numbers of those who *have* attended any School of Design;

with the following details, so far as applicable to Class II. only:—

Designer's, &c. Name:
Age:
Whether Designer, &c. or not before he attended any School of Design:
Name of School he has attended:
Length of Time he has attended the School:
How long Employed by your Firm.

SOCIETY OF ARTS OF LONDON.

THE Third Annual Exhibition of British Manufactures closed brilliantly on the 5th ult. During the last fortnight the rooms had been crowded, and the total number of visitors is stated to have rather exceeded that of last year, which was upwards of seventy thousand. This year the gratuitous admission was circumscribed by judiciously graduated charges, 1*s.* on Saturdays and 6*d.* on other days to persons not producing a member's order. During the Easter week the charge was 2*d.* The rooms were crowded with intelligent faces of artisans. The general result to the Society has been most prosperous. The receipts have fully repaid the expenses, whilst, in the previous year, the Exhibition cost the Society nearly two hundred pounds! But their effect is seen still more in the increase of the number of members; fifty at least have been added by the Exhibition. The Council have presented the following petition to Parliament;—that to the Commons being referred to the Select Committee on the School of Design:—

"The Humble Petition of the Council of the Society of Arts, of London, incorporated by Royal Charter,

"Sheweth,—That the Society of Arts was founded in 1754, and during a period of nearly a century has distributed numerous prizes and rewards for the encouragement of the Arts, Manufactures, and Commerce of this kingdom, amounting in value to upwards of 100,000*l.*, the result of voluntary subscriptions; and that the Society has been the means of thereby greatly promoting the Arts, Manufactures, and Commerce of this kingdom:—That the Society, having remarked the great advantages which have resulted to Painting, Sculpture, and the Fine Arts generally, from Exhibitions of Pictures and Works of Art, and also to Foreign Decorative Manufactures, from the systematic establishment of Exhibitions of Manufactures in various capitals of Europe, have established an Annual Exhibition of British Manufactures, which has been held in the years 1847 and 1848, and in the present year, in the Society's house in the Adelphi:—That great public interest has been shewn in these Exhibitions by the attendance of many thousands of persons; that the most eminent manufacturers have been induced to exhibit their best productions at these Exhibitions; and that even our most gracious Sovereign her Majesty the Queen, and her Royal Consort the Prince Albert, the President of the Society, have been pleased to encourage these Exhibitions by sending specimens of British Manufactures:—That her Majesty's Government, through the Board of Trade, has manifested its sense of the great value of the Society's Exhibitions by expressing a desire to assist in promoting them, and in extending the benefits of them to the provincial Schools of Design:—That as the Society's house is not very spacious, each Annual Exhibition has consisted only of certain classes of Decorative Manufactures; but that it is the intention of the Society to collect together and exhibit specimens of all classes of Decorative Manufactures at stated intervals of five years:—That her Majesty's Government, through the Chief Commissioner of Woods and Works, has consented to provide a site for a building of suitable dimensions, in which such quinquennial Exhibition may be held:—That the Council of the Society feel that, for the efficient promotion of such enlarged quinquennial Exhibition of all Decorative Manufactures, it is expedient that the same should be recognised as a National Institution, and that some public building, sufficiently capacious to exhibit advantageously all classes of Decorative Manufactures, should be provided (or permitted to be used) for the year 1851:—The Council of the Society therefore pray your honourable House to assist in promoting this object, which the Council feel is of the utmost importance to the growth of public education in Art, and to the progress of British Manufactures.

"And your Petitioners will ever pray.

"Sealed with the Corporate Seal of the Society, by order of the Council, this 21st day of April, 1849."

We believe, next year, the Council intend that the Exhibition shall be especially of garment fabrics.

Three excellent lectures have been delivered:—One by Mr. Pellatt, on the influence of oxygen on the colour of glass; the second by Mr. Digby Wyatt, on ornamental metal-work; and the third by Mr. G. Wallis, on the history of calico-printing.

We have already noticed that this Society had nominated a committee to report on the state of the laws affecting manufactures. The committee has passed the following important resolutions,

which have been confirmed by the Council:—

"PATENT AND COPYRIGHT LAWS.

"At a meeting of Council, held 14th March, 1849, the following resolutions were passed unanimously:—

"1st. That Inventors, Designers, &c. ought not to be subjected to any other expenses than such as may be absolutely necessary to secure to them the protection of their inventions.

"2d. That the difficulties and anomalies experienced in connexion with patents should be removed.

"3d. That the present term of copyright in design for articles of manufacture, and the protection afforded to the authors and proprietors of inventions and of designs in arts and manufactures, are inadequate.

"4th. That for carrying out these objects the co-operation of all persons interested therein be invited.

"The Council have appointed a committee of members of the Society of Arts, to give effect to these resolutions, with power to add to their number others being members of the Society of Arts. All parties desirous of co-operating should apply to the Secretary. Subscriptions in aid will be received."

In addition to this important step, the Council have liberally allowed the use of its rooms to a committee of others especially intrusted to carry out particular reforms in the law of patents. And two meetings have been held, presided over by Mr. T. Webster, whose book on the subject is one of the best of authorities among his legal brethren.

Table Talk.

MANUFACTURERS' preparations for the EXHIBITION OF MANUFACTURES AT BIRMINGHAM are beginning to be noticeable.—Among others, we observe the progress of a glass candelabrum making by Messrs. Oslers, which for size and magnificence seems likely to surpass even their great work executed a year or two back for Ibrahim Pacha. The Committee of Management, if they would insure success, have plenty of hard work before them, and they cannot begin organisation too early; they should have agencies now in activity to learn precisely from manufacturers what articles are in progress for exhibition. We hear that the site of the exhibition is fixed to be in Broad Street.

We believe it is definitively settled at last that the French Exposition opens on the 1st June.

We hear that the SILK-MANUFACTURERS are stirring themselves to get the EXCISE DUTIES REMITTED ON CARD used in weaving. Manufacturers willing to assist and adduce instances of the oppression are requested to forward their names to THE JOURNAL OF DESIGN office.

The MEDALS OF MR. WYON of the Mint, exhibited at the Society of Arts, were at first sight lost amid the blaze of gold and silver around them; but they well repaid minute inspection, many of them being not only of the most delicate finish, but of excellent design, original in its application to medals. We especially remarked both these qualities in the Artists' Fund medal and the Fothergillian Prize medal for the Royal Humane Society. In the latter, the idea of the child keeping in and fostering the flame (of life) in the hollow of its hand is charming; and the group on the reverse tells an obvious story, and is admirably composed, the perspective of the distance being also excellently expressed for so flat a relievo. The medal also of the Liverpool Shipwreck and Humane Society is nearly equal to the last in beauty; and, indeed, did our space allow it, we should delight to go seriatim through this charming collection. Small though they of necessity are in scale, as works of art medals and coins are of great historical value, and at the same time offer a strong instance of the happy union of art and manufacture. These of Mr. Wyon are of the highest walk of art, and yet their production, after the die is made, is wholly one of manufacture, and in the case of coins, of manufacture to a much larger extent than any other article whatever. They may also be said to endure the longest, coins being extant which passed current in cities of which there is now no trace, and where no stone or even tradition now remains to point out their site.

There is no saying where the use of machinery in producing garments is to end. At a late visit to the factory of Messrs. Houldsworth, at Manchester, we observed the STITCHING OF THE LINING of paletots actually done by machinery.

During the month there has been an exhibition at the Egyptian Hall, London, for the purpose of sale, of TAPESTRY CARPETS, HANGINGS, &c., from the royal manufactory of Aubusson. Though a large collection, it contained nothing indicating any marked superiority over the Wilton manufacture, and certainly no very just recognition of first principles. Some of the dyes did not look very excellent; the deep blues and the intense reds looked rather evanescent. Some of the flowers were beautifully grouped, and the "Persian patterns" brilliantly composed. We were informed that a very fair amount of sales had been effected.

A SERIES OF STATION SIGNAL LAMPS FOR THE DESERT PASSAGE TO INDIA,

similar to those used on the Caledonian Railway, have recently been manufactured and exported by Messengers of Birmingham. If they are found to answer, it is intended to increase the number of them. As Mahomet had already a priority and monopoly in the use of *green*, that colour could not be employed for such a secular purpose, so *blue* has been substituted in the glass.

How that a person was beheaded by order of an Emperor because he had discovered the art of making flexible Glass.—It is related, that in the reign of Tiberius Cæsar a certain artist had discovered a way of making glass flexible and ductile. When he was admitted into Cæsar's presence, he handed a phial to him, which Cæsar indignantly threw on the ground, and it bent like a brazen vessel. The artist took up the phial from the pavement, and then, taking a hammer out of his bosom, he repaired the phial. Upon this Cæsar asked the artist whether any other person was acquainted with that method of making glass. When he affirmed with an oath that no other person knew the secret, Cæsar ordered him to be beheaded, lest, when this was known, gold and silver should be held dirt cheap, and the prices of all the metals be reduced. And, indeed, if glass vessels did not break, they would be better than gold or silver.—*Merrifield's Original Treatises.*

A recent cursory glance at Messrs. Elkington's Electro-plate Works at Birmingham afforded us satisfactory proof of the great impetus which electro-plating has already given, and is still likely to give, to manufactured art in metals. We do not hesitate to say that Messrs. Elkington's show-rooms deservedly rank next to those of Messrs. Garrard's, the crown jewellers, for splendour, variety, and excellence. Of their several successes in electro-depositing we shall speak hereafter in detail, only observing for the present, that the *gilt plateaus* were so lightly and equally deposited, that we longed to have impressions taken of the celebrated Stowe piece, bought by Messrs. Garrard. By the way, this work, attributed to Vianni, is such a marvel of exquisite art, that it ought to be a national possession, and would be if Schools of Design knew their business. But what struck us most at Messrs. Elkington's was the advance in the chasing and manipulation of metal. Here at Brummagem we saw specimens of *cesellatura*, which would have been creditable even to the Haymarket establishment itself in London. Akin, or at least connected with this electro-plating, we may mention Mr. Sturge's castings. We shall have to notice a little ornament of a Cellini style on a candlestick, which is extremely sharp and praiseworthy.

Peace or War?—It is for politicians to discuss the general questions involved, but we have only to see how far they affect our single question of design, which is connected more or less with most of the descriptions of manufactures enumerated below. As is their consumption, so of course to that extent is design affected. The *Daily News* has recently brought out some data, which it will be useful to record. They shew the comparative value or quantity of exports in 1846 and 1848 to countries at *peace;* namely, the United States, the Levant, Russia, Portugal, and Mexico; and to others at *war;* namely, Germany, Austria, France, Naples, Sicily, Italy, Belgium:—

WOOLLENS, WORSTEDS, LINENS, COTTONS, GAUZE, CAMBRICS.

	PEACE.		WAR.	
	1846	1848	1846	1848
Woollens, Worsteds, Stuffs	£2,664,000	£3,647,000	£2,628,000	£1,530,000
Linens.....yds.	24,659,000	30,711,000	3,014,000	2,248,000
Plain Calico .. „	82,766,000	116,413,000	56,382,000	43,857,000
Printed Calico „	51,326,000	111,960,000	47,116,000	43,732,000
Cambrics and muslins .... „	914,000	2,532,000	519,000	235,000

Comparing 1848 with 1846, and contrasting the countries at peace with those at war, we trace the following rates of increase and decrease per cent:—

	PEACE.	WAR.
	Increase, 1848 over 1846	Decrease, 1848 under 1846
Linens, cottons, fabrics	Per cent 66	Per cent 24
Woollens, worsteds, stuffs ..	37	43
Total of 1846 ..	300	300
Total of 1848 ..	433	211

Artists and Manufacturers have not yet learnt to have many sympathies in

COMMON.—Neither of them understand each other: each is ignorant of what the other knows, and each entertains something like an unjust contempt for the other. The artist is fanciful, wayward, and capricious; he makes a design with much too little care whether it can be executed, or he overlays it with his "high" art oftentimes most out of place, which there is no artisan able to execute, or if able, there is no public willing to pay for. On the other hand, the manufacturer, who is often grossly ignorant of what is really good in art, wants an artist to lower his art to *his* standard of comprehension and feeling for conventionalities. A curious instance of this imperfect understanding between the two, and of their actual relations, was recently shewn in the remark of a manufacturer of a superior class to the average. In discoursing on the want of better designs, he observed to us, with perfect *naïveté*,—"Indeed, a designer's ability is quite a gift like an instinct, but an artist's is quite mechanical!"

Correspondence.

WE gladly give insertion to the subjoined letter, which, from its general tone of dispassionate argument, might serve as a model for the form of discussion of knotty points, mooted in the course of public reviewing. At the same time, we feel confident that every educated eye must sympathise with the result of our conclusions on the merit of Messrs. Walters' design, although our reasoning on the subject may fail to perfectly account for the unpleasing sensation. Since the cogency of our previous arguments have failed to convince the clear judgment of the producers of this superb piece of manufacture, we may be permitted, in our turn, to explain to them the fallacies we imagine to be contained in their reply to our remarks. In the first place, we entirely deny the "impossibility" of designers "confining themselves within the bounds" (in points of dimension) "prescribed by nature." A day's sketching in the Horticultural Society's gardens would demonstrate the existence of plants large enough for the most Brobdignagian designs, and would, at the same time, supply types of foliage infinitely more graceful than that which has, in this instance, served as the basis of conventionality. In the second place, we do not, by any means, allow the propriety of testing "rules of taste" by precedents drawn from the "richest French brocatelles, &c. &c., and carpets." Our manufacturers have too long been accustomed to bow down in tacit subservience to any species of extravagance that may result from foreign volatility. Let them remember Lord Bacon's great maxim, "Vix admirari et superari potest." In the third place, if we concede that "the less the regularity the greater the ease, and the more the eye would be diverted from the geometrical lines of the room," and also admit that this design is most irregular, it must follow that the structural forms with which it may come in contact must be comparatively lost; and as it is an acknowledged end and aim in all hangings to enhance and decorate, not injure, architectural effects, Messrs. Walters have virtually denied to their pattern what should be its chief attraction. With regard to that unhappy letter "s," which leads them to imagine our censure as sweeping as it would be unjust, including all their brocatelles instead of only this one,—it found its way into our notice to express the *several* different pieces in various colours (but retaining the same ornamental lines) which were sent by their firm to the Society of Arts. We were right in describing them as "patterns" in the sense of specimens of fabric, but should have been wrong in making use of the word if we had meant it to express a number of different ornamental designs. We regret that Messrs. Walters should have read it in the latter sense:—

"In your critique on Woven Fabrics (*vide* p. 39), after praising us for the excellence of our work, you say that you cannot be brought to sympathise with the *patterns*. The *s* at the end of this word we take to be a mistake of the printers, or otherwise it would be a wholesale condemnation of the *whole* of the specimens, and does not agree with a remark that follows, where you say, '*the width is* 30 *inches*,' and speak of *its* production. As regards the size of the leaves and flowers in the pattern of which you have given a sketch, we would beg to remind you that it would be impossible to confine ourselves within the bounds prescribed by nature, nor do the rules of taste require it, as is shewn in the case of the *richest French brocatelles, &c. &c., and carpets*. Nothing, however, is easier than to reduce the extent of the pattern, if required; the great expense has been incurred in enabling us to make it *so large*. With regard to the lines being too irregular, we have always been led to suppose, *and still imagine*, that the less the regularity the greater the ease, and the more the eye would be diverted from the geometrical lines of the room; and we have absolutely, since your critique was written, been at some considerable expense to alter a portion, which struck us as being too regular.—Pro D. WALTERS and SON, JOHN SLATER.—14 Wilson Street, Finsbury."

SELF-INSTRUCTION CLASSES FOR DRAWING.—Some members of a small country Mechanics' Institute are desirous of forming a Class of Design or Drawing Class.

As it will have to be self and mutually instructive (there being no one in the town capable of giving instruction in drawing), you will greatly oblige by telling me where I can get information as to the formation and conduct of such a class. The lectures you publish on ornament will assist us, but we want a groundwork on which to build our little ornamentations. By giving such information you will undoubtedly assist both us and many more, who are wishful for knowledge and practice in the arts. W. W.—("Original Papers," pp. 122–24.)

NOTES ON DESIGN, BY C. E. A. BLAIR, ESQ.—In designing patterns for the loom or for printing, two objects present themselves for our consideration: 1st, appropriateness of outline in drawing; and 2d, harmony of arrangement in the colouring. Hitherto our designers for fabrics appear to have produced designs without reference to these considerations. In the first place, the *outline* may be varied to an unlimited extent, and the vegetable kingdom affords ample scope for our guidance. This requires an acquaintance with the elementary principles of drawing, and some taste in distributing the amount of ornament to be adopted. Harmony of colour requires to be carefully considered, for it is evident if this subject were thoroughly understood, the outline or pattern would be a secondary consideration. In order to produce harmony, we should make use of those colours only which are in *contrast* with each other, whereas we find the great object which the designers have in view appears to be to produce a *multiplicity* of colours, thereby destroying all pretensions to harmony. In a diagram of the three *primary colours*, intersecting each other, the *red* is in direct contrast with the *green*, the *blue* with the *orange*, and the *yellow* with the *purple;* and if we were to apply this to any pattern, either for the loom or other purposes, it is clear we should be working in the right direction. I believe it to be an erroneous system altogether to copy flowers in their natural tints, and to place them on a ground to which they are quite unsuited; and I think if some simple plan were adopted, of making the ground one colour and the pattern another colour, the effect would be far more satisfactory. In the various textile fabrics which have been produced, we see so much attempted that the eye, accustomed to the harmony apparent in nature, is positively distracted by the incongruous mixture of colours; indeed, it appears that the pattern which contained the greatest number of *distinct* and separate colours has been considered by the manufacturer as the most meritorious. It has been urged that the taste of the public absolutely requires this species of variety, and that the manufacturers are, in a measure, compelled to bring out those patterns which are likely to "have a run." I cannot, however, agree with this statement, and I have known many persons who have selected really meretricious designs, simply because they were the best that were out. If we look to nature as our guide, and apply the beautiful harmony both in form and colour discoverable in the vegetable kingdom, I have little doubt that the taste and skill of our designers would be greatly improved; but I am afraid, unless the subject of form and colour is more thoroughly understood and carried out, our best efforts to produce satisfactory designs will be fruitless. It is much to be desired that competent artists should be solicited to instruct the pattern-designers in this important department, as it must be evident that, unless something like system be adopted, we shall go on in much the same way as heretofore, and with no better results. A great deal has been written in praise of the patterns produced on the Continent, and I believe vast sums are annually paid by our manufacturers to procure designs direct from Paris. I have not, however, been able to discover much attention to harmony of colour, though, I admit, that the designs are superior to anything of the kind in this country. We observe great taste and judgment in the arrangement of the *patterns*, but colour appears to be neglected and left to mere chance, as in England. How desirable, therefore, it is to inquire into the subject, and to point out some means whereby the present system may be improved. It has been clearly shewn that the cultivation of art has a great tendency to improve the refinement of a nation: how important, therefore, to direct our attention to this subject as the cultivation of a sound and well-digested scheme, which would cause the art of design to be more thoroughly understood and appreciated, would no doubt extend our commercial undertakings, and affect the general prosperity of the country. The establishment of THE JOURNAL OF DESIGN shews the beginning of better things, and let us hope that the wealthy manufacturers will offer such inducements that the talents of our artists may be encouraged. Public competition appears to be the only mode that is open for the advancement of industrial art. But this should not be done on a parsimonious scale; 4*l.* or 5*l.* is far too small

a sum for an educated artist to compete for, especially when it is known that the manufacturer may realise a large fortune from the hard-earned labour of some poor designer to whom he has paid the paltry sum of a couple of guineas!—Manchester, 20th March, 1849.

IS THE PROPRIETOR OF A REGISTERED DESIGN AT LIBERTY TO COPY IT?—This would seem a very absurd proposition, but, absurd as it is, the law, by a curious oversight, has resolved it in the negative. In the recent case of piracy (noticed in p. 95), *Broadhead and Atkin* v. *Wolstenholme*, the plaintiffs wanted to procure a certified copy of the design they had registered, but were forbidden to make an accurate copy of their own property! They have forwarded to us for publication a letter which they addressed to the President of the Board of Trade on the subject, dated January 23, 1849, but to which they have not yet received any acknowledgment or reply. The letter is as follows:—

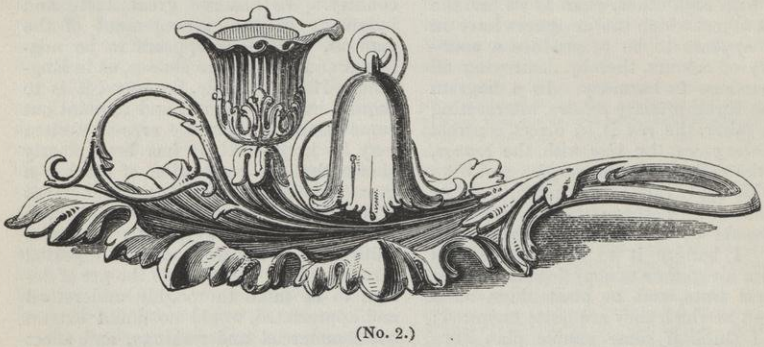
"On the 27th of October, 1846, a candlestick, called the Boudoir Candlestick, was registered (No. 37,870), and a certificate of registration obtained. This certificate having been lost, it became desirable to obtain another. For this purpose a drawing of the registered candlestick itself was sent to the Registrar, and he was requested to certify it; but the drawing was returned twice without the certificate, on the ground that the drawing (which was made from the registered article itself by the artist who drew and designed the first) did not exactly agree with the drawing originally registered and kept in the Registration-office.

"A search was made in the register, and the two drawings were compared together; some slight differences were found to exist, differences of mere perspective chiefly, and a slight difference in the outline of some trifling parts. Permission to make this drawing quite accurate with the first drawing registered was asked, but it was stated that this could not be granted, as it would be against the law enacted by the 5th and 6th Vict. c. 100, § xvii., which forbids the taking of 'a copy of any such design or of any part thereof.'

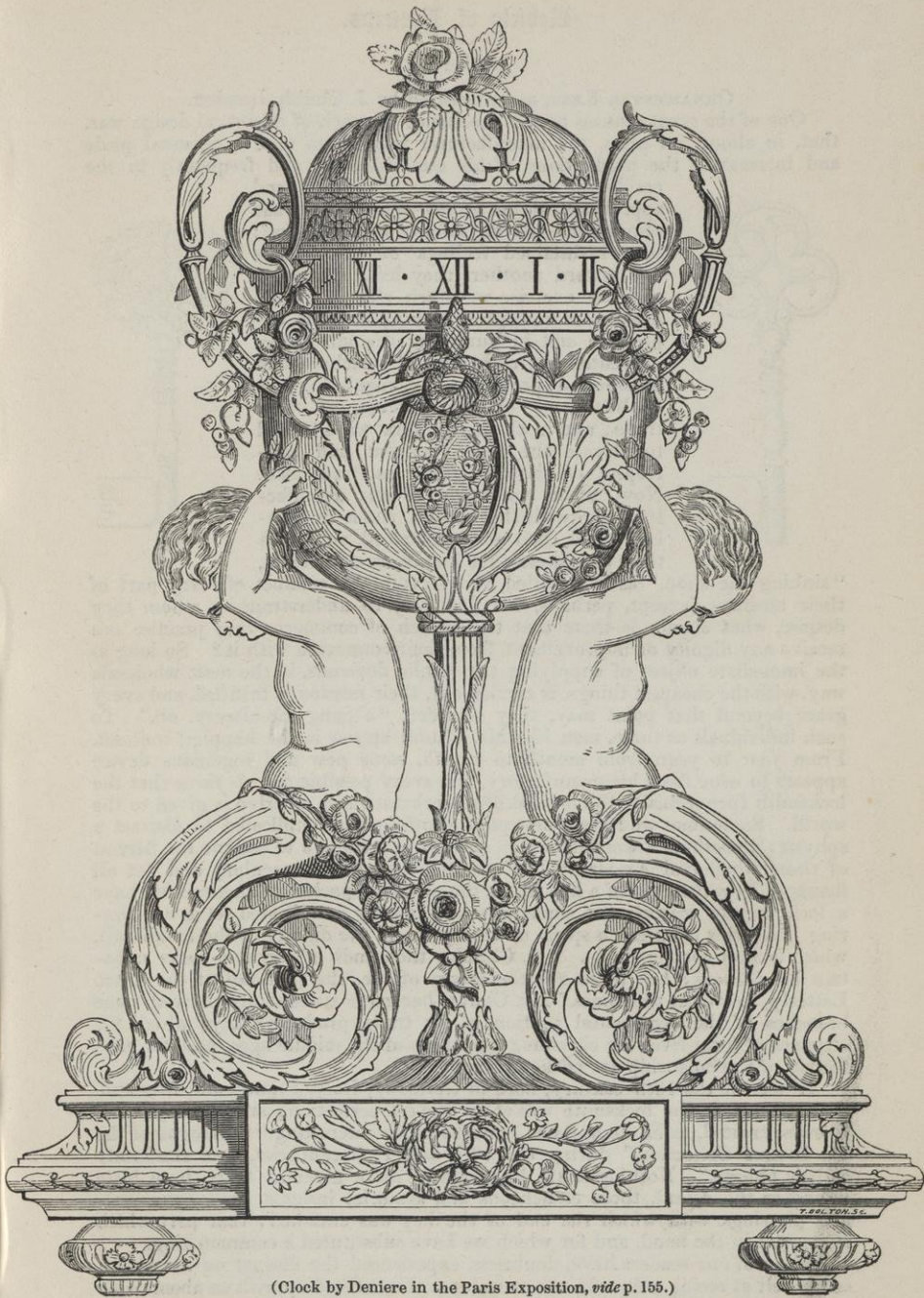
"If it be the law that the proprietor of a design is thus forbidden to establish his right by the only means of obtaining the certificate which the law gives him a right to, and that no one, not even the Registrar himself, can make a copy or correct a drawing for the purposes of certifying the registration, it is submitted that the law ought to be amended forthwith. It is respectfully requested that the Board of Trade will determine this point. It must be obvious to every one that it is absolutely impossible to make two drawings at different times from any solid object which shall be perfectly identical: the point of sight, the light and shade, the foreshortening, may all be slightly different, and cause differences in appearance, and that the only way even to approximate to accuracy is to take a tracing of the original drawing; but this, it is said, cannot be done. As the matter now stands, the Registrar is directed by the Act to give a certificate, but the only possible means of enabling the certificate to be correct are said to be forbidden by the same Act."

The following engravings shew the registered article (No. 1), and so much of the piracy (No. 2) as differed from No. 1. In all other respects No. 2 was alike No. 1:—

(No. 1.)



(No. 2.)



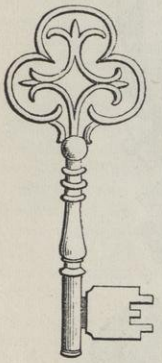
(Clock by Deniere in the Paris Exposition, *vide* p. 155.)

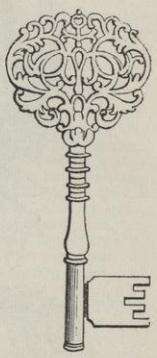
Review of Patterns.

METALS.

Ornamental Keys, manufactured by J. Chubb, London.

One of the great reasons of the excellence of much of mediæval design was, that, in almost all cases, the manufacturer was led to take a personal pride and interest in the productions of his establishment, and frequently in the emulation excited by the admiration and approbation of his guild. Those old trade associations did an infinite deal of good: they maintained feelings of benevolence one toward another, they led to sociality and the exercise of much charity; they assisted in rewarding the industrious apprentice and in punishing the idle; they prevented the admission of quackery and uneducated professors, by regulating the qualifications, to the practice of their trade; and in all these several ways tended to elevate the social position and self-respect of the tradesman as tradesman. Now, when too many of our manufacturers go with the hounds, shoot in Scotland, send their sons to Oxford, and teach their daughters that inanity is refinement,





"sinking the shop," as it is called, and leaving the conduct of every part of their business (except, perhaps, the financial) to understrappers whom they despise, what chance is there that the branch of commerce they practise can receive any dignity or improvement from their connexion with it? So long as the immediate object of supplying the public demands, in the most wholesale way, with the cheapest things, is carried out, their mission is fulfilled, and every grace beyond that point may, they consider, "a' gang tapsalteery, oh." To such individuals as these, men like Mr. Chubb appear in the happiest contrast. From year to year, from month to month, some new and ingenious device appears to issue from his manufactory, and every possible *tour de force* that the locksmith (proverbially the most skilful workman) can contrive is given to the world. Sometimes we have a new puzzle sufficiently complicated to distract a sphynx; sometimes a wonderful iron chest strong enough to confine the fiercest of those wonderful Arabian "Jins" (or genii, in the vernacular), and yet all managed by a little bit of a key fit for the waistcoat pocket; sometimes we have a lock we can scarcely lift, sometimes one equally complicated set as a finger-ring. All this manifests a spirit of real pride in the dignity of the handicraft, which is most commendable. Mr. Chubb's thousands of common locks maintain his *business;* but these are the cream of life, the pastimes of the *artist.* Latterly, to "meet the times," Mr. Chubb has most successfully revived some branches of the ornamental portion of his trade, producing keys which for elegance of form rival the charming specimens of the middle ages, and for perfection of workmanship are perhaps unique.

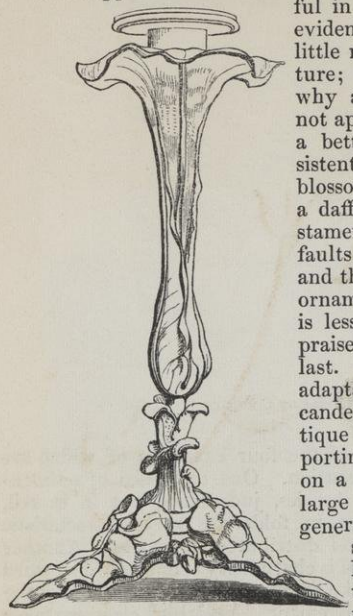
It was in the 16th century, both in Germany, Italy, France, and England, that the art of the locksmith was at its highest perfection; and the keys were likewise treated, as M. de la Barte remarks in his interesting "Catalogue of the De Bruges Collection," during the 16th and 17th centuries, "as absolutely artistic objects." Nothing could be imagined more graceful than those little figures in the round, those escucheons and armorial insignia, those ornaments and piercings, with which the end of the key was enriched; that part which is grasped in the hand, and for which we have substituted a common ring.

Many of our readers have, doubtless, experienced the disgust we have ourselves felt at seeing a fine old oak or walnut cabinet fitted up with an abominable mortice lock, and opened by a miserable sixpenny key.

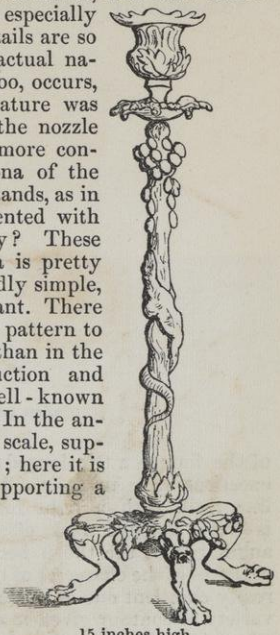
MUSLIN,

Printed by Hargreaves, for Liddiards.

CANDLESTICKS, *corolla* and *lizard patterns*, manufactured by Messengers. The support of the corolla pattern on the points of leaves, is at least doubtful in taste, which is especially evident, as the the details are so little removed from actual nature; the question, too, occurs, why adherence to nature was not applied to make the nozzle a better form and more consistent, like the corona of the blossom in which it stands, as in a daffodil, or ornamented with stamens of the lily? These faults apart, the idea is pretty and the effect decidedly simple, ornamental, and elegant. There is less in the *lizard* pattern to praise and to blame than in the last. It is a reduction and adaptation of a well-known candelabrum form. In the antique it is on a large scale, supporting a small lamp; here it is on a small scale, supporting a large candle. In general the support should be of a larger diameter than the supported. It looks to least advantage when the candle is in it, whereas its use should be part of the design. It does not gain by translation; nevertheless it is pleasing, from its well surmounted form and classic association. Both are of French origin, and may be seen in the present French Exposition.



14 inches high.



15 inches high.

WOVEN FABRICS.

PRINTED GARMENT FABRICS.

LIDDIARD AND CO.'S *muslins*. In the 37 specimens of muslins which the courtesy of Messrs. Liddiard and Co. has placed at our disposal, there are certainly not more than two which we could wish had not been amongst them, and these belong rather to a style now going out than to the more recent and elegant productions of this house: 21 of the 37 examples are distinct patterns, and may be classified into five varieties. Of one of these we give an example in its full effect, though, when printed without the dark blue, the result is exceedingly satisfactory, and the general effect, perhaps, even more elegant than with the full complement of colour. There is a deficiency observable, however, in the corolla of one of the flowers, owing to its being left entirely blank, with the exception of the indication of a pistil in the centre. The dark outline gives force and enhances the *flatness of effect*, and elevates it above a mere imitation; and, as a whole, we regard it as a beautiful specimen of muslin-printing, certainly not surpassed by anything in the present Paris Exposition. The other four varieties may be classified as,—first, simple one-coloured prints, of which there are two very elegant examples; one, a berrylike arrangement on a trefoil type, running as a stripe and massed boldly in the centre, whilst the effect diminishes to the edges. The other is very natural, but the putter-on has evidently elongated the original drawing to make it "fit," and the elongation has somewhat impaired the proportion of the parts, as also their distribution. The result, however, is still elegant in its *ensemble*. The second series

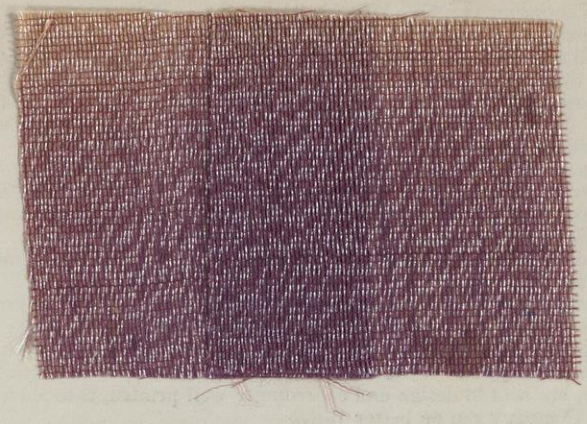
(Calico, printed by the Strines Printing Company.)

of the four is a tricoloured variety; three of the four examples of which are excellent alike in design, drawing, and execution. One composed of a thornlike trail, with a light intertrail bearing berries, judiciously put in in red, is very decisive and effective, and when in folds the very characteristic angularity of the thorn becomes broken and distributed in masses. Another partakes of the character of the woodbine, and is charmingly arranged. The third really excellent one of this class has a fernlike appearance, very pleasing by the variety of contour given to the general arrangement. The third class partakes of a chintz character, and may be subdivided into two varieties, positive stripes and those in which stripes are only indicated. The printing of these is good, and the designs of most of them equally so. In one or two the drawing is unexceptionable. The last variety is that bicoloured blotch effect which the French have lately dealt in, and the three or four examples now under consideration are favourable specimens of this, to our taste, clumsy method of decoration. It has its advantages, however, in affording facilities for a well-covered ground, whilst allowing of variety in effect. On the whole, these muslins of Messrs. Liddiard have been a source of gratification and pride, since it proves incontestably, that in this, one of the most favourite fabrics of the French, we are by no means behind them, and that if we could go into their markets as they can come into ours, the scale would very quickly be turned in favour of the English printer, of which the French are quite conscious.

The Strines Printing Company's *muslins* and *garment cottons*. Two out of the four muslins sent are decidedly good, and of one of these we insert a specimen; not that we think it the best when in the piece, but because it is the most favourable for our purpose when cut for insertion. The drawing of these two examples is easy and natural, and the arrangement pleasing and judicious. Our annexed example arranges as a stripe, whilst the other trails all over the ground. Of the calicoes we also insert a specimen, in which the simple berry is repeated with the mere variation of size and colour, to the production of a very pleasing effect. Of design there is certainly not much; and this appears to be one of those examples in which a judicious application of mechanical and chemical means supplies to a certain extent the want of positive design or drawing in the production of the pattern. The other specimens by this house are very favourable examples of a prevailing mode of style and execution (steams); and two or three of them are essentially clever in drawing and design, whilst in none of them do we perceive that outrageous application of colour and want of harmony in effect which strikes so forcibly in most of the productions of the same character. We are also indebted to the Strines Printing Company for this opportunity of doing justice to their productions.

MUSLIN,

Printed by the Strines Printing Company, Manchester.



(Zephyr Silk Barège, by Henry and Sons.)

GENERAL REVIEW OF PRINTED GARMENT FABRICS.

Under this head we shall, in future, arrange all patterns received through our agents, except in those cases specially mentioned, in which the examples come *direct* from the producer. Ere long, we doubt not, that all parties will see it is to their interest to enable us to see what they are doing fully and fairly, rather than run the risk of their worst, instead of their best, productions only reaching us. Until that time, the parties themselves are alone responsible for unavoidable errors of description.

Adams and Walker, Glasgow, 4 *balzarines*. The forms in these are exceedingly tasteless, the drawing being clumsy and heavy, and the arrangement, with one exception, straggling and without design. If Messrs. Adams and Walker produce better things, it is their own fault we do not receive them.

James Black and Co., Glasgow, 2 *muslins*, 3 *balzarines*. As essentially "*Scotch*" in taste as the above. Wherever do they get their designs (?) from?

Felkin and Innes, London, 1 *balzarine*. A very heavy article. A rose-leaf at right angles to a coral stem.

Gillett, Foster, and Co., London, 5 *balzarines*, 4 *muslins*, 9 *calicoes*. Of the balzarines the best is a cachmere, the colours of which, in our specimen, are well arranged and very brilliant. The floral designs are deficient in the arrangement of parts, two being very straggling, and the others too crowded for this material. The medium has been best attained in the cachmere, which is arranged in stripes. Two of the muslins are decidedly good, though as opposite as possible in character, the one being a pretty rose-leaf trail, neatly and elegantly arranged, white on a dark ground; the other being in two tints finely pronounced off a white ground, with a damasklike effect of light and shade. Of the calicoes four are imitations of Swiss work, two being simple sprigs on a Bengal cover, a third a trail on a cover of pin-work, and the last a prettily arranged trail in six colours. These are well printed, and the colouring in our specimens well arranged. The other cottons are not worthy, with one exception, to emanate from the same house.

Hardman and Price, Manchester, 4 *garment cottons*, 1 *shirting*. The shirting is altogether too heavy, the others are commonplace in everything but the character of the blue.

Thomas Hoyle and Sons, Manchester, 3 *calicoes*. Two of these are good representatives of this house, the other is, however, totally unworthy of its reputation. This latter is of a "stippled" style, and is indefinite in character and badly drawn. The two former are geometric in arrangement and beautifully clear in execution. We know well that these patterns do not represent, as they ought to do, the productions of Mayfield, but it is Messrs. Thomas Hoyle and Sons' own fault, which they will learn to remedy in time.

M'Naughten and Co., Manchester, 1 *calico.* The effect of this is good, but the drawing is anything but satisfactory. With the means here used most beautiful results might be easily produced. It is in the chocolate style, and the ground or cover is stippled finely.

Partridge and Price, London, 2 *muslins.* Neither of them very well drawn. In one, however, there is a quiet effect of colour, which, when "made up," would render it pleasing and agreeable to a sober taste.

Richardson, Newton, and Co., Manchester, 3 *calicoes.* Two of these are decidedly good in style, and all of them in execution. The third is a stripe, in which an unmeaning spray of round leaves is introduced. We were in hopes that these shapeless things had almost disappeared.

Salis Schwabe, and Co., Manchester, 1 *muslin.* This is not equal to former specimens from this house.

Seedley Printing Company, Manchester, 17 *calicoes.* The greater portion, if not the whole of these, are evidently for shipping, and are as ugly and as meaningless as our shipping printers deem it necessary to make their prints to suit the taste of their "verdant" customers in the colonies. Some four or five, however, are neat in design and exceedingly well printed, thus shewing that the Seedley Company can do better things.

J. N. Sale, Manchester, 1 *calico.* Like the specimens criticised in our last, this is bad and unworthy of the successor to Richard Cobden and Co.: 6 *shirtings.* These are better than the last-named; only one, however, can be said to be really good, and this is composed of berries and leaves, breaking a very slightly curved stripe at intervals. Two others are respectable things of their kind.

Simpson and Young, Manchester, 4 *calicoes.* These, as in the case of our last month's lot from this house, are stripes; three are "single colours," and the fourth is a very pretty adaptation of the Swiss style to a stripe of a very decided character. The printing of this is exceedingly clear and distinct, the parts being well adjusted and the colours good.

Thomson, Brothers, Manchester, 1 *calico.* We cannot but think there must be some mistake in ascribing the specimen before us to this eminent firm, it is so very far from being at all worthy of its reputation; therefore we shall say nothing about it.

In going over this *batch* of patterns we are fully sensible that many of the houses named are not adequately represented, and that many excellent printers have not been even named in either our list for this or last month. We shall, however, continue to exert ourselves to obtain a specimen of every print produced by every house, good, bad, and indifferent; and if in our efforts we only get hold of the latter examples, to the exclusion of the former, we cannot help it. In our miscellaneous lot of 45 patterns, of the producers of which we have no record, there are 5 calico garment fabrics most decidedly bad, two especially hideous in design, though one of them is well printed.

2 *shirtings:* one pretty as these things go.

4 *imitations of Swiss:* three in stripes and the other a very charmingly printed all-over trail. We should have been pleased to have given the credit for these where it is due, but can only guess at the producer.

1 *chocolate and black garment cotton:* of a very neat character, and excellently printed, most probably Hoyle's; if so, it is the best of their lot. Also one rather novel in its treatment, the leaves being well arranged in varied sizes on a Bengal cover, in alternate masses of broad and narrow stripes.

13 *muslins,* five of which are decidedly bad alike in design and execution. One is a particularly clumsy affair, evidently copied or adapted from one of those large patterns which the French produce on muslin for their own market; two are really excellent, the one a fernlike pattern, flat, but effective,—the other, a series of undeveloped buds on a firm and elegantly drawn stem, the forms being relieved from the ground by a broad dark-coloured outline. These two are in perfect contrast to each other, yet both are good. We have also another, in which a very excellently arranged rose-leaf spray runs up a broad stripe with a weed-like cover, but this is completely spoiled by the introduction of a series of detached flowers (?) we suppose they must be called, very like the spiked mace of the olden time. The rest of the muslins do not call for remark.

5 *balzarines:* only one at all passable in effect, and in this the shamrock is made to *grow* on a stem and leaves not unlike those of the *æthusa cynapium* (fool's parsley). The contrast here aimed at and achieved, might have been produced without this anachronism, had the designer been more of an artist. We shall probably have something to say on this subject of contrast without positive violation of natural arrangement ere long. We have the heraldic black pear of Worcester as the type of another of these, and profoundly ugly it is.

6 *barèges:* three of which are tolerable and one good. Two are decidedly bad, one of these is a large straggling trail, compounded of a ship's cable, the vine tendril, and the ace of spades!

7 *mousselines de laine:* none of which call for notice.

In going over these 109 patterns we see no symptom of the *coming style*, which, like the "coming man," is rather tardy in making its appearance. We are disposed, however, to think that out of all the polychromatic scrambles for novelty which have taken place during the last two or three seasons, some lucky or clever fellow will shortly stumble upon *the* "something new," and then there will be a glorious race who shall be the first to make most money by it. All accidents in art we abhor, but it would be really delightful to see the palpable manifestation of some new principle of textile decoration, in which the ingenuity of our manufacturers may be exercised without that everlasting copying which has hitherto been the bane of all parties. Who knows what we may not behold in this age of electric light and revolution!

Zephyr Silk Barège, manufactured by Henry and Sons, Glasgow.

This is one of those light and elegant fabrics which have done so much to reduce the demand for the higher class of light printed goods, and is certainly a very elegant production of its kind The silk predominating in the mixture, and constituting the woof of the fabric, gives it a very lustrous and sparkling effect when in folds, and renders it as light in appearance as it is in reality. The ingenuity of the manufacturers of fancy fabrics has been largely taxed this season. Sprigs, flounces, stripes, *et hoc genus omne*, have all been tried in a variety of ways; but we think, after all, that the simple fabric, or at most the decoration of a spot or sprig, forms decidedly the most tasteful material for a lady's dress in the class to which our example belongs. *Vide* p. 141.

Swiss Muslin Curtains, imported by Forster, Rutty, and Co.

Large quantities of these articles have found their way to this country during this season, and, from the prices at which they are offered, good markets have been made of them. We have before us a specimen of a very bold and striking character: in design it is rather ponderous than elegant; but from the nature of the material and a certain necessity for massing the effects, little inconsistencies in parts are readily excusable. English manufacturers do not appear to have done anything as yet in this direction, nor at present prices do we anticipate they will be likely to try.

THE ASPECT OF THE MONTH'S MARKET FOR GARMENT FABRICS.

(*From our City Correspondent.*)

We are now arrived at the turning point of the season, and have not any important summer novelty to specify. We are too early to see any of the productions for the winter trade; so we will notice the past season as a whole, and review the general trade in garment fabrics as far as it has been carried out.

The remarkable feature that we noticed at the commencement of the season as to the want of a defined taste, and a consequent flightiness and wandering after novelty, has been fairly carried through from beginning to end of the

trade; and, as far as fancy woven goods are concerned, but few of any articles may be said to have realised the manufacturer's anticipations; but yet "out of this evil cometh good," and we may safely say that the fruit, though bitter at present to the taste, will assuredly ripen into sweetness, and the ingenuity that has been expended in this season's productions will not be wholly lost,—since wider flights have been attempted, and more untrodden fields have been explored. We may look to the past season as having opened a fresh leaf in the book of fancy woven manufactures, which, if followed up in the same spirit, will yield an ample harvest to the cultivator.

The mind of the public customer may be compared to a farm, where the earth has been worked to the utmost;—old styles have been repeated till their very title is loathsome; they have been redressed and presented in varying forms, and still are wearisome. Producers, from the want of *settled principles, and natural, ever-varying types* to fly to, are endlessly repeating themselves.

If an idea is required, who or what is applied to? Is it the artist fresh from the forest or the field, overflowing with enthusiasm from his recent experience of luxuriant vegetation? Is the scientific man invoked fresh from the contemplation and comparison of nature's animal and insect construction and decoration? Is even the decorator of a more than ordinary capacity employed? No; the ideas of all these persons are *too singular* or *too odd*. They do not meet *the taste of the day;* they do not follow *the French lead*, they are *too artistic!* If ideas are required, are not the French swatches and old pattern-books turned over, that they may be carefully conned with the prevailing taste, and their known success in past seasons made the argument for their probable success in the season to come? If the mass of manufacturers of the present day could but awake from their sleep and see the mine that is at their feet filled to overflowing with the richest treasures, they would certainly abjure this false system, and recur to living, and always purely decorating nature. A half-decayed leaf—a half-blown flower, with its leaves—a well-developed beetle—a handful of mixed mosses—a fragment of bark, with its attendant lichen—a weeded stone, lately washed by the waves and drying in the sun—will suggest forms and colourings more beautiful than were ever imagined by any system of copying. Then burn your pattern-books, and walk in silent lanes, where the sun's rays penetrate the trees with varying tints; or by the calm seashore, where, from insect and vegetable and mineral life, a new world of design will open upon you. The handwriting of nature is not for a day, but for ever, no matter how humble the material that she may decorate.

The writer of these commercial "aspects" fears he may have wandered from his usual vocation; but he feels the readers of The Journal of Design will forgive his enthusiasm, and second every endeavour to create a desire for a *national taste*, which has gone to sleep, and wants a loud alarum to awake it.

N.

PAPER-HANGINGS.

Flock printed on Flock Ground, manufactured by C. Norwood, Hoxton.

We are pleased to be the medium of introducing this novelty in paper-hanging to our readers. The specimen we exhibit is, we are informed, the first production of this new process of printing flock upon a flock ground, of which we shall speak hereafter more fully. The colour is excellent and brilliant, and rarely found so good as in this example. The pattern is well and gracefully distributed. (*See pattern.*)

Ivy Leaf Paper, manufactured by William Woollams.

This is certainly the best adaptation of the ivy to a paper-hanging we have seen. The drawing is good, and the treatment of colouring very agreeable. There are many rooms that, if hung with it, would look fresh and lively all the year round. (*See pattern.*)

ENGLISH PAPER-HANGING,

Flock upon Flock Ground.

Manufactured by C. Norwood, Hoxton.

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ENGLISH PAPER-HANGING,

Ivy Pattern.

Manufactured by William Woollams and Co.,
High Street, Marylebone.

Original Papers.

THE EXPOSITION OF THE PRODUCTIONS OF NATIONAL INDUSTRY IN FRANCE.

Considering the impending probability of the speedy formation of an Exhibition of a similar character, and on an equally magnificent scale, in our own country, we have been led to regard this splendid collection with great and peculiar interest. We have not only devoted ourselves to a careful and critical analysis of the scale of the mutual shortcomings and excellencies of English and French manufacture, as demonstrated by individual groups of various specialities, but we have plunged into the bustle of the scene and the arcana of ministerial arrangement. We have witnessed the completion of the building, the labours of the officers charged with the duty of receiving and placing the objects, the jealousies and heartburnings of irritable exhibitors, the administrative arrangements; and we have endeavoured, in fact, in every possible manner to acquire such information as, in the event of our earnest wishes being crowned with consummation by the establishment of a *National English Exposition*, may fit us for the task of watching over the interests of design, and lending our best aid to develope in their fullest force all the unrivalled industrial resources of our country. If our readers will pardon our assumption of a state of ignorance on their part, which may not, perhaps, be as general as we imagine, we shall endeavour to put before them a slight sketch of the history of this great institution, and of the vicissitudes it has experienced *ab ovo* to the present time.

In the year 1797 (the 5th of the first republic) the Marquis d'Avèze was appointed by the Minister of the Interior to the situation of commissioner of the national manufactures of Sèvres, of the Gobelins tapestry, and of the Savonnerie. On his proceeding to an examination of the condition of the branches of industry committed to his charge, he found the workmen in the most abject state of distress. The almost complete cessation of regular employment and the universal want of commercial confidence, inspired in the public mind during the first years of the republic, had of course mainly operated in producing this painful state of affairs. From the words of the benevolent and talented man, used in the interesting and now rare pamphlet, in which, at the age of eighty-eight years, during thirty of which he had entirely lost his sight, he claims from the Government some recognition of services, which posterity alone has known fitly to appreciate, we learn that at this period (1797), "The idea of an exhibition of every object, produced in the national manufactories, presented itself to my imagination in the most brilliant colours. I committed my scheme to writing, arranged the details of its execution, and presented personally a report, entirely in my own handwriting, to M. Laucel, then chief of the section of arts and manufactures, in whose bureau the original documents should still exist. My report very soon received the approbation of M. François de Neufchatel," to whom the origination of these national exhibitions has been, and still is, generally attributed. "He commanded me to carry my project into execution in every way in which it could be made serviceable and agreeable to the Government." In a series of *fêtes* given at St. Cloud by the Marquis, to which manufacturers were invited to forward goods of every kind for sale, the subject was gradually brought under the public notice. Considerable interest was excited, and every arrangement was completed for opening the Exposition, when the fatal proscription of all the nobles took place, and the Marquis was obliged to quit Paris after delivering up his charge to the existing authorities. On his return to Paris, in the year 1798, he returned again to the charge, and mainly contributed to the formation of a collection of specimens, which was exhibited to the public in the saloons of the Maison d'Orsay, Rue de Varennes, No. 667. His gallery contained a perfect series of the works of such men as Reissner, Jacob, L'Epine, Boule, &c., and must have presented a most interesting spectacle of the fading glories of aristocratic refinement.

The enlightened Minister, François de Neufchatel (second Colbert) to

whom M. d'Avèze had originally communicated his scheme, lost no time in organising the same kind of exhibition as a national undertaking of the first importance. At the end of the year 1797, after the victories of Italy, the Government began to consolidate itself, and industry to expand under the genial influence of foreign and domestic peace. He commenced his arrangements by appointing a commission of the most enlightened men of the time to conduct the *fête*, and to discriminate and reward the merits of the exhibitors. This commission was the origin of what is now called the Central Jury, and has always discharged its duties in the most satisfactory manner. The first National Exposition was held in the Champ de Mars. It consisted of objects of every kind, placed in sixty porticoes surrounding a central temple, and remained open to the public for three days: twenty-five medals were awarded. The Baron Dupin, in his admirable "Essay on French Industry," makes some interesting remarks on the change produced by the Revolution in French manufacture, and intimates that the democratic principle was as much and as plainly revealed by the substitution of the use of cotton for silk, and of calico for batiste, as by any of the most *prononcé* political demonstrations of the day. No prizes were given for lace, brocade, satin, or silk; but the principal reward was adjudged for the common cotton cap (*bonnet de coton*) worn by the old members of the "*tiers Etats*."

The second Exposition took place under the Consulate, in the year 1801. This period corresponded exactly with what the Germans would call the "awaking crisis" of French industry. The efforts of Napoleon, of Berthollet, Mongé, and Chaptal, forced forward new and universal resources, and created an animation, the first-fruits of which were exhibited on the anniversary of the republic under the porticoes of the Louvre. Two hundred and twenty competitors entered the lists, double the number of the previous exhibitors, and of them sixty-nine received medals. The leading characteristic of this Exposition was the violent effort made to rival the English in cotton and woollen manufactures, principally by Ternaux and Decretot. The galleries remained open six days. In the following year the experiment of an annual exhibition was tried, but, as was to be expected, no very great amount of novelty could be obtained. Silkweaving on the principle of Vaucanson, the hydraulic ram of Montgolfier, and considerable improvement in metal-work, distinguished this third attempt. An interval of four years intervened between this and the fourth exhibition, which manifested a vast improvement on its predecessors. In 1806 one thousand four hundred and forty-two producers contributed, and six hundred and ten received rewards. The objects were arranged on the esplanade of the Invalides, and among them symptoms of the extension of the manufactures of iron, silk, and pottery, were most remarkable.

Although no new display took place until the year 1819, French industry had not been asleep; as was most distinctly shewn by the variety and elaborate character of the objects brought forward, cotton-printing, iron-plate working, dyeing, printing, type-founding, &c., all advanced at once in excellence and in public estimation. Space will not permit us to characterise the several expositions of 1823, 1827, 1831, 1839, and 1844, but we must content ourselves with remarking that a study of the official documents minutely recording the character of each of them, will amply repay the student either of history, art, political economy, or social and commercial relations,—studies which, from day to day, assume amongst us the character of indispensability to all who would qualify themselves to practically benefit their fellow-citizens, either by the establishment of abstract principles of progress, or the enunciation of excellence by energetic and judicious action.

In spite of circumstances most adverse to success, the Exposition of this year presents a larger developement than any of its predecessors. There is every reason to believe that the number of the exhibitors will amount to at least four thousand five hundred. The building is erected of wood entirely, and the materials of which it is composed remain the property of the contractor, to whom it is said to have cost 900,000 francs! It consists of two enormous longitudinal galleries about 800 feet long by 90 broad, and of four transverse,

which enclose three courtyards. The central one, containing flowers, fountains, horticultural implements, and ornaments of all kinds; the two lateral, one a reservoir of water in case of fire, and the other a collection of large iron-castings and metal-work. We give a skeleton plan elsewhere (*vide* p. 152).

In addition to all this space, an enormous, still more temporary, building has been provided, to receive the objects connected with agriculture, which this year are to be exposed for the first time. Only a small portion has been hitherto received, but, when completed, it will no doubt of itself alone offer a most interesting exhibition. So completely is every inch of this vast building appropriated, that a multitude of different articles, for which room could not be found inside, have been ranged round about the principal entrances in the open air.

Although the actual opening of the Exposition took place on the 4th of June, it would have been infinitely wiser to have postponed it for another fortnight, since the public were admitted only to be overwhelmed with dust, to tumble over packing-cases, to superintend the operations of carpenters and *dames de comptoir*, and in vain to hope for tranquillity to examine at their ease the few objects already exposed. The situation of this great temple of Industry in one of the prettiest and most accessible parts of the beautiful Champs Elysées is admirable. In the construction and fitting-up of the immense building, no expense has been spared, and, in fact, infinitely more money has been spent than would have been absolutely necessary. The unfortunate defect of the present arrangement is, that so small a portion of the interior can be grasped at one view, the colossal dimensions not having been enunciated in the design as they should and might have been. The architect is M. Morreau.

We shall hope to be enabled to present our impressions of the actual condition of French manufacture, more particularly in connexion with design, in our notices of the several *spécialités;* and we may hereafter, perhaps, devote a few pages to the moral to be gleaned, at the present moment, from the connexion to be traced between the history of French industrial art, the records of the past expositions, and the dominant character of the present one.

IMPORTANCE OF THE STUDY OF BOTANY TO THE ORNAMENTIST.

BY RICHARD REDGRAVE, A.R.A.

[Now is the season for the ornamental designer to study flowers in all their blooming variety; and we think we cannot give him a more appropriate inducement to enter upon this most necessary study than by presenting him with a portion of one of those admirable lectures on botany which Mr. Redgrave, A.R.A., delivered at the head School of Design,—lectures which "excited an interest that fully equalled the expectations of the Committee," as they thought fit to boast in a report laid before the Commons' Committee on Miscellaneous Estimates. We have the more pleasure in giving our readers the benefit of this lecture, because they are not likely to hear it repeated, Mr. Redgrave's lectures having been stopped with that senseless inconsistency that has tainted all the management of the present managers of the unlucky School of Design.]

Chapter I.

The source from which everything new in ornament is to be derived, as everything new in art also, is not to be found in ornament or in art, but in the boundless stores of nature, which are still (as they have ever been) open for the inspiration of those who seek for it through her.

The supply of objects for study, of motives for new ideas, which this one realm of nature—the vegetable kingdom—offers, is inexhaustible. Linnæus, about the year 1730, commenced his labours to form an artificial system for the arrangement of plants into orders and classes, to obviate the confusion into which, from the great accession of plants, botanical science had fallen. There were then about seven thousand known species. Since that time they have rapidly accumulated, partly from the attention awakened by the fame of his

labours and other concurring causes, such as the energetic efforts in geographical discovery on every part of the earth's surface, and the encouragement of Government connected with those efforts in the search for the vegetable productions of other realms. Much also has been done by the labours of learned societies, and even by the enterprise of individuals, so that the number of known species has since that time multiplied twelve-fold, and is supposed to amount at present to between eighty and ninety thousand; to which, moreover, accessions are daily made from the same influencing causes. One order—that of the *Asteraceæ*, or composites (plants whose flowers are composed of numerous flowerets on a common disk, as the dandelion, chamomile, chrysanthemum, groundsel, lettuce), is said to contain more species than the whole of the plants known to Linnæus. De Candolle speaks of 8523 species in this order, while another French botanist in 1825 states them at 9500.

It is true that this extensive list ranges from the outworks of vegetable life,—the confervæ and sea-wracks, the slime engendered in seas, pools, and rivers—through the brittleworts and lichens that coat the rocks, and the mosses that vegetate upon the trunks of trees, to those mighty giants of vegetation the trees themselves. But, if the former class have little to offer to the attention of the ornamentist, it must be remembered that these ninety thousand species contain numberless varieties, and that the individuals of species and of varieties are in themselves sources of infinite and never-ending study. For each of these individual plants, although botanically identical, has a different growth from every other individual, and offers in the conditions of its life, to him who goes to nature for his models, a separate study of form and arrangement; nay, more, so infinite is nature's variety, that no two leaves on the same plant are perfectly identical in form, nor even the two sides of any one leaf.

But the subject extends still further. Not only is there a study in the foliage of many species, but in the blossoming, which may most truly be said to be nature's ornament; for while the leaves have their delicate textures fitted for the purposes required of them as organs of respiration, and for adapting the juices received by the root as food for the plant, the gaily-coloured petals of their flowers are an added beauty, whose purpose in the economy of the plant is less specifically recognised, but may, without impropriety, be considered as given by the Great Creator for the especial gratification of our sense and love of the beautiful.

The study to be found in an individual plant does not, however, end even here, for there is doubtless the beauty of decay. The fading hues of vegetation are often not less lovely than the full vigour of growth. He that studies the decay of vegetation will become sensible of the wonderful harmony through which the tints of the various parts pass in their passage to death. The leaf and its footstalk, often beautifully contrasted in their vigour, are differently, yet not less harmoniously, contrasted in their decay. The fruit of plants, as it ripens, harmonises with the fading foliage, and becomes a new source of beauty when the flowers have passed away. And, when all the ornament of nature fails, the bony structure of the stems, which supported that vegetation, but resting awhile to rise in renewed beauty with the renewing year, forms another source of study, and is worthy of great attention from its wonderful union of elegance with strength and utility.

If, therefore, we deduct from the above astounding list of species all those microscopic productions which are too minute to interest the ornamentist, and those vegetables of low organisation which offer little for his consideration, still, when those that remain, or even that small portion of them which may or can come within his observation, are multiplied by all the sources of variety arising from individuality of growth of parts, and of periods of vegetation, the sum will indeed be infinite, and may well recall us from mere reconstruction of the parts of conventional ornament to those newer forms and combinations which such a study of nature must assuredly suggest.

With such an inexhaustible fund of ideas as is here offered, is not the plagiarism we see around us most lamentable? Let any one who passes through our streets, more particularly those in the suburbs, cast his eye from

time to time on the ornament of the exterior of our buildings, either in stone, stucco, metal, or mere colour, and he will be astonished at the unending repetitions of the same form. The Greek honeysuckle, in some of its modifications, is the everlasting resource, repeated under so many circumstances, and in so many materials, that it is wonderful we are not sickened at its use. And though the real beauty of its adaptation by the master hands that first formed it into ornament makes us yet tolerate its endless abuse, still, may we not wonder that so little that is really new is produced from nature's works? If the artist will but labour with the same spirit that animated the Greek, he will find abundant novelty in our native plants alone, not to speak of those rarer ones which, from time to time, are added to our collections, requiring but original thought and skilful treatment to enable him to replace these tiresome plagiarisms. In fact, it is most desirable that all should be convinced of this truth, that the precept given us, "Thou shalt not steal," is as valuable in art as in morals, and brings on its violator his own punishment; for, as in the one case, he who thus possesses himself of his neighbour's goods will never be provident and labour to produce for himself, so in the other, he who lies in wait for the ideas of other men will never be original by producing any of his own.

But we must not wholly lay the blame of such plagiarism on the false taste of individuals, or even of the age, since much of it naturally arises from our system of education. It is a necessary consequence of the period in which we live and labour, looking back to the bygone excellence of other times and nations, and receiving their works as undoubted standards of taste and beauty, and as our best models of study, that we learn art almost wholly through art, and, therefore, have our minds preoccupied, and our powers of judgment biassed, even in the formation of that mind and those powers. All who have been engaged in education will be able to estimate the strength of early impressions, will feel how they cling to us through life and colour all our works, and will be aware how frequently we are but repeating the impressions of our scholarhood when we most surely believe ourselves to be original.

No doubt there are many advantages which accrue to us from a course of study, whereby we acquire art solely by means of art; but the present object is to shew the manifest effect it has of preventing originality. When the designer has acquired the power of hand, the correct eye, the taste, and the knowledge of principles, which fit him for producing original designs, the trammels with which this system of education has bound him are sure to shew themselves. When he thinks he looks to art, he thinks of art, not nature. The forms, the foliage, the flowers, that present themselves to his mind, are not the forms, the foliage, and the flowers of nature, but such as he has been accustomed to in his studies—those of art, already subdued to its purposes and conventionalised in a degree to suit its necessities. He reconstructs them—recombines them; he generalises them still more, and loses not only the spirit of their first adoption but their truth. The student in this respect has commenced at the wrong end of art; he overlooks nature, and feels no necessity for the study of her works; he never troubles himself to become acquainted with their curious variety, but, trusting entirely to the conventionalised treatment which he finds ready to his hand in those models of excellence which have been so long set up for him, and which he has so long recognised as his idols, he forgets the true fountain of inspiration.

Even if some little spark of genius should light him to perceive a "more excellent way" it is soon extinguished, unless nature has given him a stout heart and a determined spirit. He perhaps doubts—if he is at all sensitive he will be sure to doubt—his own powers and his own taste, and all things combine against him to persuade him that he is wrong. Those for whom he labours, those also who are his critics, have been educated under the same models, in the same system; their little knowledge is formed in the same oft-used mould, and they reject everything which has not its common mint-mark of excellence. Criticism is safe whilst on the side of authority. When judgment is to be passed on original thoughts it must proceed from true taste and knowledge, in which the many who criticise are deficient. From this cause, men constantly decry

novel inventions. Going into the workshop of a great lamp-manufacturer and coppersmith in this city, where I observed beautiful workmanship applied to very commonplace design, I inquired if they paid much for designs. One of the principals of the house who accompanied me replied, that they paid nothing for designs, they considered it a useless expense. "But," said I, "how then do you produce your annual novelties?" "Why, as to that, we dispose the parts differently, sometimes combining the ornament used in one branch of our business with the forms of goods in another, &c. In fact," said he, after shewing me an attempt to form a lamp pillar into the support of a tea-urn, "you can hardly imagine how much novelty is to be obtained by merely turning a thing upside down." I am happy, however, to say that this case is an exception.

A great remedy for the evil, as far at least as it relates to the student, will be found in the study of the natural sources of ornament. He will there learn to see nature for himself, and to adapt the truths which he gathers from her to his own purposes; above all, he will acquaint himself largely with the details of natural objects, and where he finds it necessary hereafter to simplify those details for the purposes of art, he will do it with knowledge and not in ignorance. There can be no falser mode of study than that which begins with generalisation—the attempt to gain the end without first seeking to understand the means. All those who have arrived at excellence have done so by beginning more or less with laboured and careful imitation. Gradually, as they increased in power, they have arrived at greater freedom, until,—the master-mind and the master-hand, the two great essentials, working together,—they have, with the fulness of knowledge, shewn the perfection of facility. There is a great example of this in the works of Raffaelle; dry and imitative, treading in the steps of his master Perugino, in his first works, less laboured and more earnest in his middle time, he had arrived ere he died (unhappily in the vigour of his manhood) at a perfect ease of manner and hand, which expressed without hesitation or difficulty the thoughts of his full and overflowing mind.

Such a progress to excellence is as requisite to the ornamentist as to the artist; nay, perhaps, more so, since much of the beauty of his work depends upon mere skill of execution. If, therefore, he is led away to rest all his claims upon this quality at the beginning of his course, he will be sure to fall into an insipid facility, and be far less likely to endeavour to attain that ruling motive, that mental association, without which neither ornament nor art can ever be excellent. In all preparatory studies the pupil should, by a careful and even laboured imitation, master thoroughly all the details of nature, and acquaint himself with the anatomy of her structure. For this purpose drawing is, in the first place, of great importance, since the use of the point imparts a decision and gives a degree of clearness in the delineation which colouring may, and often does, interfere with. The perspective of the curves of the stems and leaves, and the extended peculiarities of growth, are given in a drawing with infinitely less labour than in a coloured study. To this end it is right to commence the studies with outline drawings, first from copies and then from the plants themselves; a course equally useful to the modeller of ornament as to him whose future labours will require a further introduction into colour. When the student has become thoroughly acquainted with the forms of plants by careful outline drawings made from nature (in which due attention has been paid to the alterations that take place according to the different points from which the parts present themselves to the eye, producing thereby that perspective treatment which is termed foreshortening), he will next proceed to study the different modes in which colour is applied to form, first from paintings and afterwards from the plants themselves, in water-colours, tempera, and oil-colours. Of these, the two latter are, perhaps, the most desirable means, both from the much greater facility with which they are used when once acquired, and also that they are both likely to be extensively available in his future labours. Tempera painting, either with an egg or size medium, is largely used in decorative design, as well as in designing for hangings and various woven fabrics, and is a valuable means in the hand of the ornamentist. Oil-painting is also much used decoratively, and, with an essential oil as a vehicle, is the means of

painting on pottery, glass, &c. But, in whatever vehicle the studies are wrought, let them be earnest and truthful imitations of the copy or the plant: simply endeavour in this stage faithfully to transcribe nature, until at length, when the pupil has become thoroughly possessed of this power, he will be taught how to use it in subjecting plants and flowers to a decorative or ornamental treatment, by a systematic combination and arrangement.

Difficulties, no doubt, arise, but perseverance will overcome them. Among these difficulties, one arises from the culture of the plants, whereby they have in a degree been made subject to another art, that of the horticulturist, which has already suited them to its own purposes by regularity of display. Another difficulty arises from the occasional necessity of studying by an artificial light, which obscures entirely some of the more delicate tints, as yellows and greens, and changes the relation of all. The only cure for this latter evil, viz. the difficulty of seeing colour by an artificial light, is to be found in a careful mixture of tints, with a constant use throughout any given study of the same pigments in their composition. By these means some of the disadvantages may be avoided, and, whilst certain power and execution are obtained, it is to be hoped the pupil will not be allowed to go astray from truth. Thus then with such extended studies, such careful imitation, and diligence in their completion, the student will be enabled to cast off all reliance on the facility of ignorance—that delusive facility which so often captivates the beginner,—and he will arrive eventually at freedom by the only true way, the road of knowledge.

(*To be continued.*)

Books.

THE PALACE OF WESTMINSTER.—Warrington, 27 Strand.

UNDER the sanction of Mr. Barry, Messrs. Warrington, the engravers of the Strand, are now publishing with great precision, elevations, plans, and minute details of the New Houses of Parliament, or the Palace of Westminster, which, when completed,

I. S. NEAVISIDE SC.

J. THOMAS DEL.

will become the standard authority on the subject. From the numbers which have been published, we are able to transfer to our pages the following sculptured panels. They are part of the second band running through the oriel windows, which front the river Thames.

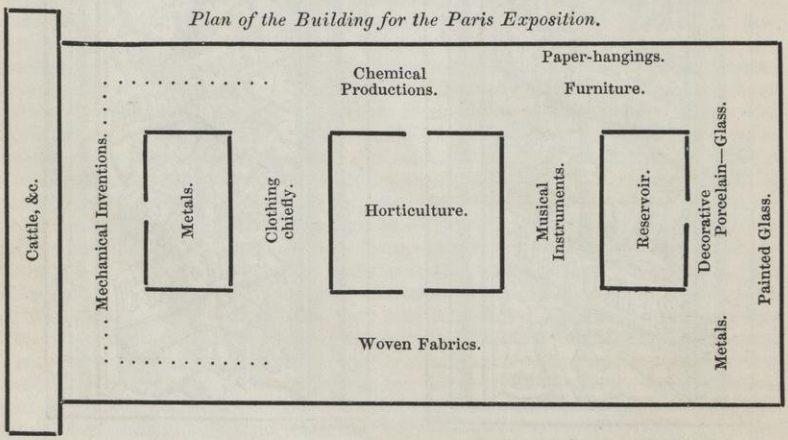
They may be useful, perhaps, to the decorator, as suggestive of sculpturesque treatment of the national flowers with labels in panels. Throughout the building may be remarked the skill with which the sculptures preserve a strictly architectonic character and certain amount of Gothic conventionality. The old masons did not make their figures disproportioned and grotesque from design, but from want of power. For us moderns to imitate, as is sometimes done, the imperfections of our forefathers with our eyes open is simply ridiculous. The decorations of this building in its progress will be a constant subject for THE JOURNAL OF DESIGN. We could wish that access to study them were easier and less formal than it is, especially for the classes who would be likely to derive profit in the study. The present arrangements of applying on Wednesdays, in the "Season" only, at the Lord Chamberlain's office in Abingdon Street, during limited hours, for tickets to be admitted on Saturdays, may suit the mere sight-seers, but they occasion so much loss of time as to be a practical obstacle in the way of decorative artisans, whose time is their means of livelihood.

Institutions.

DECORATIVE MANUFACTURES IN THE PARIS EXPOSITION.

Our readers will find elsewhere our general remarks on the Paris Exposition, and its historical bearing (p. 145). In reviewing the multitude of objects exhibited, we propose to group them in classes, which we shall exhaust as far as our space will allow in the present, returning to the subject next month. At the time we are obliged to go to press the exhibition was most complete in metal works, to which, therefore, we give the *pas*. The stalls for ribbons, silks, lace, Mulhausen, and

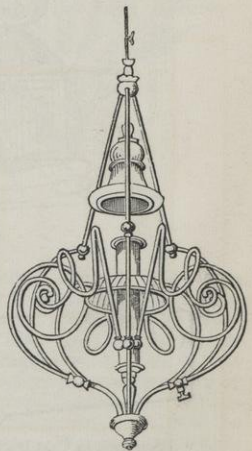
Plan of the Building for the Paris Exposition.



(Bronze Light, by Susse, Brothers, Place de la Bourse. Page 154.)

(Gilt Bracket, by Fevrier. Page 156.)

(Rudolphi's Silver Brooch. Page 158.)



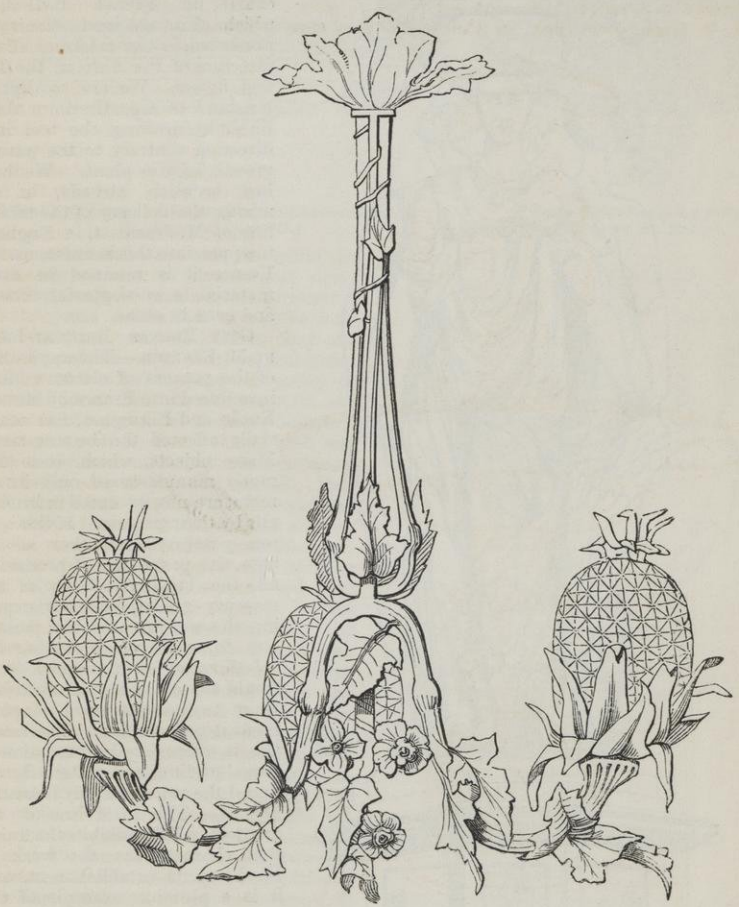
(Gas Lamp, by Georgi, Rue St. Denis, 328. Page 158.)

other garment prints, paper-hangings, and furniture, were incomplete; but, in due course, these decorative fabrics will receive notice.

BRONZE-WORK EXHIBITED BY MESSRS. SUSSE, DENIERE, THOMIRE, CHARPENTIER, COLLAS, &c.—It may be, perhaps, superstitious to believe that the excellence of the present school of bronze-work can owe much to the traditionary reliques of the immortal Benvenuto, and to the beautiful works he executed for Francis I.: we very much question, however, whether in a lengthy thesis it might not be possible to trace every link in the chain that connected his abilities with those of Jean Goujon, Germain Pilon, &c., and the manner in which from them the spirit of refinement in form descended on Clodion, Boucher, &c., and has at last permanently rested on the heads of Pradier, Marochetti, Triqueti, Thomire, Eck, Durand, Beaumont, Susse, &c. Fifty or sixty years ago the French school of bronze-work was even more celebrated than it is now, but there is this remarkable difference in its nature then and now, namely, that then about one-twentieth (or less) of the quantity now constantly produced was given to the world, and that the fact of so limited a supply and demand confined an enjoyment to the aristocrat which is now brought within the means of the ordinary *bourgeois*. But it may be asked, has not the school lost in purity and excellence what it has gained in extent? To this we can only reply that, though a good deal of rubbish must naturally come into a large general market, still, whenever a high work of art is demanded it is forthcoming, and that the habitual dexterity acquired by the ordinary workman in elaborating the articles of commerce lends an aid in the execution of the loftiest conceptions, without which the best and happiest design might be utterly thrown away. One of the best characteristics of the modern French bronze-work is the thorough mastery the chasers seem to possess over the details of the figure. In the works of M. Susse, for instance, the finish of the anatomy and drapery is excellent. We engrave a figure of his (p. 153), which in delicacy and boldness of execution is as good as anything need be. It is one of a pair. These figures are instances of the power possessed, by the clever executor, of elevating into a brilliant caprice what in feeble hands might have been only an ugly extravagance. In the common sale bronzes the French are somewhat apt to flatten their surfaces too much,

(Fountain in Cast Iron, by Andrè. Page 159.)

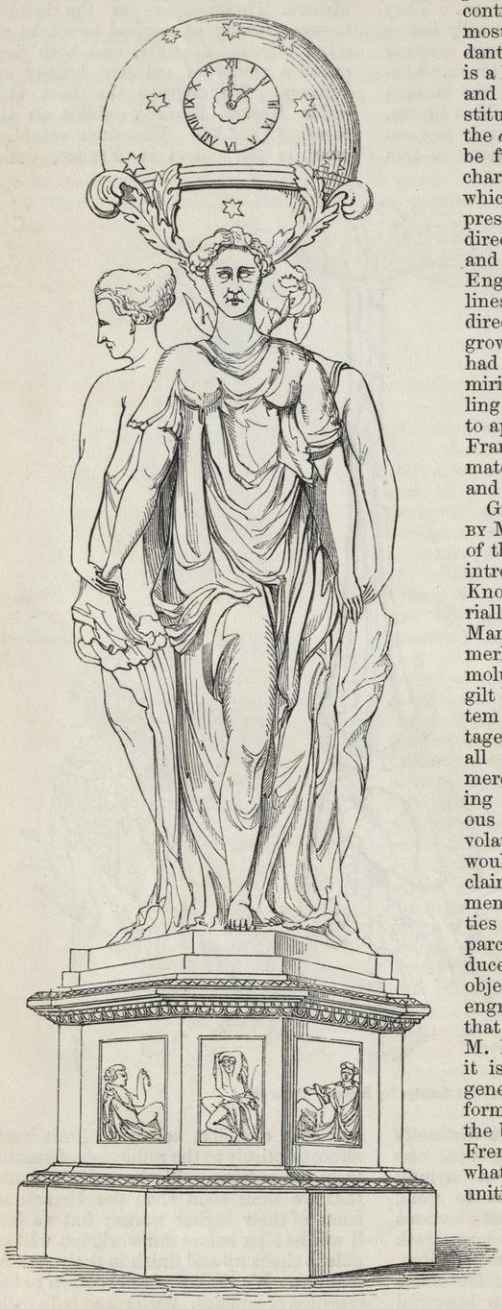
and to retain a little too strong an impression of the angular draperies and forms of Bernini and Fiamingo. They are not by any means universally happy in the colour of their bronzes, getting sometimes a dingy yellowish green, which neither rivals the beauty of the antique green, the old Florentine golden brown, nor the old French red. Scarcely any can equal Mr. Hatfield's productions in this respect exhibited at the London Society of Arts. Messrs. Denière and Fils, and Messrs. Thomire, are at the head of bronze-working as applied to clocks and other objects of utility, and both firms produce works of extreme beauty and delicacy. We engrave the best clock which Messrs. Denière exhibit on this occasion (p. 137). Thomire's establishment is the oldest in France, dating



(Pendant Lamp, by Susse. Page 156.)

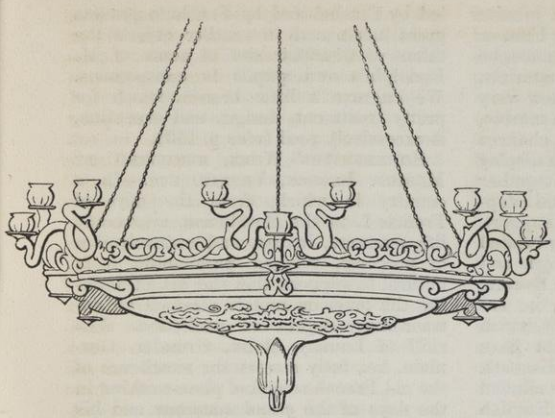
from 1793. M. Susse is more distinctly artistic, and some of his groups, one particularly after Pradier, a nymph teaching the infant Bacchus to walk, is one of the most perfect bronzes we should wish to see. His large clock with three figures, after Germain Pilon, is exquisitely finished (p. 156). The house of Charpentier exhibits some beautiful clocks of excellent design and finish, and that of Collas seems to limit itself almost entirely to the reduction of statues from the antique. We have little doubt that we shall soon rival the French in some of their higher works; but we fear it will be long before our workmen will be able to chase up and finish in their artistic manner. We shall probably return to the question of bronzes. We have added a little sketch (p. 161) of a pretty candle-socket

of the fanciful flower kind, taken from a candelabrum by M. Susse, of which we must confess it formed almost the only good part. Among the various objects contributed by M. Susse, the one most directly utilitarian is the pendant lamp we engrave (p. 155). It is a happy adaptation of the plant, and if it were possible to substitute a lighter form for that of the *ananas* (pine-apple), it would be full of elegance. One great charm in French modelling, which this specimen admirably preserves, is the retention of the direction of the fibre, in the leaf and flower. We are too apt in England to smooth down these lines, by drawing the tool in a direction contrary to the natural growth of the plant. We have had occasion already, in admiring the delicacy of the modelling of M. Jeannest, in England, to appreciate this refinement. In France it is retained in every material, in wood, plaster, bronze, and even in stone.

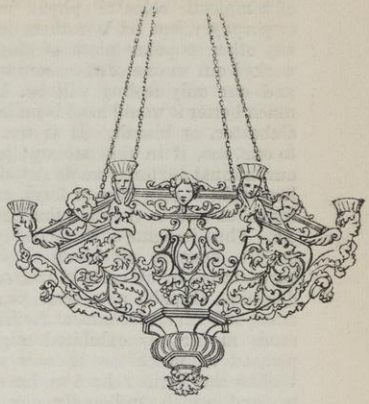


(Clock, after Germain Pilon, by Susse. Page 155.)

GILT BRONZE BRACKET-LAMP, BY M. FEVRIER.—The application of the process of electro-gilding, introduced into France by Messrs. Knolz and Elkington, has materially affected the bronze trade. Many objects, which were formerly manufactured only in or-molu, are now executed in bronze, gilt by their process. If this system possessed no other advantage, the possibility of producing all the brilliant effects of the mercury-gilding without exposing the workman to the poisonous fumes, evolved during the volatilization of the quicksilver, would alone give it quite sufficient claim to the extensive employment it now obtains. The facilities it offers for the execution of parcel-gilding has materially reduced the price of many beautiful objects. The little bracket we engrave (p. 153) exhibits the finish that characterises the work of M. Fevrier's establishment, and it is a pleasing example of the general perception of agreeable form which characterises most of the bronze-work produced by the French. It is surprising with what ability they succeed in uniting pictorial, or directly imitative design, with utilitarian purpose,—a difficulty our English designers have yet in some degree to overcome. The great principle the French artists



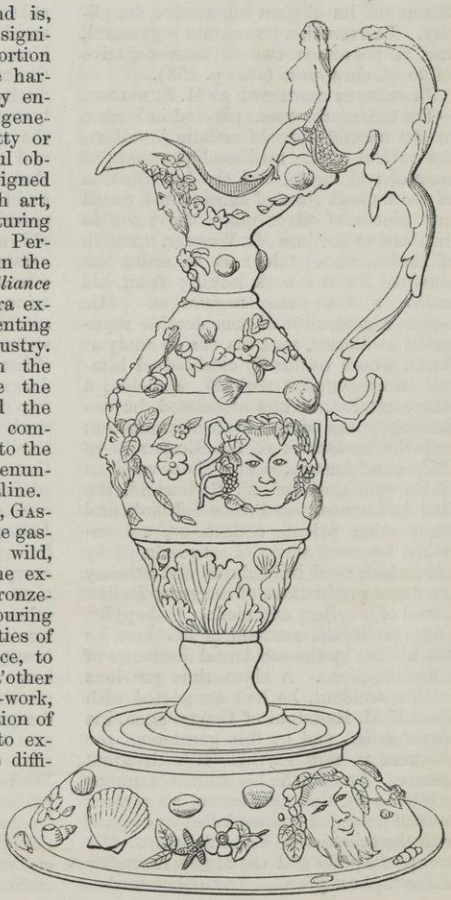
(Terra Cotta Lamp, by Follet, Rue des Charbonniers, St. Marcel. Page 162.)



(Terra Cotta Lamp, by Follet, Rue des Charbonniers, St. Marcel. Page 162.)

seem constantly to bear in mind is, that, irrespective of intellectual signification, the form and relative proportion of the parts must, first of all, be harmonious and sensible. Thus they ensure the pleasure of the eye, and generally contrive to superadd a pretty or poetical idea. And in the beautiful objects exhibited by M. Fevrier, designed by Boytel and Rèvillant Aîné, high art, exquisite finish, and good manufacturing capability, are admirably united. Perhaps the object which of all others in the exposition best exhibits this *belle alliance* is the exquisite clock and candelabra executed by M. Charpentier, representing agricultural and commercial industry. Though crowded with figures in the round and in high relief, while the dramatic action is preserved and the story perfectly told, the whole is composed in the strictest subservience to the purpose of the objects, and to the enunciation of a simple and graceful outline.

Brass Pendant Lamp by Georgi, Gasfitter.—Of late years in France the gasfitters have been running rather wild, adopting with peculiar *gusto* all the exaggerations of the florid school of bronze-work. We are too apt in endeavouring to overcome the mechanical difficulties of working, inherent in any substance, to "overleap the mark, and fall a t'other side." Thus in bronze and brass-work, to rush into a frittery, flimsy imitation of fluttering draperies, &c. in order to exhibit our perfect mastery over the difficulties of complicated casting. Now by another and simpler mode of treatment the effect produced might have been infinitely better. We might at once acknowledge the grandeur and propriety



(Ewer and Basin in Palissy Ware. Page 162.)

of a majestic colossal sphynx in granite or porphyry, but let Dorothea, or Una, or any other popular piece of elegance, be worked out in one of the same materials, and our only feeling will be, how very much better it would have been in marble, alabaster, or biscuit. It is ten chances to one, too, if in this attempt to display our manual dexterity we do not altogether lose sight of propriety of form, and adaptation of line to the direction of support, &c. Thus in some of those trebly twisted scrolls, bent in all kinds of ways and surmounted by all sorts of fruits, flowers, dolphins, Cupids, monsters, &c., we are annoyed with a mechanical facility, which more moderately exhibited might have pleased as much as it now disgusts. Unlike the fertile school we have alluded to, and which unhappily our English designers incline to favour too much, the little lamp we engrave rests its claim to favour on its elegant suggestive simplicity. In execution its outline is graceful, and it possesses the at least negative value of cheapness (*vide* p. 153).

Jewellery exhibited by M. Rudolphi.—For the improvement effected in France in the manufacture of artistic jewellery, the revival of the mediæval processes of enamel and niello, and the introduction of the highest class of chasing and finish into pieces of silver plate, the world is indebted to the late Mr. Wagner, a native of Berlin, whose talent as an artist has obtained for the work issuing from his *atelier* a European reputation. His father, a goldsmith of considerable reputation at Berlin, sent his son to study at Paris, where he finally established himself in conjunction with M. Mansion, a rich capitalist. Thus associated, he undertook works of the highest character; and the treasuries of the Emperors of Russia and Austria, most of the sovereigns of Europe, those of M. Rothschild, the Duc de Luynes, the Prince Soltikoff, and many other private collections, are enriched by many works of art produced by him, which rival in boldness and delicacy the finest productions of the great Italian school of jewellery and niello. Unhappily, while yet in the summer of his days, he lost his life by the accidental discharge of a fowling-piece. A short time previous to this accident, he had associated with himself M. Rudolphi of Copenhagen, his *chef d'atelier*, and by this gentleman the business is now carried on with great success. Among the beautiful specimens exhibited by this gentleman, we noticed several designed and modelled by himself with the greatest skill and delicacy. His group of Apollo and the Muses is worthy of the highest praise. The dishes modelled by Paschal and by Feuchere possess great merit, and in smaller objects the talent of Chauffoir and of some of M. Rudolphi's own pupils is conspicuous. We engrave a little brooch, which for pretty treatment, design, and execution, is excessively good (*vide* p. 153).

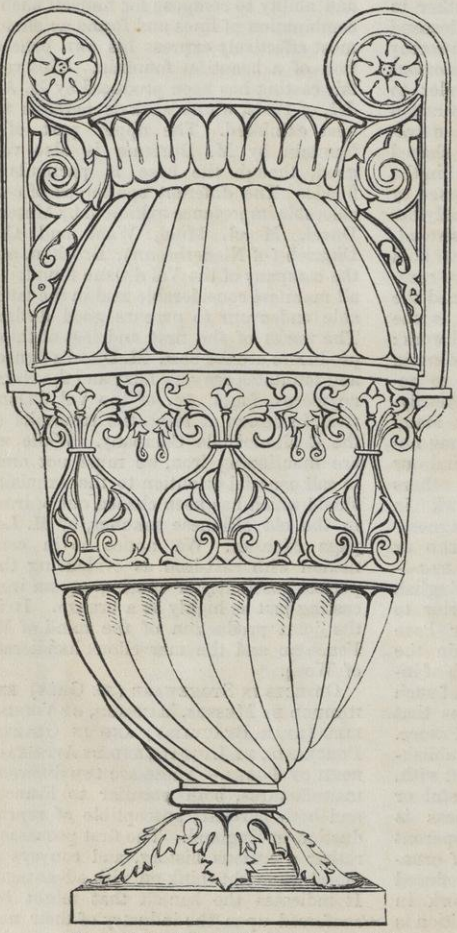
Silversmiths' Work, exhibited by Messrs. Lebrun, Veyrat, etc.—In a country in which, from the days of Francis I. to the Revolution, *aristocratic* life, manners, luxury, and concentration of property, reigned paramount, it is natural to suppose that the art of working the precious metals attained an extraordinary degree of perfection. The skill of Launay, Balin, Grossier, Germain, &c., fully attests the excellence of the old French school of plate-working in the days of the *grand monarque* and his legitimate successors. With the dominion of the empire came a considerable change in the character of the silversmith's work. As the associations of ideas, opinions, and conceits of the Chaussée d'Antin, the new fashionable quarter, differed from those of the Faubourg St. Germain, the old stronghold of the nobility, so did the furniture, plate, and dress of the new world, differ from that of the old. Shepherds *à la Boucher* and the "pastoral" sunk before the stern severity of David and his school, and the old *rococo* and *barocque* of the royal silversmiths gave place to elegant designs after the antique by Percier and La Fontaine, Denon, &c. The present school combines the happier graces of both styles without drawing too strongly upon either one or the other. In pleasing and delicate modelling, we fear we must confess our inferiority; but in excellence of work we might venture to put Mr. Cotterell's figures, and some of Messrs. Garrards', and Mortimer and Hunt's, productions against anything of the *commercial* kind we have yet seen. M. Lebrun is a sort of father of the trade, having received medals and honours of every kind at the last half-dozen expositions. He this year exhibits, among other beautiful objects, a small cup and saucer executed in *repoussé*, the perfect beauty and finish of which is a fair challenge to the manufacturers of any other country. He has also produced the best design for a tea-urn, which we much regret we were unable to procure his consent to have reproduced in our pages. While we touch this sore point will our readers excuse a slight digression on the subject? We have, in many instances, though furnished with all necessary official authority, met with considerable disinclination to assist our efforts on the

part of some French tradesmen, and the reason they assign for not sympathising with our labours is one highly disgraceful to our country. They have many times been grossly deceived by selling an object which has only been taken to England for the sake of casting and reproduction; and they have thus been cheated out of that admiration and remuneration, which is fairly their due, for having exerted themselves to procure designs from the first artists. We fear that the charge is, in many cases, too well substantiated; but we trust that very shortly we shall stand no chance of being exposed to any temptation of the kind. We shall soon have artists of our own ready and willing to do all that France now does; and then, with an international copyright of design, we shall be enabled to meet one another in fair and generous rivalry, and condescend no more to such mean and unworthy plagiarisms. To return to our *moutons égarés*, let us not forget to render to M. Wechte the tribute of admiration which is fairly his due. As an extraordinary artist in *repoussé* and chased work in silver, he is without a rival in the world; and two pieces of plate, exposed by him this year at the Tuileries, fully demonstrate the justice of our excessive admiration. Cellini's finish is more bold and masterly, it could not be more careful and delicate. We have mentioned the name of M. Veyrat, as his firm is the most celebrated in Paris for plated work: his designs are excellent, and contain many very elegant forms applied to necessary purposes. We engrave a prettily-executed little trifle, a toothpick stand (p. 161). We cannot close this long notice without saying a word to remind our readers, that the man who of all others most improved silversmiths' work in France was the late lamented Wagner.

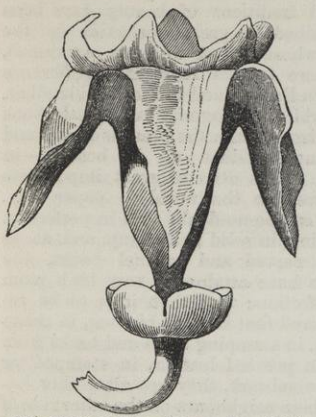
Objects in Cast-Iron exhibited by Messrs. André, Durenne, Ducel, etc.—In mechanical perfection the English iron-castings are decidedly superior to the French, although the latter have made a very great advance within the last few years. Perhaps no branch of industry has offered the spectacle of such sudden and rapid developement as that presented by the iron trade in France. Where, but a few years ago, one establishment existed now five are to be met with, and whether for machines, or useful or ornamental purposes, the business is pushed with equal energy and apparent success. The superabundance of ornamental designers has, of course, produced a very florid style of metal work in France; and although the composition is generally too exuberant, still the prettiness of all the details and the general knowledge of form they exhibit please, even though the judgment may deny the propriety of their application. One great advantage possessed by the French over ourselves is, that they are no longer the servile slaves to precedent in ornamental design that we have too long been, and perhaps even still are. They have acquired the use of their eyes, hands, and heads, and dare to reproduce their own thoughts and ideas with a confidence, thoroughly indicative of their complete emancipation. Thus, in the design of the pretty fountain we engrave (p. 154), although there may be a slight reminiscence of *Renaissance* individuality, the freedom of the version shews that the artist had sufficient reliance on his own education and ability to compose for himself such a combination of lines and forms as should most effectively express his own conception of a beautiful fountain. This very fair casting has been produced by M. André, of Paris, whose work is perhaps the best exhibited. The upper part of a fountain by M. Durenne is also very good, though the base is particularly feeble. The different specimens of considerable importance exhibited by Messrs. Ducel, Morel, Muel, Wahl and Co., Dietrich (of Niederbronn), Brochon, and the company of the Val d'Osne foundries, all manifest considerable zeal in the laudable endeavour to procure good design. The works of the first and last of these producers are the best. M. Ducel's figures and fountains are very fair; and the chimneypieces, fonts, &c. of the Val d'Osne rival, in design at least, the triumphs of the Coalbrookdale Company. While we are mentioning iron, we must not omit to call especial attention to the exquisite shield which has been chased out of iron, in the old Milanese manner, by M. Lepage Moutier. We notice it in connexion with cast-iron as evidencing the perfect possibility of chasing up an iron casting just as highly as a bronze. It is the joint production of the mind of M. Feuchère and the marvellous handicraft of Wecq.

Objects in Stoneware (en Grès) exhibited by Messrs. Mansard, of Voisinlieu (near Beauvais); and in Glazed Porcelain, by Laudais, and by Avisseau, both of Tours.—These are two different manufactures, both peculiar to France, and both perfectly susceptible of reproduction in England. The first possesses rather a curious history, and conveys a moral we might think on with advantage. It indicates the benefit that might be conferred upon the industry of their native country, if artists *de pur sang* would

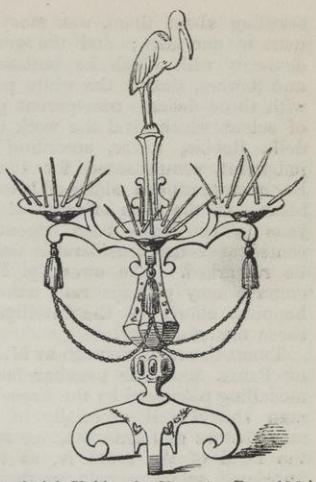
occasionally invest some portion of their thought and ability in the improvement of manufacture, and the elaboration of materials yet unemployed. About fifteen years ago a French artist, of the name of Zeigler, having been struck while travelling in Belgium with the beauty of the old Flemish tankards and pitchers, the details of which have been rendered so familiar to our eyes by the pictures of Teniers, Gerard Douw, &c., conceived the idea of reviving their elegant forms in his own country. The first difficulty was to find the proper clay. With great judgment he sought the locality which had been distinguished in the middle ages for its pottery, and on which Bernard de Palissy had conferred a permanent renown in the days of the *Renaissance*. After many experiments, partial successes and partial failures, he at last succeeded in perfectly reproducing those objects which we have so much admired in the collections at Ghent, Bruges, and Antwerp. Not content with the imitation, he employed his talent in designing new and beautiful forms, and at last attained for his manufacture a general popularity, not only throughout France, but even in England also. After some years, desiring to return again to the practice of his profession, he resigned his concern into the hands of M. Mansard, with whom he had been for some years associated. In the care of this gentleman the business has thriven, and the Beauvais ware has permanently established itself in public estimation. The principal improvement which has of late years been effected in its manufacture is, the power of producing a varied effect by colours not at first contemplated by M. Zeigler. The excellence of the designs chiefly consists in their simple enunciation of the forms generated by the actual manipulation of the potter's art. We engrave a pretty little cup, and shall next month say a word or two illustrative of some more important objects. The revival of the old Bernard de Palissy ware by Messrs. Landais and Avisseau is interesting; but hitherto very little taste has been shewn in the matter. The rustic *figulines* for which he was so celebrated have been reproduced with rather a degeneration than improvement in design. Though we do not for a moment refuse the meed of praise for energy, extraordinary perseverance, and ability, which is most justly his due, we have never been able to admire, with the enthusiasm of the true antiquary, the taste which guided Bernard in the peculiar form he gave to his manufacture. The idea of dishes with lizards, caterpillars, cupids, and all kinds of nasty creatures



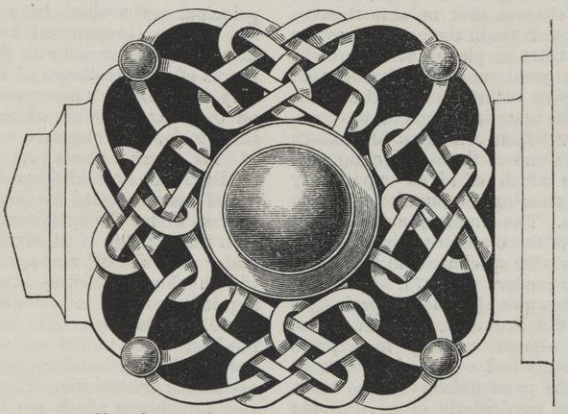
(Terra Cotta Vase, by Follett. Page 162.)



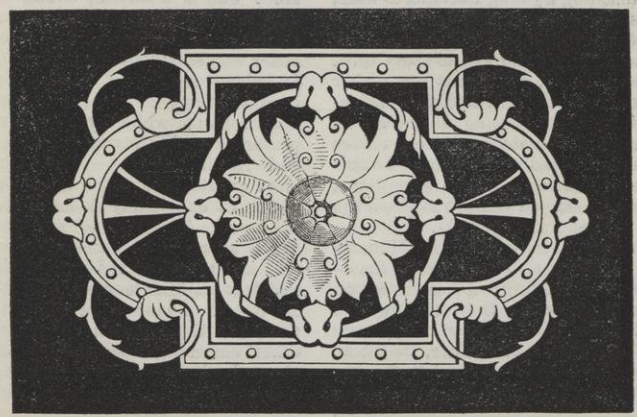
(Candle Socket, by Susse. Page 155.)



(Toothpick Holder, by Veyrat. Page 158.)



(Clasp for a Missal, by Madame Gruel. Page 162.)



(Boxwood Clasp for a Book, by Madame Gruel. Page 163.)

crawling about them, was most repugnant to our taste; and the grace and dexterity with which he imitated fruit and flowers, tinting the white porcelain with those delicate transparent glazings of colour which rival the work of Luca della Robbia, never, according to our judgment, compensated for the peculiar quaintness and oddity of his original ideas. In the form of some of the objects which have been recently executed at Tours considerable taste may be remarked. The ewer (p. 157) we engrave may perhaps rank among the happiest efforts of the intelligence of these manufacturers.

TERRA COTTA, EXHIBITED BY M. FOLLET OF PARIS, &c.—The peculiar facility in modelling possessed by the French workman should tell especially in such a manufacture as terra-cotta, one in which the hand of the artist is, as it were, imprinted spontaneously on the subject of his labours. It is, therefore, unsatisfactory to observe that in almost every case the French are in the habit of casting their terra cotta in plaster piece moulds, thus, in a great measure, losing that peculiar spirit which forms the great charm of the material. Among the prettiest objects which ornament M. Follet's corner are some of those charming pendant lamps which afford an opportunity for a most pleasing combination of lights and flowers. The ornament and the form of several of these are excessively pretty, and we now offer specimens to the attention of our readers (p. 157). While we feel ourselves quite justified in praising a portion of the French terra-cotta works, words are almost wanting to express how wretchedly bad a good deal of it is. Vases of the most hideous *rococo* taste, figures, one particularly of a strapping nymph teaching a young Bacchus to walk, inexpressibly vulgar and coarse, and architectural ornament, "florid nothing run to seed," meet the eye at every turn. As a general rule, the forms are rather cumbrous than elegant, and the enrichments, instead of keeping their place as enrichments, dominate over the outlines and muddle instead of decorate. To this there are, of course, happy exceptions, and among them we venture to place the vase we now engrave (p. 160).

BOOKBINDING, EXHIBITED BY MADAME GRUEL, M. SIMIER, M. KŒHLER, &c.—Excellent bookbinding is not an invention of to-day in France, from the days of Henri III. the art has been a favourite one. The libraries of Grolier, De Thou, &c., have long been celebrated for the excellence, as well of the outsides as of the insides, of the volumes which composed them. In the present day the ancient traditions of beauty have been maintained in great perfection by the firms whose names we have mentioned, but there is this remarkable difference between English and French bookbinding, that, while in England every little book which issues from the press is neatly and substantially done up in boards,—in France works even of great importance are given to the world in paper only. There can be no doubt that in perfection of tooling, in solid getting-up, and, above all, in carved and enamel backs, the French have attained a very high pitch of perfection; but then it is to be remembered that in cloth binding, in cheap boards, in stamping sides and backs from dies, in pressed leather, in stamped or burnt woodwork, they are altogether behind their neighbours on the other side of the Channel. M. Simier's reputation is of old standing; he has, for many years past, bound for the Royal Library, and the principal works which have passed from the French Government to the British Museum have carried with them palpable proofs of the excellence of his workmanship. M. Kœhler's fame rests principally on the dexterity with which he handles the "tools," the elegance and regularity of his work, above all in *dentelle* binding. The establishment of Madame Gruel has now lasted for very many years, at first under the auspices of M. Vogel, then under those of M. Gruel, and lastly under the skilful management of his widow. For exquisitely luxurious binding, it is probably without an equal in the world, but, as may readily be imagined, it ministers only to the enjoyment of the few, and it may, therefore, be denominated essentially aristocratic. She exhibits this year two objects which are truly remarkable: one is a missal, bound in velvet, with a gilt and enamelled back, centre, angle pieces, and clasps. One of the latter we present to our readers (p. 161). In splendour of effect this binding is to be rivalled only by some of the extraordinary reliques which are here and there preserved, as in the treasuries at Cologne and Aix-la-Chapelle. The other is a large quarto book, covered all over with the most exquisitely delicate carving in box-wood. The figures and ornaments which adorn it have been designed by a true artist, and carved with a sharpness and dexterity that leaves nothing to desire. In her shop-window in the Rue de la Concorde Madame Gruel displays, among other charming specimens of skill, an ebony book-cover, which, though simpler and smaller still, exhibits all the chaste beauty of her more grandiose and ambi-

tious productions. We engrave a clasp and the bottom of the back of the box-wood carving, reminding our readers that it is all worked open, blue velvet being inserted at the back to throw up the forms of the ornament (p. 161).

THE SOCIETY OF ARTS OF LONDON

Held its annual distribution of prizes on the 14th, when the President, Prince Albert, took the chair. The meeting was certainly the most brilliant that has been held for years. Earl Grey, the Colonial Minister, attended to receive the prizes awarded to certain colonists, who had competed for the gold medal offered by the Prince. The Bishop of Norwich received the honorary testimonial awarded to his daughter for introducing into her school the manufacture of Honiton lace (see *ante*, p. 48). The fortunate candidates, whose names and works we specified on the opening of the Exhibition (*v.* p. 60), appeared to receive their medals, &c. from the Prince. Sir H. De la Beche, director of the Museum of Practical Geology, spoke about his experiments in bronzes; Mr. H. Cole gave a rapid summary of the meritorious features of the principal decorative objects rewarded; and Mr. R. Redgrave vouched for the good-will of the Society to encourage the students of the Schools of Design, some of whom were the successful recipients of rewards on this occasion. The address read by Mr. Scott Russell set forth the great progress the Society had lately made: its members had doubled in numbers, and its annual revenue had risen from 800*l.* to 1600*l.*, whilst the means at its disposal for rewards and the extension of its usefulness had increased eightfold. The Report alluded to the successful progress made by the Society in establishing a National Exhibition of Manufactures, the desire of the Board of Trade to assist, and the promise of the Commissioner of Woods to grant a suitable site for such a building. The Society had deputed Mr. Digby Wyatt to proceed to Paris to report fully on the present Paris Exposition, and the past history of this institution. All these events had tended to dispel the prejudices of British manufacturers, and many who were attending to receive prizes expressed to the Secretary their good-will to assist the proposed great Exhibition in 1851. The meeting was held in the midst of the collection of Etty's pictures,—such a blaze of coloured art not easily to be surpassed even by the greatest ancient Venetian painter. The effect of this assemblage is a grand testimony to the strength of the British School of Painting, and, were we not confined within our specialty, we should be delighted to amplify upon its merits. These should attract every designer or person interested in any kind of art to study them.

ROYAL INSTITUTION.—Mr. Carpmael has delivered a lecture "On Recent Improvements in the Manufacture of Carpets," noticing those invented by Mr. Wood and Mr. Sievier; by Mr. Whytock, of Edinburgh, now worked by Crossleys, of Halifax; by Templetons, of Glasgow; and, lastly, by Brights, of Rochdale. A report of the lecture will be found at p. 574 of the *Athenæum*.

RE-OPENING OF THE MANCHESTER SCHOOL OF DESIGN.

THE unfortunate Manchester School has been reopened, and the new head-master has delivered an address upon his views of the School, which we are induced to notice at greater length than its intrinsic merits or the position of the speaker would justify, because it exemplifies the state of utter insubordination under which the country Schools are now suffering. From all that we have heard of Mr. Hammersley we are rather prejudiced in his favour. We have not seen any of his productions—either designs for pottery when at Messrs. Wedgwood's, or for lace when master at Nottingham, or other works — exhibited anywhere; but it said that he paints a landscape fairly. This we know, that he found only nine pupils at the Nottingham School and left there more than 100; though detractors from his merits say, that among them were too many of a class who had no business to learn drawing at the cost of the country. At least he did get pupils somehow, and we therefore praise him for his success in that respect.

But we must tell him that if he would have the confidence of the practical manufacturers at Manchester, he must proceed to *do* and leave off windy talking. Canons on taste that Burke, Payne Knight, Alison, Brown, and others, were puzzled to decide, our master of the Manchester School of Design lays down with a dogmatism in un-English verbiage that is quite overpowering. Our readers will

not expect us to discuss them. But see how he lectures the Manchester calico-printer:—

"How many corners of the world did the Manchester calico-printer labour and think for? How many kinds and degrees of education did he cater for?—not to particularise the infinite prejudices and habits of the various tribes and people; their questions of climate and local peculiarities of all kinds. All these demanded not an *insistent classicality*, and obstinate determination of personal humour, but the most catholic and liberal treatment; not laxity and looseness, but a sensible and careful education of the differently environed tribes and people by a steady inoculation of all designs and patterns with greater purity of form and a wiser harmony of colour."

Fancy Messrs. Schwabe or Hoyle warned to print cottons for Quashees or Tmezas free from the taint of "insistent classicality," and "without laxity or looseness," but "steady inoculation," &c. &c. No wonder Mr. Hammersley, soaring in such clouds, is far above the meanness of "practical design." "My Lords" of the Privy Council for Trade may insist as they please on the "vital importance" of the pupil being taught to make "original designs," but their master at Manchester will have none of it.

"There were numerous obstructions, the principal among them being the impatience manifested without the schools, and the expectations of *preposterously grand results much too soon*. But all which had been named, and which was clearly possible of accomplishment, did *not include actual design;* and it was said that schools of design did not accomplish their work unless there was a class for design. *But design could never be taught;* all the principles of art involved in design, except its principal thought, should and must be taught in the schools. This thought, however, which truly constituted the design, was a matter of pure individuality; and any teacher who should undertake to train students to do this, would be merely producing a class to think like himself, and thus destroy all chance of a school of clever, thinking designers, without which originality and the power of producing, a character for design must be for ever negatived. Great help was, however, given to design in the schools, by the developement of the taste of the students, by means of nice discrimination, and by the refinement of their perception of things pertaining and belonging to art; and still more might be done by the personal exertions of the master. *It would be the easiest thing possible to gratify the craving for designs from our schools*, if such a course were not to be entirely reprobated, and if by its adoption the growth of ornamental art in England would not be much impeded."

We shall be very much surprised if, before twelve months, Mr. Hammersley is not called upon to demonstrate in his own performances, that it is "the easiest thing possible to gratify the craving for designs." That Mr. Hammersley should *talk* and *lecture* at all is not to be wondered at, especially as Mr. Poynter, the inspector, has declared that, "on the whole, the delivery of lectures by provincial masters had better be discouraged," in his vicar-of-Bray letter to Mr. Lefevre in 1847. The School latterly has gone on quite by contraries. Still we have some hopes of Mr. Hammersley; but he must give up idle talking and demonstrate that he can *do* something. If before two years he can design as good a pattern for muslin as Messrs. Liddiard's production in this number, we will admit his title to his office, and his pupils will believe in him; especially if he is able to tell them all the steps for getting to the same result, shewing them how to draw simple "woodbines" and "buttercups," and eschewing the pedantry of "constructive botany to its profoundest depths." We observed the name of only one print-seller, and not a single calico-printer, attending this windy inauguration — a bad omen.

School of Design, Somerset House. —Mr. Wornum delivered a lecture on "Romanesque and Saracenic Art," on Friday evening, June 15. The discourse, which was a really interesting historical sketch of the condition of Byzantine and Moresque design, during the early part of the Christian and Mahometan æras, was listened to with evident attention by a large audience. We should have been glad to have seen a sprinkling of note-books amongst the students, and think Mr. Wornum might render his details more clearly understood by a few positive demonstrations of principles. For instance, the different treatment of the lily by the various schools, contrasted with its prototype the lotus; the real elementary construction of the cross quoted from the Byzantine crown; and the elements of the fret-work of Saracenic design, as based on that of Greek diagonals instead of perpendiculars and horizontals, to which, unfortunately, he did not allude, though they afford a fine field for surface decoration. All these would have been better understood by a few distinct markings with a charcoal point on paper, by the lecturer, than from the most elaborate description. These are points which must be attended to sooner or later. With this practical drawback, however, the lecture was an able condensation of much reading and considerable knowledge of the subject. The Committee of Management, it is said, have sent an under-master of the London School to report on the Paris Exposition who can neither speak nor read French! Was this a reward for his recantation of opinions of 1847?

Table Talk.

A correspondent from Nottingham informs us that certain parties are endeavouring to induce the Board of Trade to agree to a Bill for the purpose of making *a compulsory Rate* on the inhabitants to support Schools of Design, and thus supply the deficiencies of those subscriptions which manufacturers have withdrawn. We should hardly credit the truth of such a report, but for the mistakes which seem now to be habitual to the management of the School. If any course could finally upset the Schools, it would be this. It is said there is an adviser of this ill-timed proposition. We should like to know his name. Can it be the same that made the Board of Trade eat so much dirt in the *Art-Union* interference?

We understand that Messrs. Stanfield, D. Roberts, and E. Landseer, have been engaged by the Commission of Fine Arts to decorate the refreshment-rooms of the Houses of Parliament, with scenes of British landscape and rural sport. The Commission have already proceeded some way in causing the decoration of the apartments of public business with the representations of historical and instructive incidents; and we think that in the selection of subjects for the refreshment-rooms, and artists to carry them out, they have shewn an apt taste. The mind needs change as well as the body, and in the intervals of business a view of green hills and the heather may be no little delight. Many of our best public men of business are no sluggards by "flood or fell," and they will not do their public work less well for it being suggested to them that there are vacations to wander where they will and how they will. We are glad also to hear that the arrangement of the subjects is to be left to the artists themselves, affording a proof that the Commission consider that the artists are the best judges how to work in harmony together, in contradiction to the vulgar, but we hope now almost exploded idea, that artists are an especially jealous class, ever ready to disagree among themselves. We are aware that the intentions of his Royal Highness Prince Albert and the Commission have been hitherto much baffled by the small amount of money put at their disposal by the country; but it is, at any rate, a satisfaction to see the fine-art decorations of the new houses proceeding in a good direction, and that they are to bear a stamp of nationality.

We have recently had before us a forcible instance of the GREAT ADVANTAGE OF PUBLIC EXHIBITIONS OF MANUFACTURES to the producers. At the late Exhibition at the Society of Arts, Mr. Simpson, the decorator (of the Strand), exhibited some examples of his Kalsomine wall paper-hangings. These attracted the notice of Prince Albert, who inquired into their cost, &c. The result has been, that Mr. Simpson received a commission to decorate four of the rooms in the new part of Buckingham Palace. Here is a reciprocal benefit. The Prince becomes acquainted with a new species of manufacture, and Mr. Simpson obtains the best of introductions.

Designers will recollect the fine DESIGNS of Mr. Maclise FOR THE SEVEN AGES OF SHAKESPEARE, exhibited in 1848 at the Royal Academy, which were originally made for Summerly's Art-Manufactures. We understand the Art-Union of London are about to engrave these in *fac-simile* of the original drawings, and present them to their subscribers for 1849 and 1850, together with prints of the "Frown" and "Smile" of T. Webster, R.A. These will be by far the richest return which has yet been offered to the subscribers, and ought to attract many additional thousands.

We have lately heard described to us a visit which the present INSPECTORS of the SCHOOL OF DESIGN made not long ago to a country school, and which shews how superficial and useless such inspections as now conducted really are. The inspectors arrived without notice on an afternoon. They wanted the local committee to be instantly summoned, which obviously could not be done. So they went to see the school without the committee. They looked over the school for half an hour or so, and then they left!

Messrs. Garrards have been exhibiting three pieces of racing-plate, prepared for this year. The "Death of Hippolytus," a "Spanish Bull-fight," and "Sioux Indians Hunting Bisons," all modelled with spirit by Mr. Cotterell; but we cannot think these and similar sculptures are works suitable for execution in silver or gold, inasmuch as their beauty is certainly deteriorated; and we may perhaps take some future opportunity of giving reasons more fully for this opinion.

We are glad to learn that Mr. MACLISE, R.A., has made a very fine DESIGN for a GOBLET for the Society of Arts, which is in progress of execution by Messrs. Garrards. The union of such an artist and such manufacturers ought to be very successful, and shews a march in the right direction.

HYDE PARK GALLERY OF MODERN ART.—We are informed that the committee of the Hyde Park Exhibition have granted free admission to their gal-

lery to the students of the Government School of Design. We should like to see the spirit, at least, of this example followed by other Exhibitions in this metropolis, for a freer admission to Exhibitions is calculated to improve the taste of our designers. The time is come when the prices of admission might be usefully graduated, so as to meet the circumstances of all classes.

TAXES ON DESIGN.—The arts, both generally and so far as they are connected with manufactures, have shared the common suffering under the baneful influence of FISCAL DUTIES. The Excise laws, in their restrictions on the manufacture and the form of bricks, have obstructed the exercise of art in that material. The window-duty acts injuriously on the proportion and beauty of our buildings. The paper-duty has been extensively detrimental in its effects on periodical publications on the arts, on the employment of cards in the jacquard-loom, and in its oppressive application to the whole trade of paper-staining.—*Commons' Committee Report on Arts and Principles of Design*, 1836.

UNNATURAL CHEAPNESS.—One of the evils of great competition which prevails at the present time is, that dealers are driven into courses, the policy of which in the long run is very doubtful indeed, and the influence of which is indirectly mischievous to design. We have recently seen some highly ornamental chintzes selling retail by a large firm at *half* their fair market value. This is an unnatural and unwholesome cheapness, capricious, unstable,—the result of accidents; and its tendency is generally depreciating to similar fabrics. Chintzes worth a shilling a-yard are sold for sixpence halfpenny. How is this? A. B., the first purchaser, becomes a luckless bankrupt, or is a swindler: his goods are pressed on the market for any sum they will accidentally fetch. A capitalist buys them at a price which enables him to sell them, even at half their average price, with a greater profit than he obtains usually; with shortsightedness, he sells them cheaply, little reflecting that, in reality, his own stock is thereby depreciated. Because A. B. is a fool or knave seems to us no valid reason that goods should be unnaturally lowered in value, and the public misled. No one is justified morally in being a party to tempting the public to assist in such a false step as this, too common as it is.

A bridge over Severn, at Preston-boats, near Shrewsbury, for the Shrewsbury and Birmingham Railway, designed by W. Baker, C.E., and cast and erected by the Coalbrookdale Company, Shropshire, has recently been completed. More than 700 tons of wrought and cast-iron were employed in its structure. We notice the fact to express our condemnation of the painting this bridge *white;* which quite destroys its character as an *iron* bridge, without giving it the appearance of being *stone*. Any dark colour should have been chosen.

We lose no opportunity of denouncing the CRAVING for NOVELTY as mere NOVELTY, and discountenancing all attempts on the part of manufacturers to pander to it. Old Wilkinson, an extensive manufacturer, used to say,—

> "Women are fickle, and they will
> Have a change from good to ill,
> And we must follow or stand still."

With the uneducated this is true, but with the refined it is not so. This is proved by women of taste being always content with plain colours and taking refuge in them from vulgar gaudiness. If manufacturers were entitled to a longer copyright, as they ought to be, we should soon see a proper effort made by the trade to maintain good patterns in the market.

Our manufacturers have too much reason to know, that the periodical collection of PATTERNS of CONTINENTAL PRODUCTIONS of an ornamental character is a special and profitable business; but they are not, perhaps, aware that attempts to collect British patterns produced each season have been often made and failed. The French say they can find no ideas in our patterns, which are, therefore, useless to them. We "convey" as much as ever of the patterns of foreigners, notwithstanding the country has paid above 80,000*l.* to establish Schools of Design, which ought, by this time, to have superseded the questionable practice.

The difference in PRICES in PRINTED FABRICS of the same or even better quality during the last twenty years is something so startling, that we should like to see how political economists account satisfactorily for causes which have effected it. Consult any firm of long standing, such as Liddiards or Thomsons, and they will shew you muslins even identical in pattern and better in quality than those they made twenty years ago, which they now sell for *two* shillings, when they formerly obtained *nine!* So with chintzes: those which bring only tenpence now, formerly brought five shillings! These are curious facts. Equally great reductions have taken place in the price of other manufactures; but it does not follow that such amazing reductions have in all other cases been accompanied by as good or better quality. In many cases the reverse is so obvious, that we have the axiom of "cheap and nasty"

too often verified. Manufacturers cannot render us better service than to send us such illustrations of fluctuations in prices. We are no believers in the popular talk that cheapness and goodness are *invariably* concomitant, and we shall lose no opportunity of endeavouring to *correct that popular fallacy, as we believe it to be one.*

Correspondence.

COPYRIGHT IN SILKS.—Messrs. D. Walters and Co. have not put their case (p. 72), and that of all silk furniture damask weavers, in so strong a light as they might have done. The difference of the period of copyright between a cotton furniture and a silk one is absurd enough; but when we come to see that the furniture calico-printer can secure his copyright for three years on payment of 5*s.*, and that the silk-weaver can only secure his for twelve months on the payment of 1*l.*, I think you will agree with me that your correspondents have understated their case very much. The thing is monstrous. A silk furniture damask, of average excellence in design, will sell for years when once got into the market; but it takes full twelve months to bring it fairly before the connexions of any house of standing. Verily, it is time the weavers helped themselves, as the calico-printers once did.—A MANCHESTER SILK MANUFACTURER.

EXCISE DUTY ON JACQUARD LOOM-CARDS.—We send you the accompanying memorial, which is in the course of signature by the trade, and we hope you will give it insertion in the JOURNAL.—C. H. L.:—

> "To the Chairman and Commissioners of Internal Revenue.
>
> "The Memorial of the undersigned Manufacturers engaged in the Weaving of Silks and other Goods by Jacquard Machines,
>
> "Sheweth,—1. That the paste-boards or cards used for the working of the said machines, examples of which are appended, are subject to an excise-duty the same as on paper in general.
>
> "2. That this duty presses heavily on the manufacturer, tending to limit the employment of capital and labour, and increasing the cost of the said cards full 35 per cent; the said cards are 20*s.* 6*d.* per thousand, weighing on an average 45 lbs.; the duty is 1½*d.* per lb., making 5*s.* 7*d.* on 20*s.* 6*d.*
>
> "3. That the duty on cards employed in making the accompanying figures is as follows:—
>
> No. 1 ..... 38*s.* No. 3 ..... 84*s.*
> 2 ..... 84*s.* 4 ..... 100*s.*
>
> "4. That the lower the price of cards the greater is the inducement to make new designs, and consequently give increased encouragement to designers and manufacturers, and encourage trade in general.
>
> "5. That the cards used in Lyons, not being subject to duty, are lower in price, whereby the manufacturer gets an advantage; and that it is very desirable the English manufacturer should be placed in the best possible position to compete with the French market, for, although apparently a duty of 6*s.* per lb., equal to about 7½ per cent *ad valorem*, is charged by the Customs on the admission into this market of rich fancy brocaded silks, the same is more than counterbalanced by the imposition of a duty of 5 per cent (3f. 30c. on raws per kilogramme, and 2f. 20c. on thrown) by the French on the *export* of raw and thrown silk from that country (which silk is so essential for the making of the best brocades in England), whilst, on the other hand, the same silk, if manufactured in France into figures, is exported *free*.
>
> "6. That this circumstance, coupled with the exchange generally being in favour of this country—the reduced rate of wages paid in Lyons—the great advantage derived from their long-established schools of design, and the clearness of atmosphere so favourable to the dyeing of brilliant colours, materially operates to the disadvantages of the silk manufacturers of this country, all which are greatly enhanced by the amount of the excise-duty levied.
>
> "Your memorialists, therefore, pray that your honourable Board will be pleased to remit the duty on cards, when cut for the use of the jacquard-machine."

ADAPTATIONS OF FRENCH DESIGNS.—The student who read the paper before the mutual instruction class, at the Central School of Design, as reported in your Journal (p. 67), is mistaken when he says that the Manchester people "can obtain *exactly* what is suited to their purpose by importing French patterns." The truth is, that five out of every seven *selected* designs by French artists have to be redrawn, in order to make them workable in printing colours; and probably the other two have to be so as regards lines, to render them available in the "putting on" the roller or blocks. But here comes "the rub." The "drawer" (a Lancashire term for designer) is so indifferently educated in the workshop, that he very frequently *murders* the Frenchman in translating him, and the "putter on," who is an inferior kind of "drawer," so tortures the tortuosity of the curves as to often make angles of them, so far as effects are concerned. The French artist, often at the suggestion of his English customer, gives "*the style*," as it is technically called; and he does this by and through the very means advocated by the assayist, and so long contended for by the most informed of the masters, the enunciation in the schools of distinct and positive principles, irrespective of arbitrary application. If the schools are to wait until the masters are able to tell every lad how many times a roller will be reduced in diameter by "turnings off," and how many repeats go to a breadth on all occasions, or suchlike simple and immediate conditions, before attempting to teach him the principles of his art as a designer for calico printers, why I think they will wait until the next 31st Febru-

ary. On the contrary, if the English student was taught the leading conditions of the manufacture he is to design for, he could do exactly what the Frenchman does now in calico designs,—make a drawing so near the mark, that a well-instructed "putter on" would at once transfer it to the roller or block, so that the instruction of these "putters on" is really, in Lancashire at least, a most important consideration.—A STUDENT IN MANCHESTER WHO WANTS PRACTICAL INSTRUCTION.

MR. DYCE'S LECTURE ON ORNAMENTAL ART.—We have been favoured with the following observations on this subject, which we are happy to have it in our power to insert, because they come from one who has given many practical evidences of a correct judgment on such subjects, much in advance of the general state of knowledge of art, and who is certainly one of the most elightened *dilettanti* of his time:—"I have read Mr. Dyce's lectures with great interest, but I do not find in them any codification of the laws or principles of art. I do not in any degree deny the existence of these principles, or, at least, of certain principles of fitness and propriety, into which, generally speaking, the pleasure which we derive from works of art and enjoyment may be resolved, and on which, having analysed, we may seek to reconstruct or to recompound them; but I feel the difficulty, if not the impossibility, of subjecting works of ephemeral duration to these strict rules as much as I should that of subjecting a novel or the *libretto* of an opera to the same criticism which would apply to a work of history or a tragedy; and I fear that the too great and natural propensity which masters and lecturers have to generalise may tend to substitute mannerism for invention, and afford a ready excuse for those who want imagination and who take refuge in general principles and abstract criticism. Mr. Dyce himself feels this difficulty. In lecture the third he talks about the possibility of defining rigidly the conditions of ornament; but, instead of drawing up this definition, he takes refuge in an illustration, which does not make his case out. He argues that all floors and coverings of floors should have geometric designs, because the object of such patterns is to produce by flatness the expression of solidity. But in a meadow or a lawn I find the impression of solidity, and frequently that of flatness, without geometric design or unyielding surface; and the finest Axminster, Gobelin, or Aubusson carpets aim rather at imitating the elastic and springy texture of grass and moss than the hard mosaic or parquet. What then becomes of your geometric patterns? That such carpets are rare in comparison with the others is true; but they are common enough to break down the illustration. This does not prove the non-existence of fundamental principles, but the difficulties that exist in laying them down, and the necessity of taking into account in manufactures all the elements of cost and duration, &c., and of exciting the appetite of the consumer by certain conditions, when the fabric will not bear the expense of keeping in view all that may be desired. Mr. Dyce, at a subsequent passage of the same lecture, admits that it would be difficult to lay down general rules as to the degree in which each ornament should resemble its type in nature, and admits that each case must be considered by itself. And so it must be with all attempts to substitute rules for genius, taste, tact, and discrimination; though I have no doubt that it would be possible so to expound the general principles of what the ancients called *το καλον*, as to assist those who were anxious and able to think and discriminate where and how principles were capable of practical application. . . . . I have observed in the works of our artists a tendency to adopt and to inculcate particular styles and fashions, and an inclination rather to deny merit to those which did not fall in with preconceived notions, than to admit that great pleasure may be derived from the contemplation of works in any style, or in no style, if executed with talent, taste, and feeling."—*J.

FREE EXHIBITIONS.—It is much to be lamented that the various exhibitions of paintings in the metropolis are not opened, at least one day a-week, for the free admission of that portion of the working population to whom the price of admission is a serious obstacle. The view of such collections would be alike beneficial to the public and profitable to the artisan; and it would have an effect on such a number of the public as could hardly be calculated, for there is scarcely any branch of operative art of which there is not at least to be found some elegant illustration.—R.

SUNDAY ADMISSION TO GALLERIES OF ART.—I am a hard-working artisan, who would like to go and see pictures if I was able to do so; but I cannot afford the time in the week days. I wish some institution in London would follow the example set at Hampton Court Palace, and open on Sundays. The Society of Arts would give a great boon to all like myself, if they would let us see Mr. Etty's pictures after church-time on a Sunday afternoon.—A CARPENTER.

Review of Patterns.

PAPER-HANGINGS.

PAPER-HANGINGS, produced by Messrs. Hinchliff, Turner, Simpson, W. Woollams and Co., Townsend and Co., R. Horne, C. Norwood, &c.

The subject of English paper-hanging is one we cannot approach altogether without a somewhat heavy heart. To be obliged to cry *peccavi*, and at once acknowledge our inferiority to our Continental contemporaries, is almost too much for flesh and blood to endure; but, unhappily, we fear there is no alternative. There is, however, one comfort in perceiving that it is only in design that they are so superior, and that in all the material essentials of the manufacture we are fully upon a par with the French, our only serious antagonists, or rather rivals.

We believe that general opinion is now fairly aroused as to the importance of design,—that the public are convinced that its absence is a national disgrace, —that the manufacturers would recognise its presence as a source of individual gain. Such impressions cannot exist in an energetic country like England, without consequent movement and reform, and, therefore, it is that we have great hopes that in this trade, as well as in many others, we shall shortly convert our position of followers into that of leaders, and that, instead of degeneration, we shall have progression on all hands. But, while we are thus eagerly looking a-head, we are neglecting in some degree the lessons of the past; let us, therefore, now turn for a few minutes to what *has been*, and see how far that may guide us as to what *might be*.

According to the researches of the Abbé Andréz, the manufacture of paper, which had existed, if possible, before the creation of the world in the Celestial Empire, was brought to Persia, and from the Persians conveyed to the Arabs about the year 700. By the latter people the processes were imported into Spain, and from Catalonia and Valencia the best mediæval paper was procured. A reward offered by a M. Miermann produced paper, the writing on which demonstrated the fact of its existence previous to 1300. The first establishment in Germany for its manufacture appears to have been that founded at Nuremburg in 1390, and the first in England was worked by John Tate at Hertford, about 1495. This ancient paper bears the mark of a wheel. A century later the great German factory at Dartford supplied large quantities for English consumption. Thus we have traced the existence of the *material* to a very remote period; we can also assign pretty definite limits to the inquiry as to the

(Imitation Cord Bordering, by Hinchliffs.)

origin of the *process*. Printing on paper from cut wooden blocks is of great antiquity, and any history of wood-engraving will demonstrate not only the universality of the manufacture of large coarse representations of scripture subjects, but also the prevalence of the practice of pasting them up as mural decorations (in imitation of the paintings and hangings of the rich) in the cottages of Germany and Italy, in the fifteenth century. How far this may have been the origin of decorative paper-hangings the writer must here suggest rather than discuss, but he cannot help observing that the primitive form of production, that of printing a rude outline in one tint, leaving the colours to be filled in by hand, is singularly identical, both in the treatment of these early broadsides and in the first or earliest known paper-hangings. In a couple of most interesting and practical notices read ten years ago to the Institute of British Architects by Mr. Crace, a large mass of facts relating to the history of the manufacture was brought together; but we cannot help feeling that in them the claims of England to the honour of the origination of such decorations are a little too strongly insinuated. From statutes in France referred to by Mr. Crace, it appears that paper-staining was recognised as a trade as early as 1586. The earliest blocks for the manufacture known were those of Francois, who worked at Rouen in 1620.

The process of "flocking," now so important an element in the ornament of paper, was patented in England by Jerome Lanyer (evidently Laimér) in May 1634, but the terms of his patent enumerate almost every substance to which flock could be applied, except paper.

The stamped and japanned leather-hangings of the days of the *Renaissance*, the imported Gobelins, and native Mortlake tapestries, had no doubt infused into the people a taste for decorations of a rich kind, and very probably the introduction from India of the beautiful hand-painted papers we occasionally meet with in old-fashioned houses, perhaps suggesting the material, no doubt tended to popularise this art in England. In the year 1712 we find printing on paper recognised as a trade by the imposition of a tax of 1¾*d.* per square yard for printing, independent of the duty on the paper itself. Forty-two years later we meet with the singular advertisement of Mr. Jackson of Battersea, who undertakes the execution of imitations of statues, "lively portraictures" of gods and goddesses in *chiar' oscuro*, on paper. Somewhat later we meet in the trade with the names of Messrs. Tootle and Young, Boyle, Graves, Pickering, Hall, &c. Under the care and energy of these manufacturers the English papers began to acquire a Continental reputation, and a considerable export trade was established. Our goods were forwarded to America, Spain, and several of the other European countries. Now, alas! matters stand very differently, since we now *import* far more than we used then to *export*. In 1786 George and Frederick Echardts established the great Chelsea factory, and the papers they manufactured are still well known in the trade.

It is a curious fact that the process of flocking so early known should have been apparently lost from about 1780 to 1800, when it was revived and reintroduced into the business. What are usually known as arabesque papers appear to have been first produced in any excellence by Mr. Sherringham of Marlborough Street, through whose enterprise two foreigners, Louis and Rosetti, were induced to work in this country.

The Government restrictions on the trade have always borne heavily upon it. The payment of 20*l.* for an annual license imposed by the 24 George III. c. 41; the declaration that all paper-hangings "must be executed on first-class paper," 42 George III. c. 94; the excise duty on paper of 3*d.* per pound, and the 1¾*d.* per square yard for printing, all combined to keep up the price, and enable the French to outstrip us, and, consequently, to shut up the trade, and prevent competition.

Of course when paper was only made in moulds of certain sizes, in order to manufacture a piece of paper-hanging twelve yards long, it became necessary to stick as many as sixteen or eighteen sheets together, and in printing and wear it was impossible to prevent the joints from shewing. The inventions of M. Didot of Paris, the improvements effected by Mr. Donkin, and, finally, the

English Paper-hanging,

NEW FILLING FOR DECORATIONS, ETC.

Manufactured by Hinchliff and Co., London.

complete patent confirmed, in 1807, to Messrs. Fourdrinier for fifteen years, gave at last to the manufacturers a fine machine-made paper of any width in endless lengths. Cobb's patent for embossing also made a wonderful difference in the character of the English paper-hangings, and his system of through-dyeing, or staining, has also produced for some colours an improvement, but most seriously affected bookbinding. The introduction of satin-facings (that is, satin white grounds rubbed with French chalk until a polish is obtained), and of shaded stripes and softened flowers, all have materially affected the present form of article.

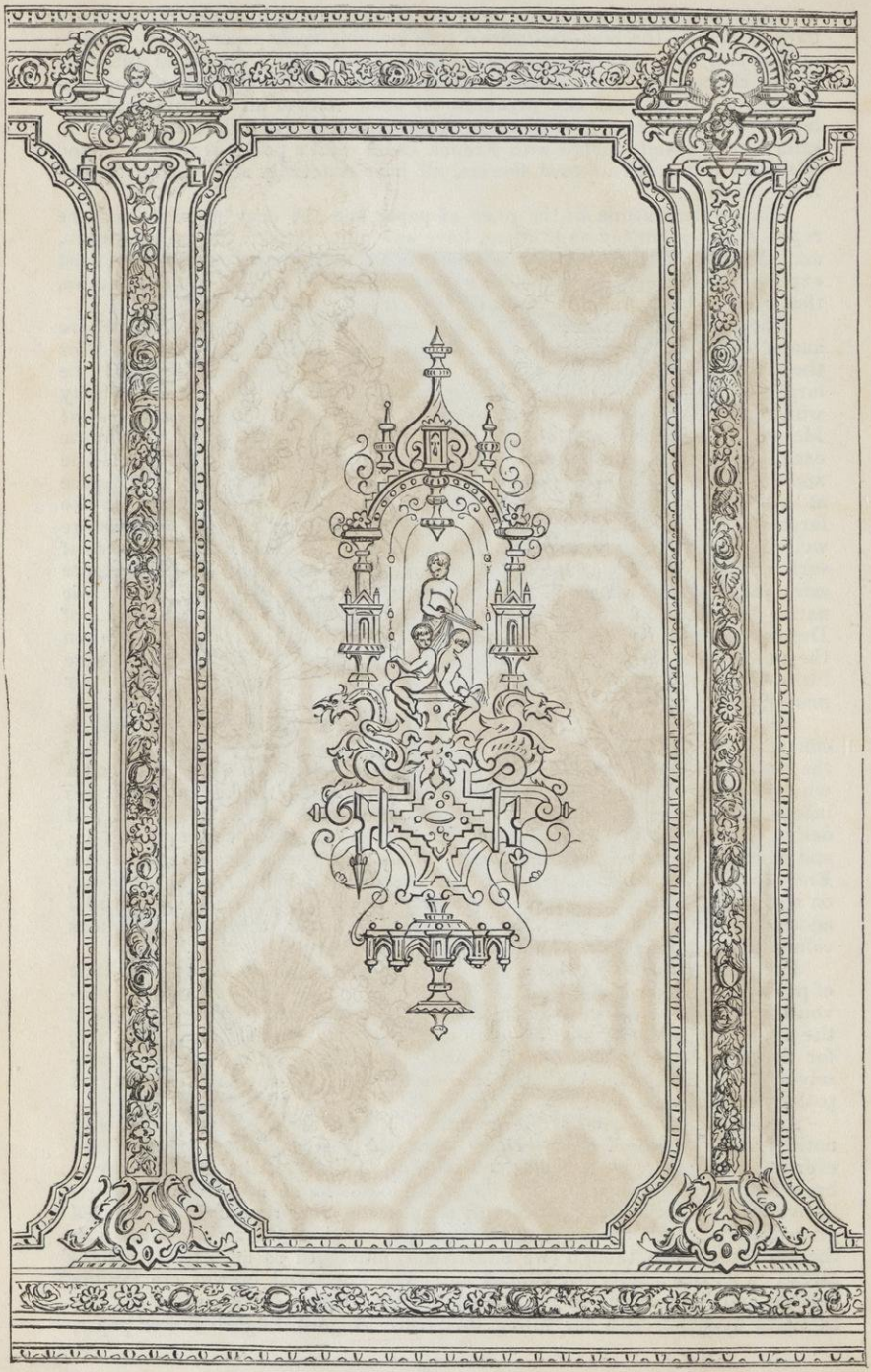
The great reduction in the price of paper and the duty upon it, and the repeal *in toto* of the tax on printing, have now quite thrown the business open, and there is at the present moment so much competition about, that we must expect very shortly to see some one or other strike out into a series of beauties, that being the only valuable series of "novelties."

The firms whose names we have placed at the head of this article are among the most distinguished of the day. Messrs. Hinchliff are celebrated for the excellence of their papers, their old and honourable standing, and the largeness of their transactions; Mr. Simpson is noted for the zeal and ability with which he pursues the union of art with mechanism in his productions; Messrs. W. Woollams and Messrs. Townsend are particularly reputed for the excellence of their flower chintz and imitation damask papers. Messrs. Horne and Co. not only produce good things themselves, but tend, in some degree at least, to neutralise an inevitable evil by exhibiting an admirable taste in the large amount of foreign goods they import; Mr. Norwood's decorations are well known, not only to the trade, but to the public as well. In the hands of such houses as these the interests of paper-hanging as a manufacture are quite safe, but there is still much that is quite beyond their control. If artistic native designers do not exist, how can they be employed? When the School of Design has done its duty in providing properly instructed designers, when the public shall have learnt to appreciate and pay for excellence, we have little fear that they will not be well and liberally encouraged by our manufacturers.

When we consider how few designers there now are who possess any artistic education, how much is left to the block-cutters, and how little the public and the retail trade know about the subject of beauty,—how can we wonder that a wholesale pilfering goes on from the French? This piracy is in many cases independent of the manufacturers. For instance: a drawing, called an "original design," is brought to them for sale; they purchase, register, cut, and print it; and what is it after all?—either one that has been executed by a second-rate French artist, and rejected by a first-rate French manufacturer, or it turns out, on analysis, to consist of a bunch of flowers from one decoration, a ribbon from another, a bird from a third, with just a great patch of some incongruous colour to stamp it as the "original true and unadulterated English."

Preparatory to writing this notice we have gone carefully over a multitude of patterns, we have visited one of the first establishments in the trade, and endeavoured to make ourselves acquainted with the history, theory, and practice of the art. For the history we must own ourselves mainly indebted to Mr. Crace, for the practice to Messrs. Hinchliff and others, and for the theory we ourselves are responsible. We proceed now to specify some few of the best patterns recently brought out.

Among the productions of Messrs. Hinchliff's establishment we particularly noticed No. 6839, the Iris pattern, as being the best English design we have ever seen; the flowers are delicately, tastefully painted, and the whole paper has a refined and pleasing aspect. 6956. An excellent library paper, a "distributive Elizabethan" pattern, admirably adapted to hang prints upon, or for cool grey-toned pictures. 6805. The chestnut paper, which attracted attention at the Society of Arts, though (we understood) purchased as an original design, carries on its face a sadly Frenchified air. The greys and browns are far too delicate and harmonious to be English. 6183. Capital geranium. 6952. An excellent diamond flock for filling in. 6967. A good English flower paper,



(Panel Decoration, by Hinchliffs.

exhibiting a common English mistake, an attempt to be too definite in form. The best French flowers are painted, as an artist would paint, with a touch

(Arabesque, by W. Woollams.)

here and a touch there, so as to convey the idea of a flower, rather than the representation of one. Our own attempted exactitude called for a criticism too minute for the first conditions of the manufacture. 6765. Would that this were English really! It is a charming apple-blossom paper covering a green ground. It appears to be a free and perfected version of an old Chinese paper, and has been admirably got up by Messrs. Hinchliff. 6751. Capitally adapted for a cheap summer sitting-room paper. 6812. Good registered design. 6991. Capital diamond flock. 6094. Pretty English poppy and corn-flower, good for a cheap bed-room paper. 4507. Negative green and gold, harmonious in effect. 6883. Pretty filling-in diaper. 6828. Still prettier. 6915. An imitation of the patterns heraldically termed "powderings."

Altogether we have been much pleased with the general taste of this firm, and, in point of mechanical perfection, their work can scarcely be beaten. The specimen we append (*see Pattern*) is a bright and pleasant specimen of a truly good English variety of paper, that in which we most excel. We have engraved a decoration produced at the Chelsea factory, and our readers will doubtless unite with us in esteeming it a happy, tranquil, and yet elegant arrangement (p. 172).

Messrs. Woollams' patterns are very good; among them we especially remarked

No. 5554. A conventional pattern of the highest class. It reminds us a little of the beautiful diapers existing under the Cimabue pictures in the church of St. Francis at Assisi (engraved in the first part of the Architectural Publishing Society's work, and in Hessemer's "Pavements"), and is, we think, of the character best of all suited for mural decoration,—geometrical and graceful, both in form and colour. 5562. Is a really good flock drawing-room paper. 5550. Is an equally good library paper. 5547. Is a very good English flower paper; corn-flowers and poppies spread about elegantly and lightly. 387. An excellent geranium paper, bright in colour, and well executed.

The arabesque we engrave is full of life and fancy, and is as cleverly produced in the paper-hanging condition as it is boldly and freely designed. If we can manage to bring out and improve upon such patterns as this, it will not be long before the English trade will recover all her old celebrity. Throughout this arabesque there is a pleasant recurrence to the *naïveté* of nature, dominated as it ever should be by the conventionalities of geometrical line and balance. Altogether we congratulate Messrs. Woollams on this production (p. 173).

We have had the pleasure of seeing but a small portion of Messrs. Horne's patterns, but even among the few we have looked over we found much to admire. (*See pattern.*) Their "vine pattern" and several of their fillings-in are excellent. Among their imported papers we were delighted with several of Delicourt's, especially with 1172. A charming border; 1393. A border of roses of most refined execution; and 1575. A pilaster, touched by the hand of a true artist, and coloured with a master's eye.

Of Mr. Norwood's and Mr. Simpson's decorations we shall take another opportunity of speaking.

Though we have not been fortunate enough to have yet received patterns from Messrs. Turner and Messrs. Townsend, our impression of the excellent goods the latter forwarded to the Society of Arts, and our knowledge of the position their house occupies in the trade, justifies us in including them in our present notice. Their imitation of damasks, stamped leather, old embroidered hangings, and velvets, is too good to have escaped our recollection.

We cannot conclude our long notice without mentioning one little fact, which is not altogether correct on the part of the public, or, as we think, of the trade,—that is, the frequent manufacture of English goods in French widths. It tends to destroy that spirit of openness and mutual trust which should always exist between demand and supply. In the name of all that is honourable, if we must struggle with the French, let us do so manfully, and not even tacitly suffer to be put off as our rival's goods, those of which we, in our own hearts, know he would be ashamed.

ENGLISH PAPER-HANGING,

Vine Pattern.

Manufactured by Robert Horne, Gracechurch Street, London.

JOURNAL OF DESIGN. *August*, 1849.

ENGLISH RIBBON,

Manufactured by Cornell, Lyell, and Webster,
15 St. Paul's Churchyard, London.

(To be had through all Retailers.)

MISCELLANEOUS.

Silk Ribbon, manufactured by Cornell, Lyell, and Webster, 15 St. Paul's Churchyard.

Our subscribers will be glad to have an actual specimen of one of the two best ribbons which the present season has produced. We have already noticed the nasturtium pattern by Messrs. Cox, and we have now the pleasure of directing public attention to the excellence of the beautiful rose pattern worked by Messrs. Cornell and Co. There cannot be two opinions on the merits of this admirable sample of English workmanship: it shews there is only wanting proper public support for our manufacturers to equal the best works of the St. Etienne looms. The variety and lustrous quality of the texture of the present sample exact unqualified praise. The design and workmanship of it will be found equally good. Messrs. Cornell obtained this year a medal from the Society of Arts for their sashes, and we may hope that their future works will maintain for them the prominent position which they have already taken as British ribbon manufacturers. (*See Pattern.*)

Embroidered Vestings, manufactured for J. W. Gabriel, 135 Regent Street, London.

Many evidences before us shew that the forthcoming season will produce abundant varieties of embroidery. We hear that the jacquard looms everywhere are busy for the autumn competition; and we are glad to have proofs also that the hand-embroiderers will have plenty of occupation. Mr. Gabriel has submitted to us numerous patterns of vestings, which, though copied from French designs, are as well or even better worked and on better cloth; and he informs us that the English consumer will obtain these advantages for the same price as the French originals realise in Paris.

Poor-Box, inlaid with Silver, carved by Taylor, Williams, and Jordan.

This certainly is a very "poor box," being really contemptible in design. The general shape is ugly, the surmounting cross poverty itself; its annexation rather clumsily hid by an extremely awkward little piece of mysticism, and the foliage growing in direct opposition to the lines of all other forms, and in most cases *àpropos de rien.*

In carrying out the silver inlaying, since an affectation of gothic is attempted, it would have been well to have prevented the workman's chasing it in the genuine Clerkenwell style, which but little accords with the character of the letters. The little bit of "symbolism" at the base of the cross consists of *two* fishes, forming a flounder-shaped vesica. We presume this may be meant to have something to do with either one or more "ichthu's;" but we would remind the designer that, traditionally, a plurality of fishes was only admissible in emblems of the *Trinity;* that it then necessarily consisted of three; and that the invention of such an ornament might, in the days of Athanasian controversy, have brought him to the stake.

Picture Frames, manufactured by Haselden and Co.

Messrs. Jackson and Bielefeld must look to their laurels. Messrs. Haselden

have sent for our inspection some frames in various styles, of putty composition, which for general design and execution are quite on a par with the best to be found in the trade. Our only wish in examining these specimens was, that, instead of some being imitations of the French or other styles, the design of them had been quite original—a hard thing to exact, we admit.

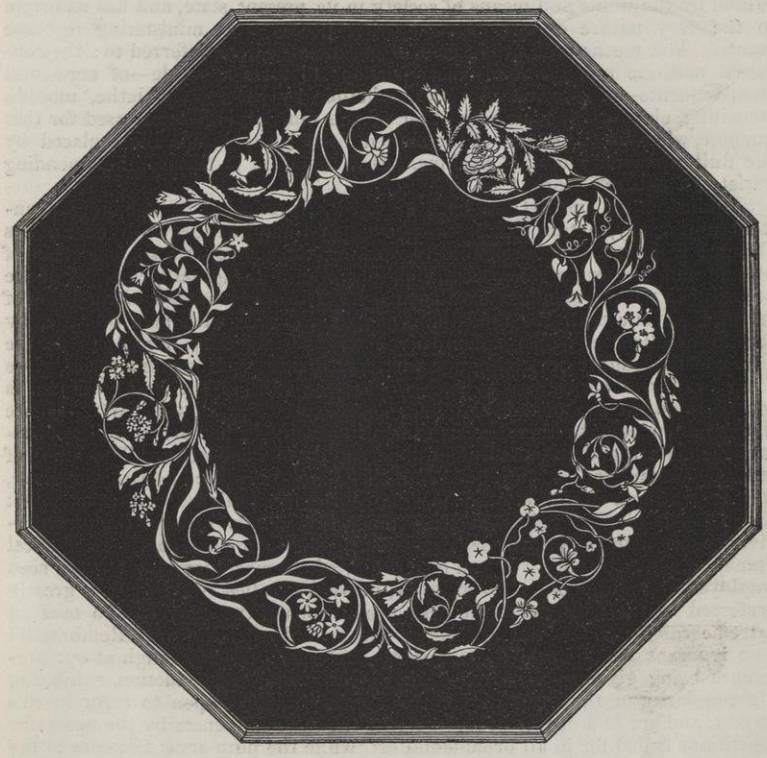
Copper Coal Scuttle, with Glass Handles, manufactured by Tylers, London.

This is a good, simple, sensible affair, and offers several advantages over the every-day type. In the first place, it is quite a luxury to use the scoop, the form being so nicely adapted to that of the scuttle. There is none of that jarring to the arm, produced generally by striking the edge of the scoop against the common vertical back, and there is infinitely less chance of upsetting the coals altogether. This is an illustration of the improvement every object gains, even in the condition of beauty of line, by being first of all thoroughly well adapted to its purpose. There must be considerable difficulty in manufacturing this complex form, but the result seems to well repay it. The substitution of glass for copper in the points likely to be grasped is a great advantage; but the effect would be much better if, instead of being brilliant and transparent, it was opaque and of as near a colour as possible to the copper. At present the glass "takes the eye" too much.

Black Marble Octagon Table-top, inlaid with various-coloured spars and marble, and other Marble Ornaments, made by Hall, of Derby, and exhibited by J. Tennant, 149 Strand, at the Society of Arts.

This beautiful specimen of English mosaic is executed on the Florentine principle, and demonstrates the perfect facility with which manufacturers might, with sufficient patronage, compete with, and perhaps even surpass, their great Continental rivals. With very trifling exceptions, the whole of the stones employed in the elaboration of the beautiful wreath of flowers which decorates this table-top are native productions; and we little doubt that, if proper encouragement were given to this branch of industry, materials from Ireland, Aberystwith, Cornwall, and many other localities, would so far enrich the resources of the

mosaic worker, as to supply him with a full complement of colours, without necessitating an appeal to the superabundance of the southern nations of Europe. Scandal whispers that, for years past, the English export trade has supplied almost the whole of the *vero nero antico*, which Roman travellers have been bringing back to astonish their compatriots! And we much fear that, on inquiry, it would be found that very much more Limerick marble is consumed *out* of England than *in* it. The conventionalities of treatment which should always characterise imitative works, both in marble and wood-mosaic (marqueterie), have in this instance been nicely understood; and, while we fully appreciate the type whence the inspiration has been drawn,



no jugglery is attempted to impose upon our senses the idea that what we examine is produced by other than mechanical means. The Messrs. Hall, assisted by Mr. Tennant, deserve every encouragement in their truly British manufactures.

Original Papers.

IMPORTANCE OF THE STUDY OF BOTANY TO THE ORNAMENTIST.

BY RICHARD REDGRAVE, A.R.A.

(Concluded from page 151.)

Chapter II.

But while an intimate acquaintance with nature is thus insisted on, do not for a moment suppose me to imply that imitation is art, or that mere imitation is the end for which nature is to be studied. Imitation is only a means, not an end. It may be questioned whether, in any case, mere imitation can properly be called ornament. In some applications of the forms derived from the vegetable world to the purposes of ornament, the treatment must be more conventionalized to suit the fabric, in some less; but over all the mind of art must be seen to hold control; and this, not only to suit them to the fabric, but to lend, as far as possible, such mental associations to ornament as shall give a poetry to its use. There is another evil condition of ornamental art in the present day which the study of plants and flowers will have a tendency to neutralise; since its perfect cure is, no doubt, hopeless: hopeless, because it is caused by the wants and means of society in its present state, and has its origin in the very nature of our manufacturing processes as ministering to those wants. The mechanical production of ornament is here referred to: the continual machine repetitions of small portions to form a whole—of segmental compartments—of alternating series, whether by blocks, the lathe, moulds, stenciling, electrotyping, or any other of the multiplying means used for that purpose, whereby the labour of the skilled hand is superseded and replaced by the dull uniformity of the machine. How opposite is this to the unending variety of nature's works!

While nature and art are both engaged in producing parts having a constant uniformity, nature graces them even in their likeness with an endless change; while art, thus mechanically working, sickens us with the sameness of a tame and disgusting monotony, violating one of the great principles of the beautiful in nature, symmetry with variety. This disadvantageous condition of art finds favour with the multitude, and in a degree with men of taste, by certain excellencies which accompany even its mediocrity, inasmuch as the power of thoroughly perfecting one part, and thence reproducing a series, gives a uniformity of perfectness to such works; the skill of the best workman is concentrated on the model, and in a degree pervades all the parts. Hence there is a tendency by these means to banish absolutely bad art as well as absolutely good art, and to substitute a tame and level mediocrity. The sense of order and completeness is appealed to rather than the sense of beauty or grace, which, creating a confusion of ideas with respect to excellence, causes us to set up a false standard to judge by. How much this sense of order is the pleasure-giving sense with the multitude is abundantly shewn in that partly mechanical branch of art-engraving. A bad engraving, where machinery has largely been employed in its production, for example, in what is called ruled work, is greatly preferred by the ignorant to the freer productions of the graver. To take an extreme case, how few can appreciate the matchless etchings of Rembrandt! The ignorant would term them careless and scratchy, and laugh at our preference being given to them over any smooth, tasteless production, exhibiting the regularity of the machine. Ornamentists even are open to error in this respect, and are in a degree brought under the same influences by the necessary repetitions called for in all ornamental art, while the pure artist becomes to the ornamentist a valuable critic and guide; from being totally unfettered by these conditions, producing his works entirely without a view to their multiplication, and making each work perfect in itself.

The mechanical repetition of art tends, in its consequences, to enslave the ornamentist. Were it entirely to prevail, it would reduce him to the level of

machines, working like pin-makers, one the head, another the shaft, a third the point. How different to the systems in older and better periods! If it be true that the ornamental forms of Grecian art have been founded on the principle adverted to in nature, and that all the curves are those which must have been produced by perfect skill of hand and truth of eye, since no centres will strike them; if it be true that the Ionic volute, that triumph of grace, in the works of the best period of Grecian art, is not to be struck with instruments; we must at once see that Greek art, with all the perfection of order which accompanied it, was not mechanical. Neither was art mechanical in the mediæval period. Many are aware how completely the laws by which nature works were felt by the architects and ornamentists of the middle ages; how they carried out fully the principle of combining symmetry with that varied treatment which relieves monotony; frequently filling windows of the same series with varied tracery, diversifying the treatment of panels, niches, canopies, &c. We know also that it was then the practice to give the sculptor of ornament his own panel, spandrel, cap, or corbel to execute, which he carved from the resources of his own fancy at once flowing forth through his skilled hand. Happy in their labours, since they might claim their individual share of fame, however small, in the great works which then grew up on all hands, such men felt themselves truly artists, and they devoted themselves with love to their several undertakings. How they studied in nature's school let their works testify. Well did they acquaint themselves with "every herb and every flower." Thus their labours are a well-spring of thoughts and motives to those who are acquainted with them. Less pure, it is true, than the refined works of the Greeks, they have infinitely greater variety, and the skill of their mere workmanship laughs to scorn the lathe and the mould. Even down to times which come almost within memory some of this condition of things remained. The general disposition of the design being given, the individual parts were left to the taste of him who executed it. The stucco of the ornamented ceiling then obeyed the hands of the workman. Metal-work (being then chiefly wrought) had its curves and lines dependent upon his hammer and his eye; and, by the union of embroidery, many of our woven fabrics, as we see in the brocades of that time, had the superior variety which results from manual skill as opposed to the uniformity of machine-worked labour.

In our old houses those beautiful hand-worked ceilings alluded to may be seen, with enrichments quite unattainable by the present method of moulding. They may often be accused of bad taste in the design; but the skill of execution is of a school which has for a time departed, unable to make head against the prevailing competition of mechanical ornament; the beautiful and graceful iron-work, such as the hand of Matsys did not disdain to labour on, may be seen in remnants before many of the mansions of the last century. It fell gradually into disuse at the beginning of the present age, and its place was occupied by cast-iron, now so generally adopted. Let any one compare the grace and flow of line in such works, which he may still find in some of the more ancient suburbs of the metropolis (Fulham, Richmond, Hoxton, Hackney, Newington, &c.), with the wearisome uniformity of the works at Hyde Park Corner, notwithstanding the excellence of these latter as specimens of manufacture, he will have little difficulty in determining his choice as works of art. The "Lion" gates at Hampton Court, by which visitors enter the gardens, and the railings near the River, have some excellent hand-wrought ornaments of the character alluded to.

"Truly," observes the *Quarterly Review*, vol. lxvi. for the year 1840,

"Does the old Scottish proverb say, 'the *saugh* (osier) kens the basket-maker's thumb.' Grasped by man the tool becomes a part of himself, the hammer is pervaded by the vitality of the hand. In the metallic work brought out by the tool there is an approximation to the variety of nature; slight differences in the size of the flower, in the turn of the leaf, in the expansion of the petal. Here you have the deep shadows produced by undercutting, there the playful spiral of the ductile tendril. But in the work produced by the machinery of the founder there can be nothing of all this life. What does it give you? Correct, stiff patterns, all on the surface; an

appearance of variety which, when you analyse it, you find has resulted only from the permutations and combinations of the moulds. Examine any one section or compartment, or moulding, or scroll, and you may be certain that you will find a repetition of the same section or compartment, or moulding, or scroll, somewhere else. The design is made up over and over again of tales already twice told. The most unpleasant idea you can convey respecting any set of men is to say that they seem all cast in one mould; and whatever is reproduced in form or colour by mechanical means is moulded, in short, is perpetually branded by mediocrity. Nor must it be supposed that the effect of Brummagem art does not extend beyond the Brummagem article. In art, in literature, as in morals—in short, in all things—the tone is taken from all among which you live, and which you copy whether you will or not; and the same stiffness and want of life which is the result of mechanographic or mechanoplastic means, in paper, silk, cotton, clay, or metal, is caught more or less in every branch of art. All ornamentation, outline, design, form, or figure, produced by machinery, whether the medium be block, mould, type, or die, may be compared to music ground on a barrel-organ—good tunes, time well observed, not a false note or a blunder, but a total absence of the qualities without which harmony palls upon the ear. You never hear the soul of the performer, the expression and feeling, speaking in the melody. Even in that branch which is considered by many as an art in itself, engraving, the best judges all declare that, so far from benefiting art, the harm it has done has been incalculable, substituting a general system of plagiarism instead of invention. And if such was the opinion of Lanzi and Cigognara, who only knew the processes of wood and copper engraving, what will be the result of the means of multiplying the metallic bases, and fixing the fleeting sunbeam, which are now opening upon us by the means of chemical science? Steam-engine and furnace, the steelplate and the roller, the press, the daguerreotype, the voltaic battery, and the lens, are the antagonist principles of art. We strive in vain," says this eloquent writer, "to unite the energy of a simple state with the luxury of a high grade of civilisation, the assigned bounds cannot be overpassed. We must be content with the good we have, and while we triumph in the results of machinery, we must not repine if one of those results be the paralysis of the imaginative faculties of the human mind."

Now, whilst all must concur in the general truth of these excellent remarks, we must not take quite so gloomy a view of our prospects as they would induce. The writer sees the system of machine-produced art in its completeness; but there are yet many counteracting influences in operation. The very power that would subdue may be made subject to us, and is calling forth the exertion of new energies in our behalf. Thus machine-perfected art, being fitted for far wider diffusion than is otherwise possible to the perfection of which it is capable, and graced with novel inventions flowing forth from cultivated minds and new resources, will, by such diffusion, gradually develope a more perfect sense of the beautiful in the public mind, and a taste will spring up for works far higher than mere machine-repetition can produce.

Thus it has been endeavoured to impress upon the student the dangers which surround him. On the one side, there are the consequences which result from an education necessarily founding itself on art; and, on the other, the mechanical tendency of the art of the age arising out of the very wants which put in requisition his labours. To these must be added the indolence which inclines us to be contented with the thoughts of others, instead of thinking for ourselves.

The acquirement of a scientific knowledge of botany would occupy too great a portion of any man's attention to enable one devoted to art as his profession to attain great proficiency therein. It may be said, that a man must give to it his whole heart, and take very high ground for the extent of acquirement necessary in the painter's profession. We can hardly place lower, although of a far different nature, the patient industry, the deep research, the extended memory, the habit of investigation, and the philosophical mind required to be combined in him who seeks fame as a botanist. But happily such an amount of knowledge is not required of the ornamentist, his studies lie much nearer.

It has been said that a scientific and extended knowledge of botany is not essential to the routine of study for the designer. It is more important to call attention to those natural sources of ornament which are to be found in plants

and flowers: to point out certain general laws of vegetation connected with essential differences of structure, from which arise peculiarities of growth, of arrangement of fibre in the bark and foliage, and of numerical order in the inflorescence of plants, fitting them in a greater or less degree for the purposes of ornament, and causing much of their grace and beauty: and to explain the structure of the stems connected with those general laws, as also the characteristic differences of leaves, their order of arrangement round the stem, the articulation of their foot-stalks, the curves which bound their lateral expansion as well as those which lie in the direction of their planes, together with those imperfectly developed leaves which accompany the footstalks of true leaves and flowers, and are so often a source of great beauty in ornament. It is proposed also to take to pieces and explain the different parts of which flowers are composed (often connected largely with the same laws of vegetable life), to shew the disposition of the flowers on their stems, either as solitary or grouped in various characteristic modes. Their seeds will come under consideration, not only as regards their office of containing the embryo of the new plant, but also to point out their ornamental properties: their colour, form, and the texture of their containing tissues, associated as they are with the gratification afforded us in their use as food, are so many sources of pleasure to mankind, essentially fitting them for treatment as ornament.

To these subjects may be added considerations of the various modes of growth in plants, as creeping on the ground, or climbing by attachment to, or depending parasitically upon, other plants, as herbaceous or woody; in fact, to advert to any conditions of growth or structure capable of being made subservient to ornamentation, endeavouring, at the same time, to prevent those sins of ignorance which so often disgrace our ornamental design; while the harmonies of colour, which are to be learnt from the combinations found in individual plants, will afford matter for future investigation.

The object will be to treat of botany as an artist rather than as a botanist; to make botany subservient to art. More than this at present would not be desirable; for not only would entering on classification open too wide a field of study, such an one indeed as would be quite incompatible with other studies and daily pursuits, but it would dishearten at the very outset, requiring as it does a new language in the technical terms with which the botanist must be conversant, and the still more impracticable names which have (without any concert of the learned) been given from time to time to the new plants which have been added to the list of known species. It must be remembered also that, in addition to these difficulties, classified botany, although it has thrown off the fetters of the artificial system of Linnæus and approaches to a firm foundation, based on the natural alliances of plants, is still in an unsettled condition, that those who have been most successful in its culture are continually changing the relation of species to genera, and of genera to orders, to allow of new discoveries; that men of great qualifications for the task set out with questioning nature by different modes of analysis, and that different classifications are the result.

To use the words of a great authority in this matter, Professor Lindley: "Some writers," says he, "maintain that there cannot be more than one really natural system, any more than one planetary system; and in a certain sense this may be true, inasmuch as we must suppose that one plan only has been observed in the creation of all living things, and that a natural system is the expression of that plan. But, on the other hand," he argues, "it must not be forgotten that such a plan may be represented in various ways; and although the order of nature is in itself settled and invariable, yet that human descriptions will vary with the mind of the describer." "A universal history," says he, "is a collection of events; but it is not necessary that all universal histories should follow the same order of narration. The events themselves are unalterable, but the ways of combining them or causing them to illustrate each other are manifold." "Moreover," he elsewhere urges, "since all the classes, subclasses, alliances, orders, and genera of botany, have no real existence in nature, it follows that they have no fixed limits, and consequently that it is impossible to

define them. They are to be considered as nothing more than the expression of particular tendencies on the part of the plants they comprehend;" consequently new limits may be, and are, assigned to them as new objects are brought into the various groups.

All these causes, therefore, offering so many difficulties even for him whose life is devoted to this particular branch of science, confirm the remark that the course most suited to the designer's wants is to make him acquainted with the structure and growth of plants generally, and individually of such as are most suited to be treated as ornament; and to put systems of classification at present aside, except so far as they are largely connected with peculiarities of structure.

To this end reference will constantly be made to those plants which, being indigenous to our soil and climate, are to be seen by us in their native growth without the artificial qualifications of culture: no trifling consideration when we observe how plants are modified by the art of the horticulturist. Such references are most especially to be desired by the ornamentist.

He, to make his art widely popular, must address it as much as possible to the knowledge and sympathies of those whom it is intended to please. These influences are all mixed up with the plants of our hedgerows and the flowers of our cottage gardens, the rushes that grow along the margins of our streams, the trees of our forests, and the ferns and brackens of our moors, together with some few which, having been long acclimatized with them, have been known to us from our youth when all impressions are strongest, and with them have grown into our language and our love.

The written and unwritten poetry of our land is constantly conversant with them; their very names endear them to us, those simple names which so often express their sensible qualities; such as "the traveller's joy," whose exquisite scent from the cottage porch or the hedgerow side refreshes the weary; the "meadow sweet," the "hart's tongue" fern, which seems to pant for the water-springs, lining with nature's own living tapestry our cottage wells; the "forget-me-not," the flower of memory; the graceful waving "maiden's hair," and many, very many others, will no doubt occur, the catalogue of whose virtues is treasured in their homely names by the shepherd and the husbandman—names which are ofttimes poetry in themselves,—the connexion of a living thing with some sensible quality or sweet remembrance.

It has been well noted of those new plants and flowers, which, from the sources before adverted to, are daily pouring in upon us, that, from their very names, they must long remain obnoxious to our verses till time has made them more universally known, and has supplied them with designations which shall speak as it were the vulgar tongue of our land. By this exclusion they lose one of their great qualifications as ornament; for although it is true that the ornamentist has mostly to do with the outward relations of objects, leaving to the artist the deeper things of the spirit of man, the expression of his passions, his affections, or his sufferings; yet is the art of the ornamentist also not without its own mental relations, and having perfected himself in the hand and eye culture required of him; having mastered the technical difficulties of his profession, drawing, modelling, and colouring; having learnt the principles of taste which are to guide him; and beyond these, having gathered to himself, among other gatherings, a store of sketches, drawn immediately from nature, of those objects which adorn and clothe the surface of the earth, the ornamentist, if he would give the highest pleasure to his fellow-men of which his art is capable—if, indeed, he would be a true artist in his own branch of art—must be able to link those stores of knowledge in some living relation to the thoughts of the poet, deeds of the hero, the patriot, or the martyr, or even to that humbler love, which in the popular mind, as shewn in the names of plants and flowers, clings to a connexion between sensible things and graceful or beautiful thoughts.

It has been said, that mere imitations of nature are not ornament; adverting, at the same time, to the necessities for peculiar treatment required to suit the representation of any natural object to the fabric in which it is to be wrought.

Ornament derived from plants and flowers should have a ruling motive in

its application. Chance combinations, however beautiful in their line, their colour, or their relief, will fail to satisfy, because the thought which caused their use is unperceived in that use. The Greek who first so beautifully symbolised in the wave ornament the "multitudinous sea," no doubt applied it in some temple to his maritime gods. It is trite to tell of the rose of England alternately pale or red, as parties fell; of the thistle of Scotland, so aptly illustrating the motto of her sons; or of the shamrock of Ireland with its triune leaf.

This very triteness arises from the significancy of their first use; it is this which made them what they now are, household words in ornamental art. The same may said of the grape and the hop, as symbols of jollity and conviviality from the use of their fruits in festive libations; of the fig-tree, the symbol of national peace; the victory-palm and the laurel-wreath; the poppy, the type of sleep; also of certain fruits and flowers as indicative of certain seasons: all these will readily occur, and many others which have a significance fitting them for this symbolism in ornament.

Prescott, in his "History of the Conquest of Peru," tells us of the glories of the temples of the Sun and of the palaces of the Incas, he relates, from the accounts of contemporary writers who had accompanied the Spaniards, how some of those temples were entirely plated with the precious metals; but above all that is recited in the wondrous narratives of these writers, is their account of the beautiful imitations in gold and silver of plants and flowers, which the Spaniards saw ranged in the same palace gardens, in corresponding parterres with the plants they imitated. We are told more especially of the Indian corn, whereof the stem was of gold, the flowers and the corn, with its singular tassel, of the same metal, coming forth from spathes and leaves of silver. The workmanship of the whole, he tells us, was of such beauty that even the greedy soldiers who accompanied Pizarro (and who were ready to sell life and conscience both for gold) withheld their destroying hands, those hands so ruthless where the precious metals were concerned. These curious works were sent home in their manufactured state to the court of the Emperor Charles, where they excited the greatest admiration. These, be it remembered, were wrought by a people who were not acquainted with iron, and they were seen at a period when the arts of Europe were at their height, when Titian lived and painted, and Cellini wrought.

Yet after all, this art as so set forth, was but the art of the barbarian attempting to vie with the grass of the field, clothed in beauty by the great Creator Himself: it only appealed at best to the sense of wonder; it was that mere imitation to be guarded against, not that species of imaginative imitation to which Johnson, in his preface to Shakspeare, assigns its true limits.

He tells us that "imitations give us pleasure not as they approach realities, but as they bring realities to remembrance; to remembrance, be it noted, in connexion with some other condition of the mind then present. Not to compare identity, but to recollect the loveliness of the flower or plant, and all the associations it calls up, in connexion with the beauty of the fabric and the skill of the workman; these being linked by the power of the artist in lasting relation to the pleasure arising from the works of nature."

This consideration of a leading motive will be found admirably attended to in some of those arabesques from the Loggia of the Vatican, which have been before adverted to.

In concluding this introduction, it may be said that the student of ornamental art will find his branch of the profession one of sufficient extent to satisfy any amount of mental cravings. Although the philosophical mind, which searches into the motives and feelings of other men, is not required from him, but belongs to the student of high art, yet in some respects he will require a wider range of study, as he certainly does greater skill of hand than the artist. The knowledge of the ornamentist must be more varied; he must be acquainted with more of the objects of nature; must be intimate with more resources than are needed by the artist—animals, birds, fishes, insects, shells, plants, minerals, fossils—what a scope! To these is to be added the perfect structure of man himself, which must be thoroughly understood by the ornamentist, if he would

rank high in his profession. Even beyond this, he must be able to embody the dreams of the poet and the mythologist of old; be skilled in those fabled shapes which, by combining the forms of men and animals, as in the Centaur and the Sphinx, typified the union of intellect and strength; nay more, be deep in all that

> "Fables yet have feigned or fear conceived,
> Gorgons, and hydras, and chimeras dire."

He must, moreover, be familiar with the history of other lands, to learn therein the honours and rewards which their poets and their heroes strove for and won,—the laurel and mural crown, the trophy and the triumph.

Most intimate must he be with that of his own land and his own race, with the deep symbolism of that ornament by which the church from all time has set forth the mysteries of our holy religion, with the chivalry of our land from which has sprung its heraldry. Thus when we consider the extent of his studies, the great manual dexterity required of him, and the high mental resources which this associative power of ornament must call forth, surely there is enough to which to devote his highest energies,—enough to call forth, in his own appointed path of design, all those talents which he feels himself to possess, or hopes at least that he does, without swerving aside to become (perhaps a neglected) student of "Fine Art." Does he feel the promptings of ambition? the names of Angelico, Cellini, Matsys, Durer, Holbein, and a host of others, together with those friends and scholars of Raphaelle, to whom we are indebted for these beautiful arabesques, will surely satisfy him of the fame which the ornamentist may acquire.

Is he jealous for the dignity of ornamental art? let him remember that the earliest recorded names of artists are those of ornamentists; and that five hundred years before Homer sang, and one thousand before Phidias wrought, Bezaleel (Exodus, xxxi. 1), the son of Uri, and Aholiab, the son of Ahisamach, had been specially called and graced with a peculiar gift "of the spirit of God in wisdom, in understanding, and in knowledge to devise curious works, and to work in gold, in silver, in brass, in cutting and setting of stones, and in carving wood, and in embroidery," for the decoration of the Tabernacle; prominent among which decorations, by the way, flowers and fruits are specially mentioned, as the almond, the pomegranate, and the gourd.

Does he seek employment and wealth, let him look to the manufacturers of the land crying out to him for assistance,—to the wealthy seeking his aid to adorn their mansions,—to the Government setting an example in the liberal use of decorative design. Does his mind want occupation? To be perfect even in this one section, he should know all the wonders of the vegetable world,—be as well skilled in plants and herbs as the wise Solomon himself, who, we are told, knew them from "the cedar tree which is in Lebanon even unto the hyssop that springeth out of the wall." Nor does this knowledge suffice;—he must be acquainted with their uses for pleasure, health, or food; and he must read diligently the poetry of his gifted countrymen to find the excellencies associated with fruits and flowers in their verse.

When Shakespeare tells us of

> "Daffodils
> That come before the swallow dares, and take
> The winds of March with beauty,"

he makes them thereby acknowledged harbingers and types of spring.

> "The marigold that goes to bed with the sun,
> And with him rises, weeping,"—

Is it not thus for ever associated with the closing day and

> "Opening eyelids of the dewy morn?"

Or can we read of

> "Pale primroses,
> That die unmarried ere they behold
> Bright Phœbus in his strength,—a malady
> Most incident to maids,"—

without linking the pale and sickly-hued flower that seeks the shade with the shrinking maiden that

> "Never told her love,
> But let concealment, like the worm i' the bud,
> Feed on her damask cheek?"

Nor can the ornamentist neglect the humbler wisdom of the peasant: therein he will find the source from whence the great poet has himself often drawn the wisdom which his verse has so beautifully adorned; and the folk-lore of our country will be another fruitful field to him. In fact, you must, with Milton's shepherd-spirit, make yourself acquainted with

> "Every virtuous plant and healing herb
> That spreads his verdant leaf to the morning grey."

Here alone is mental occupation enough to satisfy any; and so accomplished, you will be stored, at least in this division of your labours, with all that can fit you for your profession of a designer of ornament.

DRAWING FOR CHILDREN.

A SECOND series of engravings, shewing simple objects in perspective (in illustration of the suggestions given at p. 122), accompanies the present number. We may remark, that these objects should be drawn enlarged to their natural size. The contributor of these suggestions has furnished us with the following receipt, which may be useful to those who use the black board:—

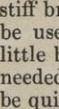
Receipt for Painting Black Boards or Mill-boards.—Rub up some very good lamp black in turpentine; then add some painters' gold size, and paint with a stiff brush immediately, as the mixture dries very fast. If too much gold size be used, the board will be so smooth as not to receive the chalk well: if too little be used, the paint will not be hard enough. Two or three coats will be needed. If the brush be not cleaned immediately after using this paint, it will be quite destroyed.

Books.

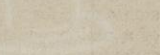
A DICTIONARY OF ARCHITECTURE, DECORATIVE AND CONSTRUCTIVE. By Walter Bernan. Part I.—Williams, 141 Strand.

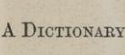
THIS promises to be a convenient portable book of reference. Its aim is to be concise. We have compared it with some other Architectural Dictionaries on a larger scale, and we find that it contains many more references. Thus we find in this little work the words "Abaton," "Abatos," "Abattis," "Abattoir," &c., which do not appear either in Parker or Britton. Our readers will be enabled to judge of the character of the work and its illustrations from the compiler's treatment of the following words:—

"ANCON. An ornamented truss, or bracket, having the form of the letter S reversed, placed at the sides of the antepagmenta, as an ornamental support to the cornice over them.



"ARCETTE. A small arch, or series of small arches, round-headed, pointed, cusped, of horse-shoe and other forms, often interlaced, sometimes without imposts, or having shelf imposts projecting from the wall; or impost brackets formed of mouldings, monstrous heads, or sham capitals, and various kinds of rosettes, all wrought in relief, under a parapet as a corbel, or as a gable or barge course decoration. In mediæval Lombard buildings, horizontal belts or bands of this fringe-like ornament are often repeated at each floor or articulation of the façade."





A BOOK OF ORNAMENTAL GLAZING QUARRIES, COLLECTED AND ARRANGED FROM ANCIENT EXAMPLES. By A. W. Franks, B.A.—J. H. Parker, Oxford.

THIS is a collection of one hundred and twelve examples of ancient glass quarries, tinted where necessary, and drawn the actual size. It will be an useful, if not an indispensable, work to all decorative glaziers and designers for glass. The collector says "these patterns have been published more with the view of giving specimens of the variety of devices to be found in mediæval quarries, than of furnishing examples for

imitation," although "this last object has not been entirely overlooked." This work is one of many satisfactory signs that collegiate students are turning their attention to decorative art. When they have mastered a knowledge of past examples, they will begin to look out for something better than mere imitation. We have hopes that the term "*Master of Arts*" will again have full significancy.

THE PRINCIPLES OF GOTHIC ECCLESIASTICAL ARCHITECTURE. By M. H. Bloxam. Ninth Edition.—Bogue, London.

THE ninth edition of this admirable work is at least twice the size of the first. Each successive edition, in fact, supersedes its predecessor by increased excellencies. It is one of the cheapest and most useful books of its class, and affords the best introduction to understanding the mediæval architecture of this country.

Institutions.

DECORATIVE MANUFACTURES IN THE PARIS EXPOSITION.

(Continued from page 163.)

LAST month notices of the specimens of Metal-work, Jewellery, Earthenware, Terra Cotta, and Bookbinding, which appeared calculated to be most useful to our manufacturers, were given; and we now conclude our account of the Paris Exposition with an examination of the other manufactures, which at the opening of the Exposition were scarcely arranged.

SILK FABRICS, EXHIBITED BY YEMENEZ, LEMIRE, MONNEYEUR AND MARRAS, GROBOZ, PONSON, JOLY ET CROIZAT, POTTON, RAIMBAUD AND CO., TEILLARD OF LYONS, CARTIER OF PARIS.—It certainly says something for the conservative character of a nation when we find that the very same town which, four hundred years ago, gave the first impulse to a manufacture, still retains the universal esteem and respect of the generally inconstant public, and may lay claim to an almost aristocratic celebrity for its cultivation of that same branch of the great industry of the country. In the year 1450, Lyons commenced the manufacture of silk in France; Tours, Avignon, and Nismes, succeeded it toward the end of the century; St. Chamond and St. Etienne follow towards the middle of the sixteenth century, and the movement, emanating from the focus of Lyons, finds its last reverberation in Paris and Picardy. In the silk trade, as in almost all other departments of production in France, we trace the continual care and energy of the Government in facilitating at once the supply of the raw material and the ultimate disposal of the finished article. Thus, in fact, we may almost regard the present condition of supply of manufactured goods in France rather as the result of a long-continued system of *coaxing* on the part of the higher powers, than as an evidence of any inherent aptitude to the developement of the national commercial resources on the part of the body of the people. In the origin of the trade at Lyons, Italy and Spain alone supplied the silk necessary for the French looms. It immediately occurred to the ever active authorities of the country that, by the naturalization of the silkworm in France, the intermediate profit might be saved; and a source of national wealth and an additional mode of employing an already accumulating population might be secured to the kingdom, at one and the same time. Under Charles IX. Trancat, a gardener of Nismes, planted a quantity of mulberry-trees, and attempted with success the propagation of the silkworm. In the reign of Henry IV. Oliver de Serres planted in the garden of the Tuileries from 15 to 20,000 mulberry-trees; at the same time great quantities of these trees were spread throughout the country, and the production of raw silk assumed an important aspect. In 1769 French silk received an important amelioration owing to the importation of many cocoons of the finest Chinese variety —the race *Sina;* these being dispersed throughout Dauphiné, Provence, and Languedoc, the most excellent results were speedily perceptible, since almost immediately we find that out of the enormous quantity of 5,000,000 francs worth of silk goods exported, one-half was entirely produced from native material. From that year until the present day, in spite of revolutions and troubles of every kind, the culture of this branch of supply has steadily progressed; and in the present Exposition we have unequivocal evidence of the excellence of the material, and of the perfection to which its culture has been brought. After Italy, France holds the next place as a producer of silk, and even exports to England and America. Originally worked with a cumbrous apparatus, calculated to produce ornamental designs only with an immensity of labour, a very great improvement was effected in the looms by the

immortal Vaucanson, known, perhaps, best to the world from the fame of his extraordinary "automata." As the sweeping currents of the ocean tear down into their dominion the time-worn headlands of the shore, but to deposit their fragments on some more favoured point of land,—so Time bears away the emanations of the ingenuity of one generation but to minister to the aggrandisement of the next in succession; and so did the all-important discoveries and improvements of Jacquard carry away before their force the popularity of Vaucanson, but to form a new haven, wherein the industry of his native town might, at least for a while, repose in the safe and sheltered haven of universal estimation and of the most popular regard. It would detain us too long to detail the story of how Jacquard, at the beginning of the nineteenth century, introduced to Napoleon that ingenious machine by which the most elaborate patterns could be woven with the greatest ease, after once being set out upon the cards; how that great guardian of the *industry*, as well as of the *glory* of his country, rewarded the humble mechanician with a pension of 1000 crowns; and how, finally, he struggled on, like Galileo and many more, a victim to the jealousy of an age too stupid to comprehend his extraordinary abilities,—so we must content ourselves with noticing two points only in his career as affecting us materially; the one being that (to the eternal honour of the Society of Arts) he was encouraged to prosecute his invaluable studies by reading in an English paper the announcement of a premium offered by that body, to whomever would invent the best machine for weaving; and the second being, that to his ability every branch of ornamental weaving, both in this country and in every other, is indebted for the means of producing economically the most elaborate designs. In the report of the jury on the exposition of 1844, we meet with an exceedingly interesting table of the progress and fluctuations of the manufacturing capabilities of Lyons at various periods in its history. We find that

Before the Revocation of the edict of Nantes, from 1650 to 1680, the number of looms at Lyons varied from 9000 to	12,000
From 1689 to 1699, a few years after the Revocation of the Edict of Nantes, it was reduced to	4,000
In 1750 the misfortunes caused by intoleration having been partially repaired, the number of looms amounted to	12,000
From 1780 to 1788, the greatest number attained prior to the Revolution amounted to	18,000
From 1792 to 1800, in consequence of the siege, and of the wars, it fell to	3,500
From 1804 to 1812, days of glory, but days of war, the climax of Lyonnaise industry under the Empire, the number of looms reached, but never exceeded	12,000
From 1815 to 1816, thanks to the peace, which permitted a freedom of exchange, it mounted rapidly to	20,000
From 1825 to 1827, the culminating point of its greatness under the Restoration, it reached to	27,000
In 1835, in spite of the calamities of November 1831 and of April 1834, thanks to the *general peace*, it mounted to	40,000
In 1844 it had increased to (probably)	50,000

During these later troubles it has suffered most cruelly, its working population having only been kept alive by means, almost solely, of orders given for flags, &c. by the Provisional Government. We do not apologise for the insertion of this table, since we feel that, if rightly appreciated, it contains within itself a whole treatise on political, social, and commercial economy, in a "compound concentrated" form; and we can only hope that the lessons it should convey may serve as the sheet-anchor of the maintenance of our present national position. Of the fabrics exhibited this year we especially admired those of M. Teillard of Lyons: his dyes were magnificent; his dark green and his geranium were the very perfection of tint. Some dresses exhibited by M. Ponson and by M. Potton were in excellent taste; while, for the production of those gorgeous materials, those cloths of gold and silver, which help out the stage effect of the church ceremonies, and which are too splendid for any other use, the houses of Lemire, and of Monneyeur and Marras, stand in the first line. In the manufacture of mixed fabrics for furnishing, the French are peculiarly happy, many of their hangings present the most gorgeous effects, and are generally designed with considerable ability.

The show of RIBBONS this year, productions of the industry of St. Etienne and St. Chamond, is very good; the beauty of the patterns, and the perfection of the manufacture and colour, is above all praise. Ribbons with a cut edge, forming, perhaps, leaves, flowers, or other objects, appear to be the "novelty" of the season; but, although they certainly look pretty, there is little doubt not only that they will speedily unravel, but that they will also curl up at the edges,—a most uncomfortable state of things. The house of Vignat produces the most beautiful *rubans façonnés*, and that of Balay the most superb *rubans unis*, or in one colour only. The miscellaneous products in silk which usually emanate from the manufactories of Nismes, Avignon, Montpellier, and Ganges, are this year but poorly represented, in consequence, we may presume, of the great embarrassments

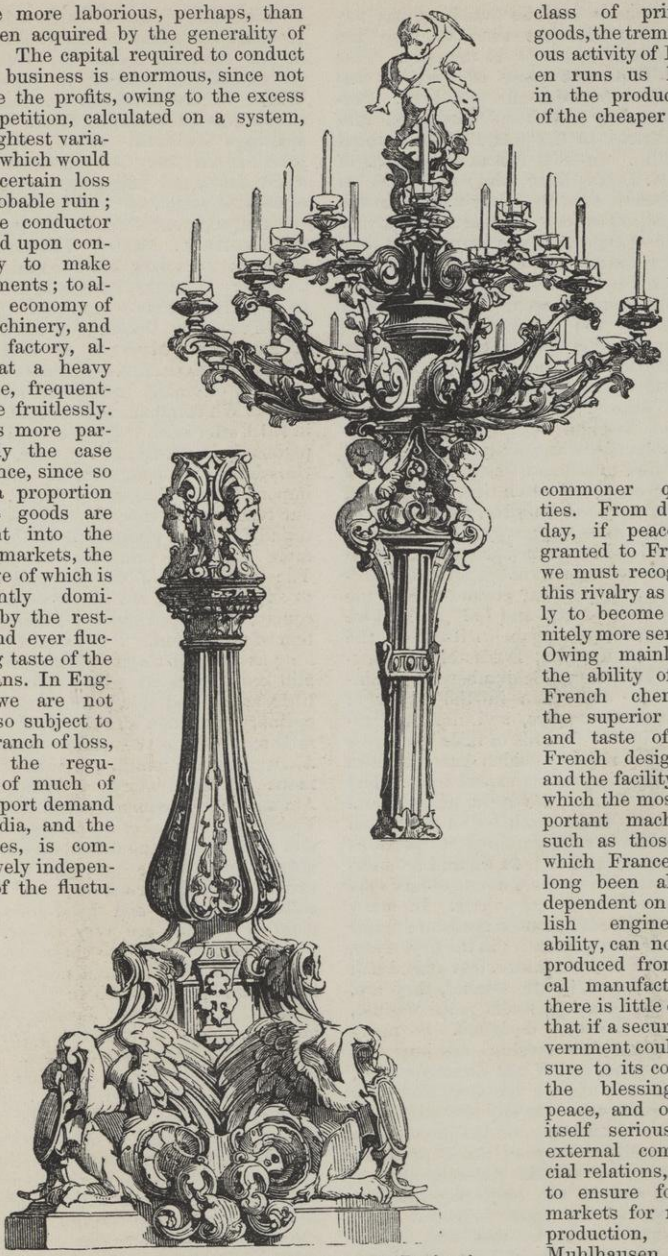
caused by the commotion during the past year, which have entailed fearful losses on the whole of the French silk trade.

PRINTED FABRICS, EXHIBITED BY THE MANUFACTURERS OF THE HAUT-RHIN, MESSRS. HARTMANN, SCHLUMBERGER, KŒCHLIN OF MUHLHAUSEN, GROS, ODIER, ROMAN ET COMPAGNIE AT WESSERLING (HAUT-RHIN), KEITTINGER, BARBET OF ROUEN, ETC. DESIGNS FOR COTTON-PRINTING, EXHIBITED BY M. CHARLES BRAUN, OF MUHLHAUSEN.—Few, we doubt not, of the fair sex who goes on by a species of machine, requiring only an occasional winding up to produce endless novelties, endless varieties, for their especial gratification. A minuter examination would lead them to a very different result. They would recognise gradually the commercial enterprise that supplies the raw material—the mechanical difficulties to be overcome before the raw cotton can be converted into thread—the intricacy and mathematical precision of the operation of weaving—the scientific and chemical

(Terra Cotta, by Follet.)

spend a good deal of time in the selection, purchase, and appropriation of the pretty mousselines de laine and muslins which crowd the shop-windows of the great retail establishments of London and Paris, ever bestow a thought on the knowledge, study, labour, time, and capital, which are requisite to perfect the production of what they look upon as a mere matter-of-course, a thing which knowledge requisite to provide pigments for colouring, and mordants to render them permanent—and finally, the artistic skill requisite to combine the colours, and design the interminable varieties of pretty "novelties," on correct principles of form and effect. They would, perhaps, smile if they were told that to design well for cotton-printing requires a specific education, and an amount of

practice more laborious, perhaps, than that even acquired by the generality of artists. The capital required to conduct such a business is enormous, since not only are the profits, owing to the excess of competition, calculated on a system, the slightest variation in which would prove certain loss and probable ruin; but the conductor is called upon continually to make experiments; to alter the economy of his machinery, and of his factory, always at a heavy expense, frequently quite fruitlessly. This is more particularly the case in France, since so large a proportion of the goods are brought into the home markets, the prestige of which is constantly dominated by the restless and ever fluctuating taste of the Parisians. In England we are not quite so subject to this branch of loss, since the regularity of much of our export demand for India, and the Colonies, is comparatively independent of the fluctuations of mode. While the skill, energy, and industry of Muhlhausen raises up for our country a formidable rival in the best class of printed goods, the tremendous activity of Rouen runs us hard in the production of the cheaper and commoner qualities. From day to day, if peace is granted to France, we must recognise this rivalry as likely to become infinitely more serious. Owing mainly to the ability of the French chemists, the superior skill and taste of the French designers, and the facility with which the most important machines, such as those for which France has long been almost dependent on English engineering ability, can now be produced from local manufactories, there is little doubt that if a secure Government could ensure to its country the blessing of peace, and occupy itself seriously in external commercial relations, so as to ensure foreign markets for native production, that Muhlhausen and Rouen would become infinitely more gigantic establishments than they now are. It was in the Exposition of the year 1806 that



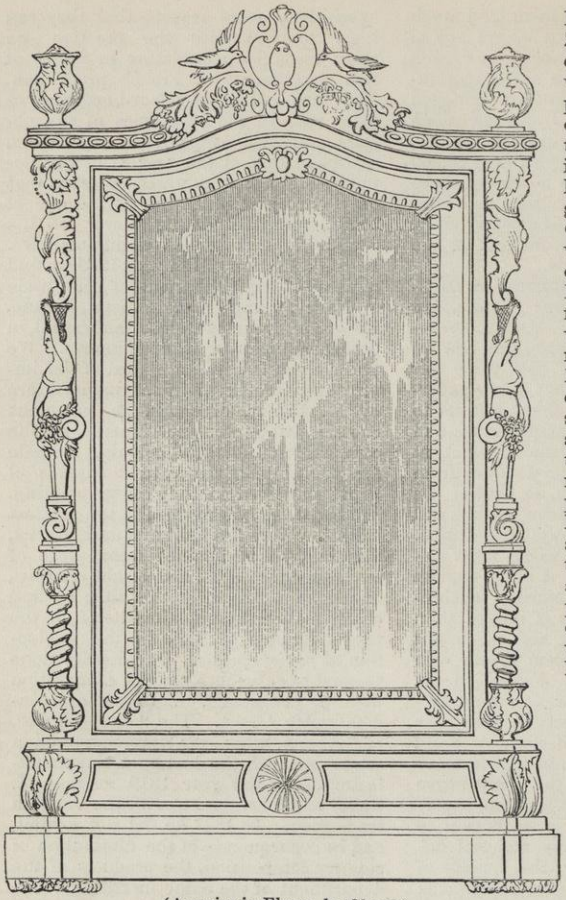
(Bronze Candelabrum, by Deniere.)

Muhlhausen may be found coming forward for the first time to reap the honourable fruits of its industry. This most important piece of territory was united to France in the year 1798. Cotton-printing had been introduced into the district in the year 1746 by Samuel Kœchlin. In 1806 it was a successor of his, M. Dolfus Mieg, who received as an adequate reward the silver medal. In the Exposition of 1819, we find matters very much changed. Cylinder-printing had been substituted for block-printing; Widmer de Jouy had discovered his celebrated green; chemical agents had been found possessing the power of modifying the colour of cotton dyed in the piece, either by reducing the tint to a given depth, or by discharging it altogether in any patterns desired; and by the labours of Daniel Kœchlin many other improvements had been introduced. The result of all this movement was that, instead of one silver, Muhlhausen that year carried off four gold and two silver medals. From that time its manufacturing position was assured, and its onward progress has been one almost uninterrupted success. Abstaining, on political grounds, from the Expositions of 1824 and 1827, in 1834 we find Muhlhausen again in its glory, the houses of Kœchlin, Dolfus-Mieg, Hartmann, Haussman, Schlumberger, obtaining every distinction in the power of Government to give, and not only receiving public rewards of little *pecuniary* value, but reaping golden harvests from the greatly increasing export trade. The house of Barbet, the most ancient, and one of the most extensive of the Rouen establishments, maintained its previous reputation; and in 1844 we find an enormous increase in the amount of business transacted at that great city. In many respects the Muhlhausen goods are better than our own generally; in the first place, they are softer in texture, less glazed and doctored; and in the second, they are, generally speaking, much more original, and more delicately designed. So many of these Alsatian novelties are imported into England, and if not directly copied, at least very closely imitated, that they fail to excite this year any very particular interest; but it is not, on that account, to be inferred that they are not of first-rate excellence. The tints generally are excellent, and in the light muslins and "brilliantes" the most beautiful little ornaments are to be met with. The chintzes are not so good, being frequently coarse and hard in colour, and large in pattern. The fully-coloured, delaines, are very clever, and the printed shawls are, as usual, well arranged, but with too fond an adherence to those "tails" which Mr. Herbert somewhat abruptly designated, in his evidence before the Committee on Schools of Design, as "horrible!" While we are touching on design, we cannot but call attention to the beautiful drawings exhibited by M. Braun, of Muhlhausen; they are executed with a spirit, taste, and judgment worthy of the celebrated author of "the flower groups."

Lace, manufactured by Violard, Rue de Choiseul, Paris; Lefebvre, of Bayeux; Jourdain and Compagnie, of Cambrai; Docagne, Rossot et Normand, of Chantilly and d'Alençon. Blonde and Tulle, by Dognin, of Lyons, etc. Embroidered Muslins, by MM. Fion, Fils, of Tarare, etc.—The manufacture of tulle, originally introduced into England at Whittingham and Loughborough, in 1810, afterwards improved by processes patented in England by Mr. Joseph Crowder, of Nottingham, in 1825, and imported into France *viâ* Calais, has, as our readers may imagine, interfered materially with the production of the much more expensive varieties of flax-lace. The application of the jacquard system to supersede the old pillow-work has, of course, introduced quite a different system of fabrication. But as real lace, so long as fashion reigns paramount, must still keep up an accredited value, we are little astonished this year at the extraordinary perfection attained by the manufacturers of the beautiful varieties of Alençon and Chantilly, places long famous in the history of lace-working. Among the specimens exhibited by M. Violard are several of surpassing beauty, and in almost all the designs are remarkably elegant. One splendid Chantilly veil particularly struck us, and several collars, flounces, and head-dresses, in *point d'Alençon*, are very clever. The peculiar raised stitch, so characteristic in the best old Venetian and north of Italy laces (familiarised to us in the pictures of Honthorst, Vandyke, Jansen, &c.), is, however, made a little too *petite*, and consequently loses its character. There is also rather too great a leaning to that eternal broken scroll-work of Louis the Fourteenth's time. M. Dognin's blonde is perfection; there is one specimen of dark blue of singularly fine quality and design. One of the features of French manufacture, which most strikes a stranger on his arrival in the country, is the universality of muslin curtains and blinds of infinite variety of design, and in many cases of exceeding beauty. The poorest *café*, the commonest shop, alike display their elegant embroidered blinds, and the pleasant effect of freshness, cleanliness,

and privacy, conveyed by them tend much to the pleasant impression we are apt to derive from a cursory glance at a French town. This manufacture exists at Alençon and St. Quentin; but its principal seat is at Tarare, near Lyons, in which little town, and in its immediate vicinity, it affords occupation to upwards of 40,000 individuals. This trade is among those which, during the late political and commercial crises, has suffered most severely, having dropped at least one-half in the extent of its transactions.

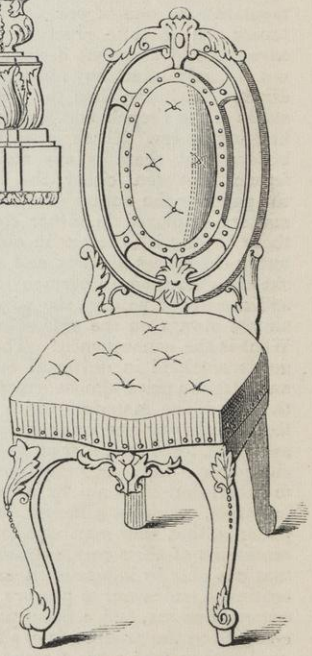
PAPER-HANGINGS, EXHIBITED BY DELICOURT, GENOUX, ROLAND; ZUBER, OF RIXHEIM (HAUT-RHIN); MADER, ETC.—Perhaps of all her exports, the one on which France may just now place her most entire reliance is that of her paper-hangings. So long as she continues to unite the perfection of manufacture and the admirably artistic character which at present distinguish her productions from those of any other nation, so long is she likely to supply the European market, and to remain the *facile princeps* of the trade. But if it were possible, as we most sincerely hope and believe it is, to engraft on our English manufacturing capabilities more refined graces of design, then her laurels would fade, and we might manage to transplant them to our own shores. Perhaps, if we desired to demonstrate to one of our own manufacturers the absolute practical pecuniary advantage of excellent design, we could not possibly select any illustration more directly conclusive than the comparative states of the French and English paper-hanging trades. There is no reason to believe that there is any material difference between either the quality of the paper or the nature of the colouring matters employed in either country—if there be any it is rather in our favour; but in cleverness of effect and agreeable sketchy execution, in harmony of colour, and novelty of pattern, the advantage is almost always on the side of our rivals. What is the consequence? The French goods are held in universal estimation, and attain a price almost irrespective of the cost of the materials which compose them, while our own hang on hand, and, as it were, force their market by excessive cheapness. Let our manufacturers remember, that it is not by a degenerate imitation, a pitiful pilfering of French patterns, that they may hope to alter the conditions of their present position, but that it is only by independent exertion, a continued endeavour to procure first-rate original designs, and concentrating their energies on the production of a few really good, rather than a great many very bad specimens, every season, that they can hope to neutralise the prestige we must recognise as existing in favour of this department of French production. The first notice of paper-hangings we meet with in the catalogues of the objects exhibited at previous expositions, occurs in that of the year X. of the Republic (1802); from which we learn that only one manufacturer, M. Simon of Paris, represented the power of the country in this branch of manufacture. In the collection of the year 1806 we find notices of the existence of the trade at Nancy, Strasbourg, Rixheim, Vienne, Besançon, Neustadt, and Frankenthal, in the department of Mont-Tonnerre. We find also an interesting record of the improvements effected in the manufacture by M. Prieur, of Paris, an ingenious chemist, who occupied himself in the composition of liquid colours, suitable for printing on paper, and capable of being employed in body colour painting. Among those he produced in the greatest brilliancy were the light and dark greens, mineral yellow obtained from oxyde of lead, superfine blue, and bright *cramoisi*, or red lake. Even at this time we find centralisation manifesting itself in the preponderance of Paris in the production of *papiers peints*. One district alone seemed to enter into serious competition with the metropolis, and that one the indefatigable Alsace. The name of Zuber, of Rixheim, must ever be remembered in connexion with the history of this manufacture. In the year 1819 we find M. Zuber alone competing with the Parisian tradesmen. In 1827 he did not exhibit, and in consequence of the diminution of country competition, the products of the department of the Seine increased to an enormous extent. In that year we find, that "in Paris there were seventy-two large manufactories of paper-hangings." These vast workshops employed, in preparers, chemists, foremen, engravers, draughtsmen, travellers, workpeople, men, women, and children, 4200 individuals. The value of the white paper employed amounted to 4,840,000f., that of the colours to 2,315,300f., and the exportation from Paris alone to 850,000f. In the design of the papers produced at this time the talent of M. Mader effected an amazing improvement. In the year 1831, M. Zuber made the most important stride of all in the reduction of the price of such decorations by the introduction of cylinder-printing, a process which at once reduced the cost to nearly one-half of that previously incurred. His clever mode, too, of blending tints materially increased the resources of the designer.



(Armoire in Ebony, by Clavel.)

In the year 1834, M. Zuber appears to have employed constantly 200 workmen, and to have produced 200,000 pieces of paper annually. In this same exposition, in which the Alsatian house carried off the gold medal, we find M. Cartulat, of Paris, rewarded with a silver one, for a beautiful Pompeian design, the first in this style of which we can find any notice. In the year 1835, the establishment of M. Delicourt was started, and it at once assumed the high position it has ever since maintained. In the Exposition of 1839, M. Delicourt's panel papers and his low prices quite took the world by storm; and in 1844 the enterprising manufacturer obtained the highest reward, the gold medal. It was at this exposition

(From the Glass Works of Clichy la Garenne.)



(Chair, by Mât.)

that M. Genoux appeared for the first time, gaining a bronze medal. No doubt all of these names are well known to the English import agents: we trust, ere long, that their productions may be surpassed by several of our English houses. Since 1844 there has been but little progress: we have seen better papers of M. Delicourt's than those he exhibits this year. Though his flowers are touched with all the graceful execution of the French, there is still much wanting in the department of form. His ornaments are somewhat overloaded, and it is only by the extreme delicacy and brilliancy of the colouring that he maintains his superiority. M. Zuber exhibits a large landscape, a masterpiece of printing, and a very clever design; but we much doubt, on the whole, the propriety of such productions by mechanical means. We almost fancy that it would cost less to procure such an ornament for a wall, painted expressly for any given situation of similar dimension, and endowed of course with a quality of originality and appropriateness it is almost impossible that this can possess universally. M. Roland exhibits for the first time; his papers appear very good, and the colours, though very brilliant, are rarely harsh. Permanent tints procured from the zinc base appear to grow in popular estimation, and the great difficulty of the "constant" white seems now entirely overcome.

(Gilt Candelabre, by Denière.)

A A

Furniture, exhibited by Messrs. Grohé, Clavel, Mat, Dexheimer, Gros, Hœfer, Pretot, Jeanselaie, Marcelin, Ribaillier, &c. &c., all of Paris.—As all the world knows, the "schoolmaster having now been so long abroad," the celebrity of the French manufacture of furniture is a traditional and uninterrupted triumph. Essentially Parisian, emanating principally from that unique *quartier* the faubourg St. Antoine, it is stamped at headquarters with the *cachet* of all that is brilliant in French production. Based on the ancient glories of Boule and Reisner, the aristocratic memories of the great workers for the nobility of the *old régime* have been maintained intact by the present most democratic race; and from day to day productions issue from the workshops of the district, rivalling in perfection and beauty of finish their most celebrated works. Under the Empire the house of Jacob (which we are very sorry not to have been able to find represented in the present exhibition) produced most of that peculiar style of classical furniture which occasionally, under the auspices of such men as Perceier and La Fontaine, reached the highest point of elegance, and more frequently, under feebler influences, degenerated into the most vapid caricature. It is thus that M. Dupin amusingly characterises the spirit of that peculiar age. "The French republic," says he, "possessed this singularity, that it aspired to exhibit itself as the copyist of Rome and Athens, rather than to identify itself with the manners and life of its nation. The same system which conferred on the citizens Greek and Roman names in exchange for their baptismal denominations, decreed that the wives of Cassius and Brutus, of Aristides and Themistocles, should adorn their persons *en Aspasie* and their heads *à la Titus*. The costume of the Roman soldier was attempted for the sons of Mars, and the *furniture* of ancient Latium, or Greece, was demanded for the citizens Cato, Cincinnatus, and Phocion. Then it was that the effort to imitate the interiors and fittings of Herculaneum and Pompeii produced such advertisements as the celebrated one of the Parisian upholsterer, who undertook 'to manufacture *antique* furniture in the *most modern* taste.'" To the classical mania succeeded the Gothic one; and need we remark that the extravagances of the latter equalled, if they did not exceed, those of the former? Still nearer the present day came the *Renaissance* style, and certainly its details harmonised much better with the easy, ornate character of French art and habit than either the strait waistcoat of antique severity or the angularities and quaintness of the mediæval dress. The fusion of the memories of all these styles has left behind a pleasant ornate school, sympathising fully with the general elasticity of the present French taste, and by choice and delicate execution beating out of the field of fashion the great mass of rival and external manufacturers. In the present Exposition, furniture is admirably represented. The beautiful *armoire* in ebony exhibited by M. Clavel (p. 192), the sideboard of M. Ribaillier, the marqueterie of M. Marcelin, the chairs and fittings of M. Mât (p. 192), and the beautiful ornamental carving in ebony, rosewood, bronze-gilt, ivory, walnut, oak, *or-molu*, and in the combination of all or any of these materials displayed by Messrs. Grohé, Dexheimer, Gros, Hœfer, Pretot, Jeanselaie, and many others, bear the highest testimony at once to the energy of the manufacturers, the skill of the workmen, the excellence of the traditional processes, the capacity of the designers, and last, not least, to the taste, intelligence, and judgment of the public and the purchasers.

Glass, exhibited by the establishments of Baccarat, Cirey, Choisy le Roi, Rive de Gier, Goetzembruck, Montmirail, St. Maude, &c. &c.—We are all too apt, in looking cursorily at the manufactures of any other country, to underrate exertions which have tended only to foster what we ourselves already possess in great perfection, and to overrate those which have succeeded in elaborating some variety of production which bears the aspect of novelty to ourselves. Thus, in our examination of the more ornamental portions of the French glass trade, we were, at first, inclined to pass them over with indifference, because we found nothing at all superior to our own, to the Bohemian, Venetian, or Bavarian specimens; but when we began to think of the change half-a-dozen years had effected in the nature of the manufacture, the multitudes of new processes, the new refinements in the combination of the constituent materials, the immense reduction in price, the increase of the supply, the ingenuity requisite to appreciate, analyse, and introduce the elaborate tricks and fancies of the Bohemian and Venetian factories, we were struck with the developement that a few years had summoned into existence. On conversing with some of the best-informed on such matters, we found that the French generally look upon their present exhibition of ornamental glass with, perhaps, more complacency than that of any other department of an equal extent and importance. The establishment of M. Bontemps

at Choisy le Roi is the great centre of activity, and to him the Parisians are mainly indebted for their supply of all the thousand and one imitations and originalities which decorate their chimney-pieces and sideboards. All the varieties of coloured glass for the use of glass-painters, amounting to upwards of a hundred definite tints commercially recognisable, are supplied by the French manufacturers in great perfection, and their imitation of precious stones of every hue testify to the brilliancy and purity with which these colours may be vitrefied. The factories of the companies of Baccarat, Cirey, and St. Louis, are the great seats of the manufacture of plate-glass for mirrors, shop-windows, &c. The perfect flatness and absence of colour, and the enormous size of some of the specimens exhibited, are beyond all commendation. At Goetzembruck, Moselle, the French have succeeded in wresting from the Swiss what used to be a great national monopoly, the manufacture of flat, or lunette watch-glasses. At Montmirail is the principal establishment (carried on by M. Pochet-Deroche) for the application of glass to the formation of those thousand and one implements which the universality of the study of chemistry in France so imperatively demands. The works at St. Maude rather confine themselves to the *specialté* of Venetian glass, more particularly as applied to those fanciful objects which swarm in the windows of the shops of the Palais-Royal and on the toilette-tables of the exquisites. To descend from "gay to grave, from lively to serene," from elegancies to comforts, from paper-weights to wine-bottles, —we find two large establishments, those of Messrs. Van Leempoel, De Colnet et Company, and of M. Rozan at Marseilles, which each alone produces upwards of two millions annually. The French have particularly improved in their practice of painting on semi-opaque glass with enamel colours; some vases decorated with flowers, &c. are masterpieces of pretty execution. It yet remains for them, however, to perfect and refine on the outline of their glass adapted to the service of the table; and in the matter of chandeliers *à la* Osler and Pellatt, they have yet much "lee-way" to make up. We engrave a pretty little set of popular objects, executed in two colours, green and white (p. 192); the effect is very nice, and the green a remarkably good tint. There is much painted glass exhibited, but in this the French do not shine to great advantage; they are still under the trammels of a narrow-minded archæology, and have failed to impart to their windows either boldness, originality, beauty, or invention,—qualities which alone constitute the charm of those splendid examples, the very act of *copying* which at once negatives the existence of the most important claims to veneration and admiration they have ever possessed.

Woollen Fabrics, manufactured by Lefebvre, Ducatteau et compagnie, Lagache, Bayart of Roubaix, Aubeux, Hess, Pages, Balligot of Paris, and by many Establishments at Sedan, Elbeuf, Rheims, Louviers, etc.—When we commence even the most superficial investigation of the history of any manufacture in France, we cannot but be struck with the peculiarly parental nature of the Government. Continually alive to the interests of every class of the community, ever recognising the exigencies of the unemployed and the rights of the employed, we trace its direct influence in encouraging the supply, and amelioration of all raw materials; its efforts to facilitate, and elevate the character of, the labour bestowed; and its strenuous, though unfortunately almost impossible, attempts to neutralise the injurious effects of the most trying fluctuations of commerce. Perhaps no branch of production exhibits this better than that of the woollen trade of France. During the middle ages Spain and Italy were the great wool markets, and from them mainly France and the rest of Europe were supplied with all the finer qualities. In the year 1646, Nicholas Cadeau obtained a patent from the Government to produce black and coloured cloths of the finest Spanish wool, at Sedan, the great traditional seat of the manufacture. The results of this experiment, no doubt, led to the desire to elevate the race of sheep in France, so as to rival the great flocks of Spain and Italy. We need not, therefore, be surprised that the subject should have seriously occupied the attention of the authorities. In the year 1757, M. le Président de la Tour, d'Aigues, procured some rams from Spain, and by repeated crossings he at last succeeded in materially improving the breed. In 1776 Louis XVI. obtained from the King of Spain a flock of two hundred of the purest race of Leon and Segovia. In 1786, by another treaty, France procured three hundred and sixty-seven more, and from this consignment sprang the celebrated flock of Rambouillet. In 1779, by the treaty of Basle, she further obtained five thousand five hundred rams and ewes of the finest race of Castile. With this great number six model establishments were formed, resembling the prin-

cipal one at Rambouillet. Successive alterations in the quality of the wool have now rendered France, to a considerable extent, independent of foreign supply of the finer kinds of raw material, and thus, by the wise providence and activity of her rulers, has she obtained possession of a most valuable and lucrative branch of commerce, affording employment to hundreds of thousands of her citizens. M. Girod (de l'Ain) and M. Perrault de Jotemps have been very successful with the ancient breed of Naz; and with sheep imported from Saxony, M. Godin (ainé), of Chatillon, has effected very important results. The spinning of *carded* wool was imported from England by Messrs. Cockerill and Douglas, through the instrumentality of the immortal Chaptal, to whom France is so much indebted, about 1810; that of *combed* wool dates from a much more recent period, and was only perfected about 1825. The principal establishments for spinning wool are at Rheims (Marne), Rethel (Ardennes), Turcoing (Nord), Essonne (Seine et Oise), Paris, Amiens, St. Denis, and Chateau-Cambresis (Nord). The wool when spun is principally woven at Sedan, Rheims, Elbeuf, Louviers, Abbeville, Amiens, and Roubaix. Between Sedan and Elbeuf a considerable rivalry in the manufacture of black cloth has of late years sprung up, and the latter, the younger of the two, treads very hard upon the footsteps of its great predecessor. Rheims is the principal seat of the fabrication of mixed woollen and cotton goods, waistcoatings, &c. Louviers has aimed a little too high, and though the quality of the goods is most excellent, they are not quite as cheap as those of Elbeuf, &c. At Abbeville a good deal of cloth is produced, but it is on a small scale as compared with the other towns we have named. Roubaix, from year to year, improves its position in the eyes of France; and Amiens maintains a considerable business in woollen goods and cotton velvets. The principal manufacturer at Sedan is M. Cunin-Gridaine; at Louviers, M. Jourdaine; at Elbeuf, MM. Chefdrue and Chauvreulx; at Abbeville, M. Randoing; at Rheims, M. Henriot; at Amiens, M. Laurent; and at Roubaix, M. Lefebvre-Ducatteau. After such an enumeration need we tell our readers that there is much to admire, and much to learn, in the Exposition this year, as regards woven fabrics, and especially in three respects: firstly, in harmony of colour, as shewn principally in the waistcoatings; secondly, in softness of material, the French eschewing that horrid gum-dressing which makes so much English cloth stiff and intractable until wetted, limp and coarse after a soaking; and thirdly, in the elegant effects of their machine-embroidery. The softer, lighter cloths are beautiful, but in more solid and compact fabrics the English are infinitely superior. The French appear to adopt with more zeal than discretion our large plaid and check trouserings, things which cut the human figure into all sorts of extraordinary lines and proportions; a style of pattern admirable for loosely flowing robes, but detestable for any fitting sufficiently tight to develope the forms of the body.

CARPETS, EXHIBITED BY MESSRS. SALLANDROUZE (FRÈRES), PARIS; DEMY, DOINEAU AND BRAQUENIE, OF AUBUSSON; MESSRS. VAYSON, OF ABBEVILLE; LAURENT, OF AMIENS; FLAISSIER, OF NISMES; AND REQUILLART, ROUSSEL, AND CHOCQUEEL, OF TURCOING.—Any one who has spent even a few months in France need scarcely be told that the French are not a carpet-loving people. Parquéterie, tile-work, plain boards, sand, "cirage," asphalt, anything, serves for a floor, except carpeting. Occasionally, in great houses, a grand Aubusson carpet is kept rather for show than use, and frequently in the boudoirs and salons of the rich, small pieces of beautiful manufacture are, as it were, dropped about the room here and there; but it would be a great mistake to presume that a Frenchman, like an Englishman, looks upon a carpeted room as an absolute essential to his comfort, an unmistakeable index to his position in the scale of civilisation. Several reasons conspire to this state of things: firstly, habit is all-powerful; secondly, carpets interfere with the indulgence in certain not over-nice propensities to which the French, in common with all foreigners, are too apt to abandon themselves, since what may be readily expunged from a tiled or boarded floor, would leave a serious mark upon a delicate carpet; and thirdly, because the almost total prohibition of the import of these articles of luxury prevents that reduction in price, through which alone their use can ever grow into a popular necessity. As it is, the manufacture of carpets in France, in proportion to the wealth and population of the country, is comparatively a nonentity. The ancient factories of Aubusson, and of the Savonnerie, are principally maintained, the former by the export trade, the latter by Government grants. In them are produced scarcely any but pieces of magnificence, quite beyond the reach of the body of the people; and, in fact, the carpet trade is perhaps the most aristocratic in its sym-

pathies of any now left in that republic-loving country. During the Revolution the manufactories at Aubusson, which had long ministered to the wants of the nobility and the rich financiers, were completely knocked up, and it was not until that cloud had swept over the country that they began to revive under more genial auspices. In the year IX. of the Republic (1801), Aubusson figures for the first time in the annals of the expositions, through the energy of Messrs. Rogier and Sallandrouze, whose works soon produced an European reputation for their originators. It was not until the peace brought over many French manufacturers to England, all intent on carrying away reminiscences of improvements, the developement of which they had so long been debarred from watching minutely, that any more popular style of carpet-weaving was introduced into France. In the Exposition of 1819 the result of these studies became manifest. MM. Rose and Abraham, of Tours, exhibited many varieties of cheap carpets, imitated from the English; and the ability of MM. Chenavard, Armonville, Lucas, and Ternaux, has tended mainly to extend the trade to its present limits. As will be seen by the names we have placed at the head of our notice, the manufacture has now spread to many towns; but in none of them do any but very expensive or very trumpery goods appear to be fabricated. In point of design, few of the carpets exhibited this year display any great elegance or correctness of principle. Large beautifully-worked and coloured flowers, rambling about Louis Quatorze scroll-work, form the apparent stock in trade of the pattern-designers, and any variation from this accredited formula seems to lead only to extravagance, and "confusion worse confounded." All their colours, though well put together, *blaze* too much; it is a common fault, and places it quite out of the power of the decorator to work up to their key, without loading his walls and ceilings with colour to an extent quite inconsistent with the light and elegant effect which should characterise a drawing-room, or, in fact, any room constantly occupied.

SCHOOLS OF DESIGN.

THE Commons' Committee have reported against the present management of the Schools, but not without much squabbling and many divisions. We hear that the Chairman, Mr. Kershaw, and Mr. Moffatt, defended manufacturers against the charge that the failure was to be ascribed to the apathy and jealousy of manufacturers, but unsuccessfully. On a division, it was decreed that manufacturers were to blame! The present Committee of Management is to be dismissed. But, from what we hear, we are inclined to think that the Report will be, on the whole, a very limp judgment, and by no means a proper summing up of the very strong evidence that was given. But whatever the report may prove to be, there stands the evidence, which cannot be dribbled away. We hear that the President of the Board of Trade has in this case again followed implicitly the advice of the gentleman, who was defeated in his many contradictory attempts to dictate management to the Art-Union. Moreover, it is said that a great effort has been made to recommend such a mode of inspection of the Provincial Schools as would enable Mr. A. Poynter to resume the office upon a greatly increased salary. This gentleman is official referee of metropolitan buildings, at a salary of 500*l.* a-year, with prospects of having more. He also practises actively as an architect. If the inspection is made a proper one, it is quite impossible for Mr. Poynter to hold it without giving up his other Government office. This requires no proof, for it has been already proved. Mr. Poynter for three years was inspector under the Council. We say advisedly that he wholly neglected his duties set forth in the third annual report. The *Art-Journal*, indeed, emphatically said long ago he was "incompetent." When the management fell to pieces in 1847, Mr. Poynter had the meanness to turn against his former colleagues, the Council, and excuse his own neglect by charging them with something like betrayal of trust. He said, in February, 1847, "I have felt myself seriously compromised in my office of inspector, by seeing constantly before me the *misapplication* to *mere drawing schools* of the funds provided to establish Schools of Design, *without possessing the means of exposing it, or suggesting a remedy.* That I have not done so might *easily be construed into an act of negligence*, [!] against which I am anxious to guard myself; but the *Council consider such suggestions beyond my province.*" [!] Pretty truthful this, when his orders were "to inquire whether the instruction in reference to the application of design to manufacture is properly conducted," and to report thereon. But worse remains to be told. When the Council was in distress, Mr. Poynter, as we see, turned evidence against them, and was taken into the confidence of the present

Committee of Management! Six months after his complaint that the schools were "mere drawing schools," he being then installed in office, actually ventured to begin an official report on the Provincial Schools with these words, "It is very desirable not to make any ostensible change in the system of the schools!" And then he proceeded to accuse the provincial masters and the local committees of not having "any definite notion of what was intended by the Council;" and says the "masters made an obvious mistake in regard to their proper positions." No wonder the Board of Trade is led into difficulties by such advisers. If Mr. Poynter be retained in the new management, we have reason to know that his appointment will be brought before Parliament, and we can promise that every member of a local school committee shall know how he treated the Manchester School in 1845, as a caution at least against his advent.

Pellatt's Lecture at Head School.—At length that long-delayed *impossibility*—a practical exposition of the conditions of design, in relation to special manufactures—has become a *possibility*, and the managers at Somerset House have found out that it might be done, provided those who *understood* the question could be induced to attempt it. Mr. Apsley Pellatt delivered an excellent lecture, "On the Mechanical and other conditions of Design in reference to Crystal Glass, Chandeliers, Candelabra, and Ornaments," on the evening of 13th July. The lecture was largely illustrated by examples of a very first-rate character. Mr. Pellatt's well-known practical skill was thus brought to bear on a subject he so thoroughly understands, and his tact in explanation and ready method of illustration gave an interest to his subject which rendered it doubly valuable. He commenced with the proposition, that "theory without practice is useless,"—an aphorism the Board of Trade would do well to have written over every door in the School. To this proposition as a text Mr. Pellatt kept strictly throughout his admirable lecture; and we regret that any attempt at a brief report would be useless, as the connecting illustrations would be wanting, and the result unsatisfactory. The several conditions were, however, distinctly pointed out and urged on the attention of the students, who were evidently delighted to see the grave and mighty difficulty of communicating a knowledge of the specialties of manufactures vanish before the illuminating power of Mr. Pellatt's practical exposition,—at least so far as one manufacture was concerned. The lecture was loudly applauded throughout, and enthusiastically cheered at the conclusion. If the inquiry of the Committee of the House results in nothing more, it certainly has had the effect of clapping spurs to the sides of the present management. But for this Committee, this question of the special bearing of design would have remained a difficulty and impossibility to the end of the chapter. Now, however, we hope to hear something about metal-casting and chasing, porcelain, and the vitrification of colours; calico-printing, too, and perhaps even that *pons asinorum* the jacquard loom, with its *mise en carte*, its lashings, hooks, wires, cylinders, treaddles, beams, shuttles, bobbins, and we don't know what else, but which, if we are to believe some authorities, no man has ever yet been able to explain, in England at least, though they do it in France. We shall see.

The Birmingham School of Design has held its Annual Meeting, which was presided over by the Bishop of Manchester. It pains us to say that we should greatly have preferred to see some prominent Birmingham manufacturer, rather than this excellent prelate, as chairman of such a meeting. It would have been a little more germane to the purpose, and we should have been able to discuss with such a chairman the question, whether the making designs ought or ought not to be the proof of a designer's knowledge, just as "doing a sum" is proof whether the schoolboy is an arithmetician or not; but we cannot be expected to do this with one who is actually prohibited from having any practical connexion with commerce. That a bishop should take the chair and dogmatise at such a meeting seems to us as much out of place as it would be to find Mr. Elkington or Mr. Winfield taking the place of the bishop in his pulpit, and debating divinity.

The Students' Conversazione at Somerset House, which took place on the 30th June, gives a contradiction, if any were wanted, to an assertion often made, that manufacturers are not willing to assist Schools of Designs. On this occasion several of the first manufacturers willingly assisted the students with specimens. It has been the custom to ascribe the failure of the School to apathy of manufacturers, intractability of artists, and any cause but that of the profound ignorance, conceit, and *pococurante*-ism in the management.

Table Talk.

Mr. Campbell, the sculptor, is to execute the Bronze Statue of Lord George Bentinck, it is said, at a contract-price of 3000 guineas, for the locality of Portman Square. We were rather amazed to hear that the committee of noblemen and others who subscribed the fund even openly avowed that the monument ought not to be *decorative!* and should be simply a bronze figure on a plain granite pedestal. Of course those who "pay the piper" have a right to have any tune they please, but we should have expected that an aristocratic committee would have shewn a little more discrimination and better feeling for art than such an uninteresting decision as this manifests. The versatile abilities of Lord George obviously suggested a monument which should hand down to posterity some records of his zeal for agriculture, navigation, English sports, &c.; and we regret that the opportunity has been lost. Dukes and lords have no right to deplore want of taste in their own country when they actually resolve against encouraging it.

We hear that a patent has been taken out for superseding the use of cards in weaving. The invention is said to be French.

Mr. Bell, the sculptor, has been commissioned by the Fine Arts Commission to design a series of *bassi-relievi* for a room in the Houses of Parliament, which are to be carved in wood. We have reason to think that this Commission, so calculated to revive decorative art among us almost lost, has in great measure been given on the motion of Prince Albert. We do not forget His Royal Highness's suggestion to the Society of Arts, which was the means of educing some remarkable wood-carvings. Mr. Bell's works and reputation would justify the selection of him for the work, but we fancy his successful wooden bread-platter may have had something to do with it. We have heard Mr. Bell's connexion with Art-Manufactures sneered at as something *infra dig.* for a "high" artist by some of his brethren not over competent to descend to such littleness as "ornamental designs." Happily, those in authority are above this prejudice.

Upon the site of Pope's Villa, at Twickenham, on the highroad to Hampton Court, a plaster and timber-framed house has been erected, somewhat of an old English character, by Mr. Kendall the architect, which has several decorative novelties worthy of the designer and architect's notice. The principal novelty consists in the use of coloured encaustic tiles on the surface of the walls, arranged in panels of different patterns. The effect is rich and highly decorative. It is very suggestive as opening up a new field for the use of these very ornamental tiles; and the whole building is well worth a visit from those who wish to see our buildings more expressive of character than they now are.

The great improvement in cylinder-printing for calicoes took its start from an accident. In 1831 the block-printers on calicoes, &c. turned out; and this event induced manufacturers to turn their attention to machinery. The result has been that, whilst block-printing has been comparatively arrested in its progress and the workmen have never recovered their position, considerable advances have been made in printing by cylinders.

From all accounts we hear that the prospects of the Birmingham Exhibition of Manufactures are very good. The building is nearly completed, and preparations are making for the instant reception of the works to be exhibited. The Exhibition opens early in September.

Correspondence.

Is the Proprietor of a Registered Design at Liberty to Copy it? (*Vide* p. 136.)—Messrs. Broadhead and Atkin inform us that they have received an answer, dated June 11, from the Board of Trade, in reply to their letter of the 23d January; and they communicate so much of it as may interest the public to know:—

"It appears to them (the Board of Trade) that, in the case referred to, the proprietor, by the exercise of his right of inspection, might readily have corrected the errors in the copy of the design rejected by the Registrar as inaccurate; and it must be obvious that nothing can be easier than for Proprietors to make tracings from their own original copy, so as to guard against the inconveniences of its possible loss or destruction."

[It thus appears that the Registrar was in error in forbidding Messrs. Broadhead and Atkin "to correct the errors in the copy." Proprietors, it seems, may do this by their "right of inspection."—It is satisfactory that The Journal of Design should have been the means of obtaining this important decision.—*Ed. Journal of Design.*]

Protection to Trade-marks of Foreign Manufacturers in the United States.—I think I may assume, that to the readers of The Journal of Design

it is superfluous to discuss the importance of the right of a manufacturer to protection, in the use of any trade-mark which he has adopted. By the law of England, it is clear that no person has a right to sell his own goods as and for goods manufactured by another. The subject was recently discussed in an action brought by the Messrs. J. Rodgers, of Sheffield, for an infringement of their cutlery trade-marks, and the Court of Common Pleas there laid down the principle, that the party injured is entitled to recover damages, if there is such a resemblance as is calculated to make an ordinary person mistake the one for the other, and if the article is sold with an intention to deceive, and a representation that it is the manufacture of the complaining party. The Courts of Equity adopt the same rule, and restrain infringement under such circumstances by injunction. (See Rodgers *v.* Nowill, 17 Law Jun. 52, C.P., and 6 Hare, 325; and Croft *v.* Day, 7 Beav. 88.) The extent of our intercourse with America renders the question of the existence of the right to protection here very important, and I propose to lay before your readers the substance of an elaborate judgment in the Circuit Court of Massachusetts, affirming that right. Messrs. Taylor, the well-known thread manufacturers of Leicester, finding their peculiar marks much pirated in the United States, determined to try the question, and obtained in 1844, from Mr. Justice Storey, an injunction against a Mr. Carpenter for such piracy, it being truly stated by that eminent judge "to be an infringement of their right, for the purpose of defrauding the public and taking from the plaintiffs the fair earnings of their skill, labour, and enterprise." Subsequently they brought an action against Carpenter for damages, and received a verdict for 800 dollars.* A new trial was moved for on many grounds, which the Court refused, and their decision embraced the following points:—First, that the right to a trade-mark is a species of property, the infringement of which by fraud is a grievance, and that a foreigner can obtain redress for such grievance in the United States, although he has never been in that country. The right resembles that to a literary work before publication, and its enjoyment is not dependent on, or limited by, the statutes as to copyright. The fraud consists in selling goods *as and for* a foreigner's which are not made by him. Secondly, that it was no objection to the right to recover that such a piracy was very common in both countries; nor was it an objection that the plaintiffs had long known of such piracy by the defendant, the evidence not being sufficient to establish the abandonment of the marks to the public. Thirdly, that the plaintiffs were entitled to damages, although, in fact, the goods sold *as and for* theirs were not inferior in quality. This is sound sense and justice. The sale for the plaintiffs' benefit was injured, and the defendant gained by the use of the plaintiffs' marks; and the public had not the same guarantee which they expected, for they received a forged instead of a genuine mark. Fourthly, they decided in accordance with the English law (see Sykes *v.* Sykes, 3 B. & C. 541), that the defendant was liable, although he sold to a large dealer and told him that the mark was imitated, if he knew that the goods so sold were to be resold as the plaintiffs' manufacture. The Court took the high ground worthy of those who administer justice, in answer to the argument that it was fair competition in the way of trade. "We may be reasonably selfish, but we should not cheat, lie, and deceive to the injury of individuals, whether aliens or citizens. Comity and courtesy are due to all, friends or strangers, rather than imposition of pillage. Taking their marks and using them, as and for theirs to their damages, is like preying on a visitor or inhospitably plundering a wreck on shore. To elevate our own character as a nation, and the purity of our judicial tribunals, we ought to go as far in the redress and punishment of them as can be vindicated on any sound principles." In the state of New York, so desirous have the legislature been to discourage this pilfering a good name, that they have made the counterfeiting of such marks, or the selling them with knowledge of the forgery, a crime punishable by imprisonment. Such an example it would be well to follow, for the custom of piracy is indeed "more honoured in the breach than the observance." But nations have yet to learn, to use the words of the poet Wordsworth, when petitioning for the extension of literary copyright, "that in this, as in all other instances, justice is capable of working out its own expediency."

Temple. E. W.

* [It was stated in argument, that a foreigner could not sue for such a wrong in England; but this we apprehend to be a mistake, for it would fall within the principle that allows aliens to sue in all personal actions, such as breaches of contracts, libel, &c., in the Courts of this country. There is a full report of the judgments in this case in the "Law Times."—*Ed. of Journal of Design.*]

END OF VOLUME I.

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