

## English Wall-Papers and their Place in Decorative Art

Twenty years ago one might have safely used the old tag that "an Englishman's house is his castle." To-day, in view of the advent of the motor, it would in many cases be more exact to describe it as his "lodgings."

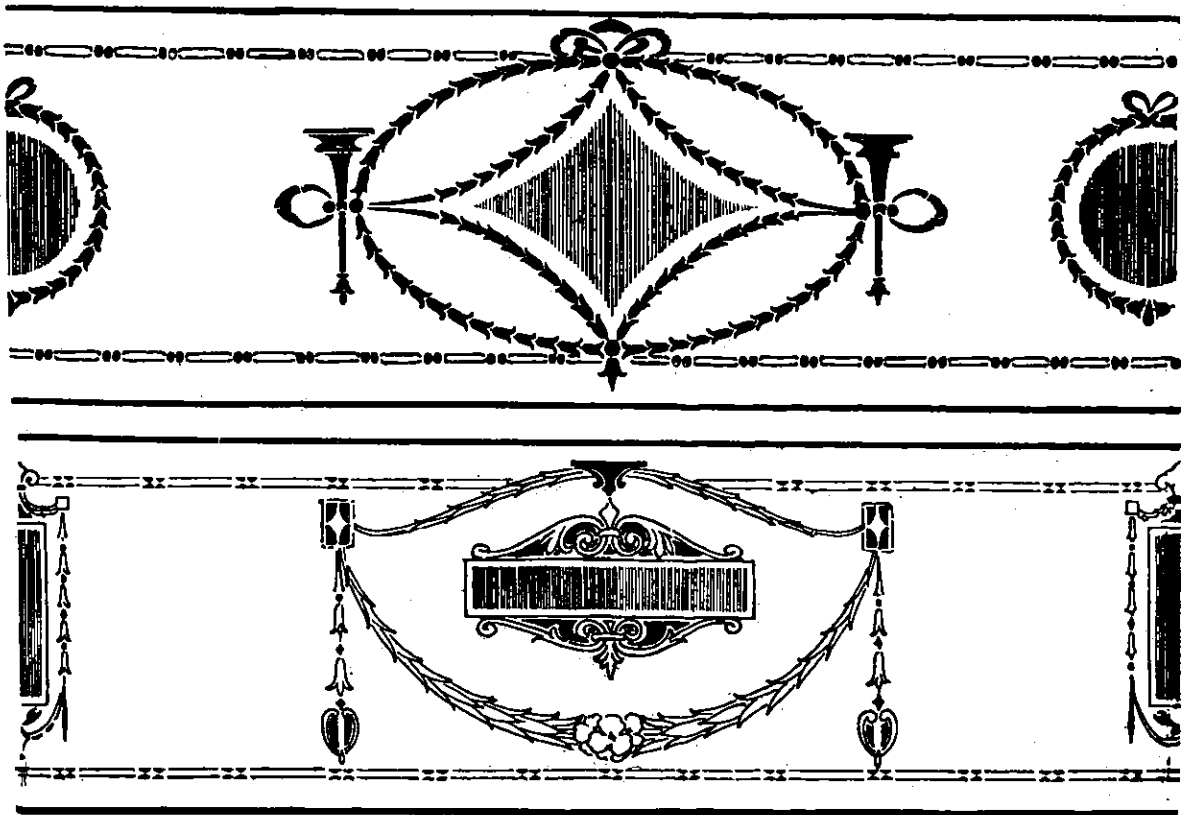
Notwithstanding this, however, one can hardly do justice to the subject if we do not take into account the Englishman's overmastering love of his home. It is here, after all, where his interests and affections centre, and happily the day has not yet arrived when he is indifferent to its aspect and appearance.

advent of the ingrains and silk fibres, which since then have developed into an enormous range of textures, which have fitted into the taste of the day and which has been prolonged and fostered by the great variety and beauty of these special goods.

Now there are signs that this ascendancy of plain and textured surfaces is giving way to the more decorative patterned surfaces.

The advent, in increasing numbers, of the tapestry paper, is one proof of what we say. In many of its phases the soft broken colour effects which they yield are the attraction, but it is also the richness which the pattern imparts that is the underlying secret of its renaissance.

The question for the householder, or those who are about to embark on internal decoration, is,



Two Popular Wall-Paper Friezes from the "Decorators & Painters" Magazine, London

The position which wall-papers have occupied in the affection of the householder for more than a century is a testimony to their suitability and their decorative value. True, of late years, there has developed a taste for plain surfaces, fostered in no small degree by the beautiful textures and self-coloured wall-papers that manufacturers have from time to time put upon the market.

The run of fashion for plain surfaces has been a long one, but there are indications that it is giving place to a reasonable desire for pattern. Each decade seems to develop its own standard. In the seventies, eighties and nineties, it was for pattern, strongly marked and mannered by the individuality of the designer. The reaction to this set in with the

"What will yield the best result?"

This is not quite the simple question to answer that it appears to be on the surface.

If one were starting *de novo* in the decoration and furnishing of a room the problem would be much simplified, especially if the cost were not an object.

One can conjure up a room with a framed and panelled dado, with the walls panelled out and painted in light tones, and with a decorated frieze to make the ensemble complete. Against this, choice chippendale furniture, carpets, silver and hangings, with suitable water colours on the wall, would make a beautiful picture. But such a room is not of everyday occurrence, and it demands a very just