

GREAT BRITAIN—SOME NOTES ON THE ILLUSTRATIONS.

THE last issue of "THE STUDIO" Year Book contained a survey of contemporary decorative and applied art in Great Britain, more especially of those branches which bear on the equipment and decoration of the home. The lack of originality in design, which characterised so much of the work being produced, was fully discussed, and attention was drawn to the danger of the incessant copying of the accepted styles of the past. It was pointed out that, while one might have the utmost respect and admiration for the productions of the old masters of design, to content oneself with continually reproducing their models must inevitably lead to loss of individuality and to the deterioration of workmanship. We do not propose to go over this ground again, and would only say that, judging by the majority of examples which have come under our notice, there has been very little change in the condition of British applied art during the past year.

A perusal of the illustrations of British Domestic Architecture which accompany these notes will convince one of the steady progress which is being made in this important branch of art, and a brief description of some of the houses represented may prove interesting.

The house at Boscombe, designed by Mr. J. H. Brewerton (pages 9 and 10), is situated on the cliffs facing the sea, and commands extensive views of the Isle of Wight and the Solent to the south-east, and the Purbeck Hills to the west. It is built of brick, rough-cast with cement, while the roof is of low-toned hand-made tiles from Bishops Waltham. An interesting feature is the terrace of rough Purbeck stone, walled with soil for plants. A pergola, executed in oak by Mr. J. P. White, connects the front entrance door and the entrance gateway. The corridor illustrated on page 10 shows the simple character of the interior decoration.

The cottage and hunting-stable by Mr. W. H. Brierley (page 11) are built of red hand-made bricks, with wide joints, and the roofs are covered with red hand-made pantiles. All the external woodwork, such as windows, doors, etc., are of English oak, adze finished. Mr. Reynolds Chard's house in Sussex (page 12) is characteristic of a style which has attained considerable popularity in the South of England during the last few years.

The houses designed by Mr. Guy Dawber are invariably interesting, and "Tuesley Court" (pages 15 and 16) is certainly no exception. The house, which was only recently completed, stands on the southern slope of a hill, overlooking a great sweep of Surrey

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