ART
IN THE
HOME.
THESIS.
EMMA C. PIATT.
Art in the Home.

A high degree of excellency of art in a nation indicates a high degree of civilization. While we recognize the fact that the elements of civilization are complex, still it is an historical fact that that nation which has the highest perfection in art has the highest degree of civilization. This being acknowledged it is a self-evident truth that, as a nation advances, its arts must advance. In the departments of knowledge, literature, and the sciences, means are provided for advancement. There are schools, both public and private, in such departments. It is true that many universities and schools (in which art is taught) but for some years past, in fact, until quite recently it has seemed that the means for improvement in art have been far less than in other departments of knowledge. It is not to public institutions alone, to which we are to look for improvement in this direction. To elevate a nation the unit of that nation must first be raised. Neither static, country, city, or town constitute that unit. It is found in the family. Whereas the family makes the state. It has been said that the home is its first schoolhouse. A core, then, should be taken of the lessons taught in the home.
for their influence will remain long after the pupil has passed to other schools. There is no better place on earth for the nourishment of this great refining, and refining force, the love for the beautiful, than the home. Our Creator wisely meant it to be so. He would not have us nearly allied this love with the affections and sympathies which find their nurture in the home. It is not necessary for the promotion of art, that the home be turned into an organized school. There is no need of studios for painting and sculpturing provided with the requisite number of instructors. Nor is it necessary for this pursuit to be the one aim of the family. No, this would not be wise. Such arrangements would tend to destroy the home feeling—the unity of the home; neither would the desired end be accomplished.

In an artistic home, the useful and the beautiful should be combined as much as possible. To enable our instructed persons to do this, instruction must be attainable. So the furnishing the instruction which is the more easily obtained by all. There are quite a number of excellent books published, many which should be studied by every thoughtful person. Besides the works on Household Art just referred to, some works on general art should be read by all.
Luckins's works are in the main good; and although he made many mistakes which, probably, he has since, still he has done very much to arouse many new ideas in the art world.

Eastlake was one of the pioneers in household art and by his earnestness and determination caught the attention not only of all England, but of the entire world. He is an enthusiastic on the subject ‘truth of construction’. This was the great principle, and although good, yet sometimes he carried it too far. While he is very careful to show the pretense of every part and mainly ornamentation, till the illusion of things is true, but sight of. Even when he built that took on with the top in the shape of a chintz roof, with dormer windows, the constructional features were probably all correct. The way, heart is the construction of such a work but surely not in the design. As a general rule his furniture is too massive and would have been better adapted to the modern house, less than to our modern houses. Although many mistakes are seen, still he probably, has done more than any other man to advance the true ideas of construction which are so necessary to the fine art.

Clarence Cook has produced many new ideas in household decorations. He is quite re-
The person who has Owen Jones' Grammar of Ornament is certainly in possession of a treasure. The designs and coloring in this book are of the very best. Although studies of such a book alone would be the means of a wonderful advance in art. This book should at least find a place in every public library.

Christopher Dresser in his Principles of Decorative Design has furnished a delightful book. His designs and suggestions are applicable to the home as well as to the manufactory. His ideas are so practical that they are quite easily made use of. One needs only to look into his book to know for its precision.

It is the honor translated from the German by Cole to is published now. An excellent idea of ancient and modern household art may be obtained from it.

Mrs. Sherrard's work on household art is quite a favorite. In reading her work one cannot help feel with she had written a larger book treating each
He subject more fully.

The various art journals should not be left unnoticed. They have done very much for the promotion of art. No home should be without at least one such book on the study table.

The various works just now licenced have done a great deal for our homes - our art - our country. It seems that in this country art is as it were in its infancy.

Let us have more books on the subject of art. There is a greater demand for such books now than ever before.

When the people once know that riches and art are not inseparable, then a vast field is opened in which art may grow. When it is universally known that a harmony in cheap material is much to be preferred to lack of harmony in elaborate material, then a desire will surely come for instruction in harmony.

As an illustration of harmony and lack of harmony let us imagine ourselves at the entrance of two rooms - the one decorated and furnished in very elaborate material with no regard to harmony, the other in cheap material but with a proper regard to harmony.

On entering the elaborate rooms the first object that greets the eye is the white hear-
sight of the brilliantly colored velvet carpet. The furniture is upholstered with material of the same color and quality as the carpet. The design of roses of flowers are of a smaller size than those which appear on the carpet. The woodwork of the entire room seems carved for elaborateness. The brilliantly colored curtains do not harmonize with the prevailing color of the carpet and furniture. The oil paintings are large, too large for the size of the room, and the heavy gilt frames detract from the pictures.

Other articles might be mentioned, but enough has been told for our purpose, and we will turn our attention to the other rooms.
The fireplace and surroundings are truly beautiful. The woodwork of the mantel harmonizes with that of the room. The design and decoration of the woodwork are neat and simple in style. The gracefully adjusted shelves over the mantel contain several specimens of old and rare china. The quaint motto over the fireplace shows that hospitality and good cheer may be found around that fireside. The neat wall ornamentation formed of geometric figures on a ground of the same color surrounding as it is, forms a delightful background for a few well selected engravings and chromos.

The center-piece of the ceiling does not look as if it might drop into the middle of the floor, and being flatter lends itself to the impression that it is the right ornament in the right place. The carpet forms such an excellent background for the other articles in the room that it is almost forgotten. Although the carpet is ingrained still the dark colors are so well blended with here and there a bright ray that a person actually feels seated in looking at it. The furniture is well made with neat and unassuming ornamentation. The dark curtains of firm but cheap material having bright horizontal stripes at the top and bottom are tru-
by an ornament to the room. They are hung with rings on a rod and may be readily moved to either side, thus forming no barrier to the sunlight, that lifegiving element which should be admitted at least once a day to every apartment of the house. The cost of furnishing this room was compared with the cost of furnishing the others, quite small, but the reader will acknowledge that the furniture certainly had artistic taste. A delightful home feeling pervades the very air of the room. The glimpse that gives of these partially described rooms will certainly convince the thoughtful reader that cheap furniture harmoniously combined is qualitatively to be preferred to expensive furniture arranged with no thought of harmony.

There can be no set rules for art of any kind. It is only by recognizing this art of different nations and times, noting the different principles and making use of them in the present time, allowing for the changes which the age and present taste demands, that art may advance to a higher plane. The requirements of household art have differed very much in different ages, and under various peoples.
The Greeks had but little home life, living as they did so much in public places. Their temples and other public buildings received so much attention that but little time was spent in their dwellings. Thus household art had but very little chance to grow.

As artists the Greeks are known to have been almost perfect in the drawing of statues, so that what few domestic artistic things they had were perfect in outline. The Chinese and Japanese, however, understood the use of color better than the Greeks.

The Byzantines, copying much from the Greeks, though not with the same artistic grace, paid very much more attention to household art. Women were held in higher cultivation and home was made more beautiful. But when Rome fell all of this progress was checked, and household art was at a set.

By art by Byzantine art new impulses were given to the artist and household art again excelled. This love for the beautiful was scattered by the crusades through the West, and when Grecianism was no longer women again held an important position in the household. Thus art was cultivated in the home.

The substantial Gothic art came, followed in turn by the transient Renaissance. This finally through fol-
before us there is a grand chance for much greater perfection in art than the present shows.

If the people would only quit following in the wakening footsteps of machinery and accept only that which is good, stop reaching after the odd and grotesque, then the improvement which would result in the direction of art would be felt the great worth of that department of knowledge. If workers in the industries would quit making useless things and endeavor more thoroughly to combine the useful and the beautiful, then another opining would be made for artistic study. Nothing in artistic which is
not what it seems to be. Articles of furniture are not artistic if put together so lightly that they break down with only a few fingers using them. When the majority of the people are so educated that they will no longer demand such shams then and not until then, can the making of such inferior articles be stopped.

In the decoration and furnishing of a house it has long been considered that the architect has nothing to do with it. That it is not necessary even for him to offer any suggestions on the arrangement of the interior. Neither was it necessary for the furnisher to see the room. Such feelings cannot now—

long exist. It is quite necessary that the architect in his planning, provide for at least, the positions of all the heavier articles of furniture. The furnisher should see the room in order to note the effect of different articles in the various rooms.

The decorative and furnishing of a house in general, as a rule can be given, but these are certain principles which have been used in the development of art and which should be followed at the present time. One must only to study nature for some ideas. For example the brightest color should be in small proportion near the top of an object while the dark color should hold the lowest
position. The earth forms the dark background for the green plant which is surmounted by the brilliant little flowers. On the wall of a room, the somber colors should be near the floor, the neutral colors should serve as a background for pictures while the brightest colors should appear in small quantities in the fringe and cornice.

In Greece while woman was held as but a slave thus the home had no attractions. So little time was spent by the more cultivated people in the home that there was little need for adornment. From this age on woman came to a higher position in the home. In the medieval
Carly her position was responsible: she often took the management of the home affairs in the absence of her liege lord. How this came to be her right, even in the presence of her husband, she became queen of the home, that home could be beautiful or otherwise—just as her active mind choice to make it. Crowned in his new realms in the mystic age of chivalry, the first step was to surround herself with luxury. This she did with little thought of cost. If an object was rare—cost a fabulous price, and was from the Orient, that was sufficient recommendation for its speedy position in the home, no matter if there was no possible chance of utility. Called love in the time of the crusades and in after years, the household furniture began to present a variety of color and forms. If order was to come out of chaos, if harmony was to be reined out of discord, the experience of the past showed that wisdom must be the motting power in such direction. But in order that this could be there was much work for her to do. She must have knowledge in many directions, knowledge of the world, of art, of science and surrounding all of this a feeling that her realm is one of great importance. With this feeling came a drive to prepare herself for the work. As she advanced in knowledge and became more thoroughly
awakened to woman's needs much of her desire for luxury at any price diminished. The desire for utility and beauty subsided but it. She became more sensible and in addition to her care for the welfare of the family came the thought of things for her mind's growth.

Many years have rolled along as these thoughts have awakened her to the world's mind. It is the last word - the importance of her sphere, and need of special preparation for it - to which so many thoughtful minds are being turned now.

But a few years ago it would have been considered the height of immodesty for a schoolgirl to express any thought even of her future home; much less to pursue any studies with special reference to the practical use she may make of them in that home. But now, in more sensible districts and county seats, she can in connection with her literary work pursue those studies which will be of great benefit to her in that noble work - home keeping - which sooner or later falls to the lot of the vast majority of women.

People have begun to see the mistakes which have been made in some decades past. They see that a vast amount of time and money have been spent by girls on their education, not one tenth of which could she as a woman and housekeeper practically use.
The Physician, the Artist, the Merchant, the Minister all prepare for their life work. Why not woman for hers? Can it be that the position is one of too little importance? Or do it that she is especially favored in that she upon reaching the age of maturity may take upon herself the sacred duties of wife, mother, housekeeper with no special preparation, while man is compelled to make preparation in any profession which he may choose to follow. "Oh," some will say, "but we don't all expect to be housekeepers." As matter what they expect, unless there be a wonderful change made in the world's workings nine out of ten of them will for better or for worse have charge of a home, their own or somebody else's, somewhere sometime in their lives.

It is already acknowledged that men, planning a life work need other preparations than that which experience gives them. Great women alone rely on the sad teachings of experience. She should know a great deal about the laws of health. Having this knowledge her dwelling will be in a healthy place. By proper contrivances for heating, ventilation, and cleanliness disease may in a great measure be kept from her door. In fact such things form the very foundation for a beautiful home. She should understand the
The housekeeper, for it falls to her to attend to the shopping. It is generally conceded that she knows enough of that already; but may she be the case it is quite certain that she spends enough time at it; but does she shop understandingly and wisely, or is it that some yet-unknown sources of chivalric days who when gorgeous and rare articles was in vogue must be on the lookout all the time to get the very newest thing out? It is to be hoped that such rushing after merely new things will soon be stopped.

For the housekeeper a less sacred calling than the Ministry of the Gospel? Innocent pure white souls seek from Heaven are from the moment of their existence upon this earth, put into the mother's keeping. Much, very much, depends upon her teaching whether the future existence of these souls be for good or for evil. Should she not feel that her moral nature must be developed to the greatest extent? The moral atmosphere of the house should be good—very good in order that evil will find no foothold therein. For such a home true artistic feelings can exist. The nearest approach on earth to Heaven is a happy, pure, beautiful home. How such a fact is so generally believed to be true, and while it is self-evident that art has so much to do with the production of this earthly paradise who is
they average better now than ever before. One of the most effective means to improve our studio work will be to raise the general artistic feeling in the whole country. The young should be taught correct ideas of art. It is necessary that the first impressions of art be good or much time will need to be spent in eradicating false impressions. The first study you art should be, then, in the house. He who has lived in an artistic home will the more readily reach a high position in the studio. Perfect as nearly as may be the art elements in all our homes and a great step will be made towards perfection of art in the studio. Artistic homes stimulate art in the studio. The better the studio the more perfect may be the Art in the House.