



More than



## A Croft Interior

**Thomas Faed ARSA, RA. Oil on canvas, signed and dated 1865 (Courtesy of The Fine Art Society in Edinburgh)**

The painting on the cover of this edition of the *Newsletter* is a striking Scottish interior by Thomas Faed (1826–1900).

The painting shows a good box-bed with sliding doors, while next to it stands another bed, though not of box form

and more like a rather crude four-post bed, with textile furniture, as the curtains, pelmets, valances etc are known; though to use such a term here for such decayed fabric is rather over the top. The fringed blue fabric must once have been quite expensive. As indeed is the similarly sad remains of the shield back chair that stands between the two beds – the back splat and top rail have both been broken off and replaced by almost orange-box strips of wood, though the nailing of the upholstered seat is still quite visible. Possibly both chair and blue curtain came from the same place. Up in the top left of the picture is what looks distinctly like a shepherd's crook tied to the bed-tester and on which are attached the blue-check hangings.

The painting is signed and dated 1865 while on the verso is a label inscribed 'no.1 / interior (sic) Study by T Faed R.A.' The painting was a preliminary sketch for a larger, more detailed work of 1870, *When The Day is Done*, now in the Beaverbrook Art Gallery, Canada.

Thomas Faed was born into a family of artists in Kirkcudbrightshire, now part of Dumfries and Galloway, in 1826. He was taught to paint in Edinburgh, being elected an associate of the Royal Scottish Academy in 1849. He had great success with his genre paintings of Scottish scenes and went to live in London in 1852 and where he was elected an associate of the RA in 1861 and then an academician in 1864.

*Treve Rosoman*