

## Varieties of China Ware.

AMONG the producers of fine china ware France holds a proud position. Faience is the name given to all earthenware pottery made in that country, the word being derived from Faenza, a town of Roman Italy. What is known as Rafaele ware is a combination of scrolls, buds and Cupids, and copies of the great painter's pictures painted upon majolica.

Nevers was the first place in France to make the enameled ware, which differs from its Italian original. It is not of the copper-green, peculiar to this ware, blue and yellow being the predominating colors, separated by a line of white.

At the present time the ware made in Nevers is generally a reproduction of the ancient.

Sèvres china is justly celebrated the world over. It is a hard ware, light, translucent, and most exquisitely painted. It is divided into ancient and modern, the former dating down to 1800, all after that date being modern. No other manufactory can produce such colors.

Those best known are *bleu de roi, gros bleu*; a deeper color of the same; blue *celest*, a turquoise blue, rose Pompadour, called in England *rose du Barri*; violet *pensée*, a beautiful violet; *joinquille*, a canary color; *vert pomme*, apple-green; *vert pré*, grass-green, and *rouge de fer*, bright red. These are the principal colors used for the grounds. Sèvres china is not sold to the trade. Sometimes undecorated pieces are purchased at Sèvres by dealers who have them decorated. Private individuals have had the privilege accorded them of purchasing the decorated; previous to the time of Napoleon III. it could not be purchased, and was used only in royal palaces, and presented as gifts by royalty.

Rouen faience is distinguished for its richness. The style most sought for is *à la corne*, which shows cornucopias combined with flowers and birds, producing an admirable effect. There are specimens of this china in this country.

It is to a woman that the lovers of china are indebted for the famous French *faience*, called "Henri Deux." Helene de Hangest set up a pottery at her chateau, and employed skillful potters. The ware was produced in small quantities, and was not for sale, being intended only for presents. After her decease, her son continued the manufacture. Fifty-three specimens only of this china are known to exist, twenty-six of these being in England; one of these pieces is valued at £1,500, having cost at a sale £96.

Brianchen has perfected a lustrous ware resembling mother-of-pearl, called "Nacre." A similar kind is made in Ireland, and is designated "Bellek."

Dresden china is a hard ware, and is highly prized by lovers of old china who have to pay high for specimens. At first it was made exclusively of a blue color, but subsequently it was gilded and decorated with colors.

In early times the pure white was never sold, but was reserved for royal use. At a later period it was purchasable, and the pieces so disposed of have a scratch cut across the mark on the bottom of the articles, indicating that they were not decorated in the factory. Celebrated painters did not disdain to lend their talents to decorating Dresden china, among whom was Angelica Kauffman. The periods when this ware obtained its greatest excellence was between 1731 and 1756, and 1763 and 1814.

Delft ware, made in the old Dutch town of that name, had a high reputation. It was a delicate china, the clay of Holland being well adapted for the purpose. The Delft ware of the present is equal in transparency and painting to the East India china.

There are specimens of the old English ware

highly esteemed in this country, such as early Wedgwood. Originally, the queen's ware of Wedgwood was white of a creamy tint. Having sent some pieces to Queen Charlotte, she ordered a complete set, and to this day this description of china is known as queen's ware.

This service was painted by Daniel Steele and Thomas Daniell. A set painted for Catherine II. of Russia embraced twelve hundred views of the country residences of noblemen. The china was cream-colored with a saffron tint, the views were in purple, bordered with a pattern in India ink, and around the edge was a wreath of pink flowers and green leaves. They were valued so highly that the empress had to pay fifteen thousand dollars for them. In some Wedgwood intaglios are seen on a ground of blue, green and purple. Sometimes the adornment consists of bas-reliefs, medallions, and heads. The most choice works of Wedgwood are in black basalt.

Among other celebrated English wares are Chelsea, which is almost as good as that of Sèvres, Derby and Crown, Derby and Worcester, which is a dark blue and gilt. The ceramic art as displayed by the Chinese and Japanese is much admired.

The most esteemed of all the ancient Chinese ware is the blue. The modern celestial blue, which is real cobalt, is very expensive; fine pieces selling from twenty-five to five hundred dollars. The color varies from light to dark. The celestial blue of Nankin differs from the ordinary blue of Canton.

Sea-green is rare among the Chinese colors, some pieces date back one thousand years.

Violet and crimson are also uncommon, and are generally applied to vases and bottles.

Imperial yellow is never sold, being used by the royal family, and is a clear citron color.

The Japanese blue lacks the deep brilliancy of the Chinese celestial.

Another blue produced in Japan is called Indian. Among the varieties of Japanese china are Mandarin, Kaga ware, Satsuma, Kutani, Owari, and Kioto.

Mandarin is the name applied to such china as shows the figure of a Mandarin wearing the cap, the button of which marks his grade.

Kaga ware has a dark India red ground, the tone of which is soft and beautiful, the ornamentation being of gold.

The pictorial illustrations generally consist of figures drawn upon a ground of ivory or cream color, their robes being of richly shaded red.

Satsuma, when old, is exceedingly valuable, while that of more modern times is very beautiful. It is a delicate shade of buff, and is mostly crackled, the network of which is very fine; the ornamentation consists of sprays of plants, figures of men and women, and landscapes, which cannot be said to be painted, but merely sketched in, mingled with which is rich gilding.

The Kutani is decorated in red and gilt; the Owari is mostly blue, and the Kioto lemon yellow.

## Silk Albums for Valuable Etchings, Locks of Hair, etc.

THESE are of embroidered silk, and are meant for the careful preservation of small, delicate etchings, little scraps of beautifully decorated ivory or shell, small but very valuable photographs to which some peculiar interest attaches, or for locks of hair under glass. The silk should be strong, as durability is an object, indeed, the object here, and great care should be used in placing those things which it is desirable to preserve from friction or breaking. Thus, the hair

is attached and over it a thin plate of glass held by four slanting incisions in the silk. The etchings must not be gummed nor the scraps of ivory glued on, but the slanting incisions resorted to; this holds all in place. There is no amount of water-color decoration or embroidery for the backs of these albums that will be thought too profuse or elaborate for the present fashion, which has brought in albums of leather as well as satin and white velvet.

## Novel Oddities from Nancy.

FROM Nancy comes the odd ware which is intended to deceive the eye by appearing to be destined for other purposes than the real one. Thus, for example, a book in this ware is not a calf-bound book as it appears, but a receptacle for stray articles. Another specimen of this ware resembles a folded newspaper, but is a glove-box. Another is a ring-box, but resembles a bunch of cigarettes. Still another of these "eye-deceivers"—for such is the signification of the French name applied to them—resembles a wicker-basket, but is a cigar-receiver, in which a dozen bundles of cigars may be placed and covered. Still another is apparently a double tulip, so exquisitely colored and posed as to deceive any passing observer, but it is, in point of fact, a match safe; the matches being hidden in a deep hollow between the flower and the upright green leaf. Another appears to be a glove-box, but is meant for a small riding-whip case.

## Carpet-Gardening.

THE following of the design of a Persian carpet or India shawl in the pattern of a flower-bed, is a novel style of floral work which has come into very decided vogue. Variegated leaves as well as plain foliage are greatly used, and flowers with many-colored as well as with one-hued leaves. The first seen of the beautiful carpet-gardens was that at the "Trocadero," representing a Japanese rug of large size. All the palm leaves and intricate pattern of an Indian camel's-hair scarf, delicate though its outlines are can be accurately represented in this way. The manner in which "carpet-gardening" is done is as follows:—The beds are prepared either in lawn or garden by a gardener who understands how to make the surface perfectly level. Then the lady—most of this work is done by ladies—who wishes to imitate a certain design, places upon the soil a paper which corresponds in shape and size with the bed or border to be ornamented. In the perforations made in the paper are placed chalk finely powdered, or colored sand. This leaves a perfect impress on the block-mold after the paper is removed. The plants or flowers corresponding to the color required are then set into the different compartments marked out for them. If the design be very intricate, it is wise to write the name of every plant on the paper in order to assist the memory. The cost is small. An immense lawn may be covered with flower-beds of this description up to the very edge of its walks. Low-colored "cream-shade" shrubs are used for what is called the "white table-cloth design." Emblems of welcome and of hospitality can be carried out in the disposition of small, very low-growing shrubs. Thus, for the exterior of a kiosk, a pilgrim's gourd has been represented in *biota semper-aurea*; a staff in *euonymus latifolia argentea*; a pitcher in *retinospirana aurea*; a basin—typical of that used to bathe, in olden times, the feet of weary wayfarers—in *euonymus aurea-maculata*; the word *Salve* in *aucuba* and "Hospitality" in *euonymus radicans variegata*.