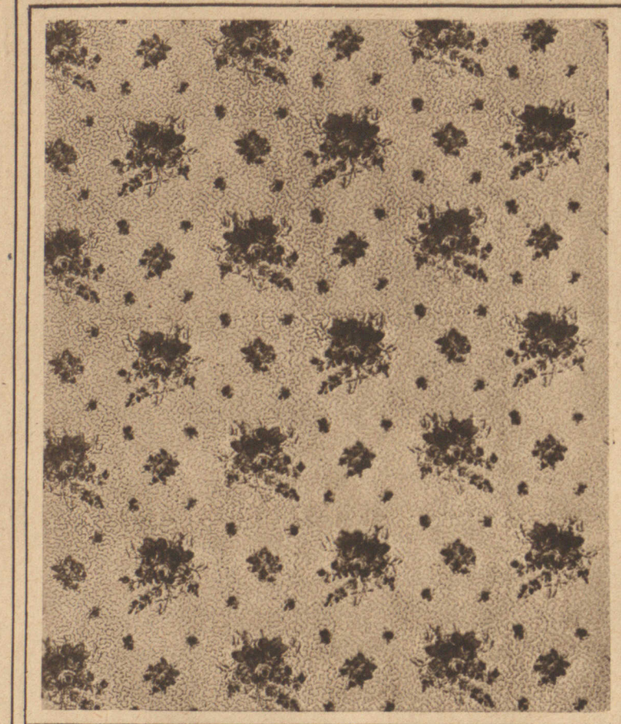
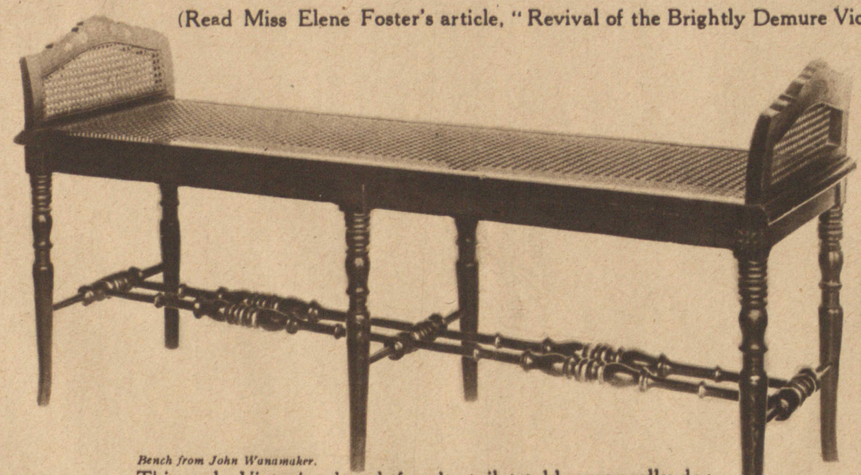
The quaintly demure yet vivid furnishings of Victoria's early days compared with those of this motoring, aeroplaning, short-skirted age are as restful and refreshing as a walk in an old-fashioned garden after a rush hour ride in the subway.

(Read Miss Elene Foster's article, "Revival of the Brightly Demure Victorian Home" today on Page 8, Section IV.)



The quaint, blossomy, old English chintz with which the dear little home-body of early Victorian days hung her walls and curtained her windows has accompanied her into the Kingdom of the Past. But here is its lineal descendant, an admirable American reproduction of an old design in its original coloring. The background is a soft cinnamon brown, sprinkled with tiny bouquets and scattered blossoms in dull reds and greens and blues.



Bench from John Wanamaker.
This early Victorian bench for the toilet table was really designed to accommodate but one languishing, hoop-skirted beauty, not four. Or rather, its ancestor was, for this is an amazing reproduction by an American cabinet-maker of the original 1830 piece.

Bright little, tight little bouquets adorned the surroundings of the early Victorian female as inevitably as the hoop-skirt veiled the outlines of her fragile form. So of course bouquets adorn the modern Victorian revival. A modern American made this glazed chintz wall-covering, with its pink roses and blue morning-glories on a white ground, but so clever is the reproduction that it has all the character of the original.

These are they who sat upon the capacious settee and drank tea from the tipped-up table. Godey's magazine vouches for it, and no female of delicacy and sensibility ever thought of questioning Godey.

Table from John Wanamaker.
A tea-tray by day and a fire-screen by night was this lovely old tip-table when it was young. It is an original piece of the transition period between the Georgian and mid-Victorian, and is made of papier mache. The gay pink and white flowers and bright birds are painted on a black background, then lacquered and polished until the surface is like satin. These tables were made of wood, tin or papier mache, and every proper drawing-room around 1830 owned two or three.

Fire-screen from John Wanamaker.
This lovely old needle-point fire-screen was an heirloom even in the early days of the nineteenth century. Chippendale made the delicate rose-wood frame; the screen was embroidered by dainty fingers in the reign of Charles II. The figures are done in fine old tapestry stitch, or petit point; the trees and rocks in gros point, and the sky in a looser running stitch. Mellowed with age, it is one of the gems of the Wanamaker collection.

Furnishings from Proctor & Co.
You would swear all these furnishings were genuine 1839 pieces. But only the little table and two chairs came across the sea from bygone English drawing rooms. From these, Proctor & Co. designed and built the larger pieces, which are so perfectly in keeping. They all have the thin shiny black paint of the period, with gilt decorations and garlands of gay flowers.