ants loyally put it, “the brains of the establishment.” The distinguishing charm of the Marblehead pottery seems to lie in the beautiful simplicity of shape and design, and in the soft richness of color. The designs fall into two classes, conventionalized flower designs, and designs suggested by sea-things. The trade mark of the pottery is a ship, head on, and ships form a prominent motif in border and tile decoration. Friezes of sea-horses combined with festoons of seaweed are also characteristic. The colors are chiefly metallic oxides, and the use of mat glazes and stipling produces the soft finish that is an essential note. Many of the bowls are lined with an enamel of different composition and tint from the outside of the vessel, which gives decided distinction. The colors are almost exclusively those of the houses of Marblehead—gray, green, blue, and brownish yellow, colors that belong to shore places.

There are many places to visit in Marblehead—the Old Burial Ground up by the Old Fort, with its strange Ministers’ Row and its countless graves of seamen with the half erased inscriptions “lost at sea,” “lost off the Great Banks,” “went to sea, and was never heard from again”; the Old Brig, home of Marblehead’s Wizard Captain, and of Moll Pitcher, the famous Salem witch; the old Surriage Well, the Old Custom House, the Old Tavern, the Old Town Hall, where the deed still hangs showing how Marblehead was bought from the Indian chief, Winnepawaken, in 1684, for the sum of £16—but they are all old, old and dusty and dead. Even the inhabitants of Marblehead seem to have fallen asleep in the ruts of time, except those few industrious ones who have opened gift shops and tea houses for the exploitation of the tourists, and those few of adventurous spirit are themselves not of Marblehead, but tell you that they have come from Ohio, or New York, or some other spot in the outside world. It is from such root that the Marblehead Potteries have been an offshoot, and have put forth fresh strength, and have grown. The quiet, persistent, intimate interest and enthusiasm of those concerned in the enterprise are the most encouraging signs. They lead one to believe that this pottery, which already occupies a high place in the pottery craft of America, will one day, perhaps, typify the best work produced by the country, for Marblehead Pottery is traditionally, and thoroughly, American.

NEW AND ATTRACTIVE USES FOR CONCRETE: BY ALBERT MARPLE

EVERY person building a home or a garden finds that he must reckon with concrete sooner or later, in one way or another. Its usefulness has long been vaunted in city construction work; but we have much to learn yet about its importance in suburban building. Amateurs find that they can make many attractive additions to their gardens without calling in the aid of experienced men, for concrete is not difficult to handle and is quite inexpensive.

Whoever has experimented with this strange material that is both fluid and like a rock, becomes enthusiastic over the results and finds that the garden pottery, seats, bird baths, sun dials, etc., that he can produce with it add decidedly to the beauty of his home. California has hailed concrete with its usual hospitable enthusiasm. Out here we build houses clear to the curb of the street, not just to the edge of a lawn, but across the walk, planting the
stretch of ground between it and the street to a lawn or a huge carpet of blossoming flowers. The street is included in house plans, for is it not a frame to a picture, and every one knows that pictures can easily be ruined by bad framing!

Three examples of new use for concrete in decorating the frame of small homes of California have recently come to our notice. The first one is a tree guard. This ingenious guard was devised to save the trees, for after the City Improvement League had finished with the street it was found that the roots of the trees were left exposed be-

cause of the dropping of the grade for more than a foot. To save the trees this concrete guard was built around them, which protects the roots from sun and at the same time provides a chance for a planting of flowers and vines which will in time fall over the edge in a green cascade. These guards are two feet in height and the material for each costs but $1.50. The work was done by the owner of the house.

The second suggestion is a very unique hitching post, for there are, we know, certain people in the world who still love a
DOMESTIC ARCHITECTURE IN THE EAST

good horse. Every one does not own an automobile that requires no hitching. The owner of the property when putting in the cement curbing thought to run it up into this form of a hitching post shown in the photograph, thus combining the hitching post with curbing. At the point where the post connects with the curbing it is about 8 inches in diameter, but as it continues upward it gradually tapers until at the top it is only 6 inches in thickness. At its base it is about 3½ feet in width and is 2 feet in height. The same mixture of concrete used in the curbing was used in these hitching posts, namely, one of cement, two of sand and four of gravel—broken rock could be substituted instead of the gravel if desired. An iron plate was placed on the top of the post, through which the ends of a wire loop run, the ends of the loop continuing down into the concrete for about 12 inches. In addition to being more stationary than the ordinary concrete post this feature leaves the pathway before the home entirely clear for the growing of grass or flowers. For economy of space, stability and originality, this hitching post design deserves commendation.

A novelty in the form of a retaining wall is shown in the third illustration. The strip of ground which it was desired to hold in position lies between the curbing of the street, running around the hillside and a cement gutter about ten feet above it. To form a solid wall of any sort of material over this space would have been quite expensive and certainly unsightly. This light wall serves the purpose of strength equally well, and in beauty will be far more attractive, because in each of the open spaces trailing plants and vines will soon be growing. The piers were laid every 12 feet, their upper surfaces coming about even with the surfaces of the surrounding ground. Against the ground between these piers ordinary chicken wire has been stretched and above this wire between the posts a framework of 2 by 4 timbers has been built. The gutter and curb hold the piers in place. The piers support the framework and the timbers keep the wire in its original position. This combination is very effective in keeping the earth from washing down upon the roadway. When the earth is further held in place by the intricate network of growing plants, which will push up through the wide meshed wire and fall down from above it, this retaining wall will be exceedingly beautiful. The cost is but a fraction of the cost of a solid wall would have cost. This ingenuity is to be recommended.

THE HOME OF THE FUTURE

(Continued from page 615.)

for more beauty, that the purpose of art was to express something very fundamental and splendid in nature, not to adorn human beings. So in making our houses, if we use all our materials with the set purpose of building excellent homes without regard to former architectural expressions without fear, we may in time achieve without reproach. Much of this spirit is today being put into the English country architecture, indeed much of it has always been in the English home. I believe this is because, from the very beginning, the English people, perhaps from their insular position in relation to other nations, have accepted their homes as an immensely important institution; they have been rovers, ever of sea-faring disposition, but never for long; they have not been good settlers of many countries, except as colonists; the homing instinct has always brought them back to their own nation, and this instinct has built for them the most beautiful, capacious, comfortable home structures in the world. You feel in every well built English home a direct purpose. It is built to give happiness, to become the place in which people shall be contented, a place for birth and death, for all life; not merely amusement, but for wholesome human existence. A study of the spirit of English domestic architecture, old and new, would be of value to our own architects, not to create any spirit of imitation, but to bring about a realization of the purpose, the fine expression, and the true achievement of the English architects.

I have had recently several interesting experiences in the planning of buildings for entire estates, and I find a growing desire among the owners of these estates to have their various buildings in harmony; not the little buildings following the fashion of the large, but the owner’s house in harmony with the gardener’s house and the lodge, always the small places giving the keynote for the great one. The result is no lack of beauty and dignity in the owner’s house, but a certain fine simplicity, an appropriateness, a home quality that I feel sure could not be achieved if the prerequisite were elaboration, and size for the sake of size.

A suggestion which I think important to