

THE FASHIONABLE HOME OF CRYSTAL

“A THING of beauty is a joy forever. Its loveliness increases; it will never pass into nothingness.”

At the end of the rainbow, so trailing and the way, small folks say, will be found a pot of gold. A great shimmering mass that glimmers and shines continually and that gives the eye changing iridescent shades to the bow when it catches the fair weather and good cheer.

And that is just what cut glass really is. A mass of sparkling colors that change from pink to green, from yellow to white with every motion, and like the rainbow it promises good cheer.

Industry claims the grand distinction of inventing the manufacture of glass, and right glad are we of it for crystal now have just reached their height. In recent Memphis were discovered designs of ancient glass blowers at work, and these sculptures were made some 3700 years ago, so one can readily see how slow the progress of glass in its numerous forms has been. Horace drank his Falernian wines from bottles with the year of vintage “blown in the glass” the same as is done in this very century.

The Egyptians made beautiful glass, both for use and for ornamentation, and we know that the Romans straightway patterned from them. Nero, in fact, was the first great collector that we have any special knowledge of, and he was a very generous patron to glass workers.

While Nero had enough vases to more than fill the theater of his immense palace, he probably did not have anything finer or more delicate than some of the pieces that are owned by people right here in this city, who have taken up the collection of rare and beautiful crystal as a fad and who have never lost their love for it but have drifted into it deeper and deeper.

There is nothing quite as tempting as a fine bit of glass in any of its hundred and one varieties, nothing that changes the appearance of a home so quickly; nothing that bespeaks refinement and elegance more readily.

Mrs. Will S. Tevis has one of the most beautiful dinner sets in all San Francisco. It is composed of six pieces of



a dozen companionable glasses. The only decoration on the glass, with the exception of a little cutting in the stem and on the stoppers, is a cock which struts gaily about in the utter exuberance of high spirits.

Charles K. Harley is another possessor of a cocktail set which is as nearly like the cock set as can be imagined. By the way, there is a brightly painted tray that not only finished the set, but that is quite necessary as well.

Mrs. M. Marx arranges her festive board with a set of six—the champagne, claret, Rhine, sherry, water and bowl. Her pattern is severely plain, but very rich looking. The stem is cut, but not the bowl at all. Its only decoration is a single narrow band of gold which encircles every piece.

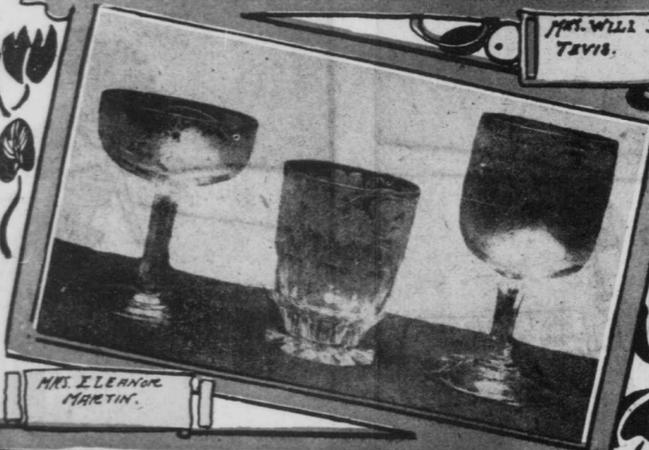
Mrs. Dr. H. Shields has a dinner service entrusted with the crest of her husband's family, a boar's head. Her seven-piece set is a sparkling glass perfectly plain and the glasses quite simple in shape, but each and every one has the boar's head in gold engraved upon it.

The fine lead-flint glass transmits clear, almost colorless light, bordering on the blue. It is brilliant, and when cut flashes light from every facet and surface. Such

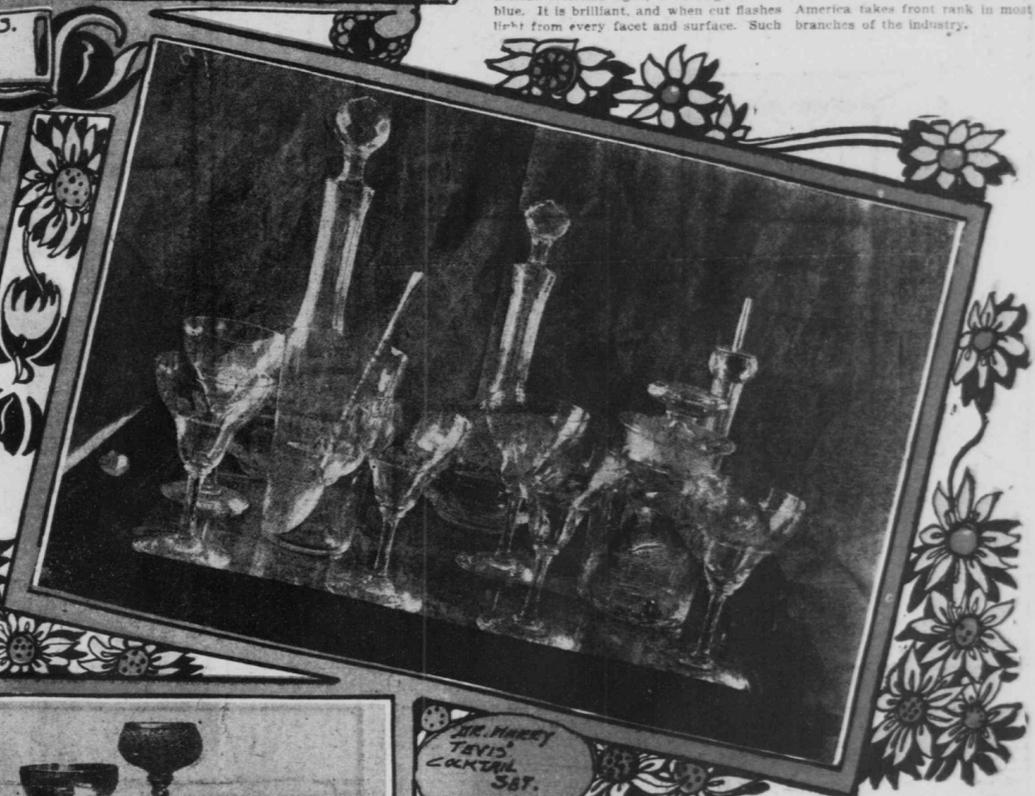
From this man it goes to the smoother, who works also with moist wheels, but this time of fine sandstone, which smooths all the rough places off and leaves it quite ready for polishing. This last is done with a wooden wheel or with brushes with what is commonly known as “putty powder,” and the result is an exquisite product which delights the soul of every woman under the shining sun.

It is no small thing to say that America leads in the glass industry and that she can make as brilliant and as deep cuts as the older European firms turn out. Glass-making was begun here before the Pilgrim fathers landed at Plymouth Rock, and the first glass works, built near Jamestown in 1638, was the first factory of any kind on this continent, and the first article to be exported from America was glass bottles.

But it was not until after the Revolution that the business was carried on with much success, or on any great scale. In 1855 there was made near Boston glass that was equal to the best English flint glass, and since that time the art has made wonderful progress. To-day America takes front rank in most of the branches of the industry.



Mrs. Will S. Tevis.



Mrs. Harry Tevis Cocktail Set.



Mrs. Eleanor Martin.



Mrs. Jane Sterns Dinner Set.

Mrs. M. Marx. Crystal from Nathan & Dohrmann Co.



Mrs. Shields.

Mrs. Jake Stern has a very complete set, eight pieces in all. Her liquor, champagne, rhine and claret glasses are all very extreme in height, reaching fully six inches, and being very slender and graceful. The sherry, punch and water glasses are much lower and all are different shapes and many of them quite varied in glass and in design.

It was one of the laws of the Medes and Persians that the finer the quality of the wine, the finer and richer the glass in which it was served. This is the case with a well appointed table now. It is considered fit to have the glasses just as different as possible, yet all being perfectly in tune. Some of the glasses are cut crystal, some in Bohemian gilt, while

Mrs. Walter Hobart's Favorite.

The 73000 Set.

English rock crystal; the champagne, claret, rhine, punch, water and bowl. This crystal, by the way, is rarely fine and exquisitely lovely. It has a strange white look and then again it looks almost clear, but through it all the engraving stands out well defined.

Perhaps the finest and most expensive

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dinner service that has ever been purchased on this coast was bought by the Floods. It is also an English set, that is very heavily engraved with flowers, that stand out fully an eighth of an inch. The goblet is rather massive in looks, as the great majority of the crystal pieces are, but the workmanship is bold, accurate, perfect in design and execution. This crystal has no peer in quality or in beauty of form, but it certainly should be of the very best for it costs a fabulous sum. The water glass, for instance, is almost worth its weight in gold, the dozen glasses costing exactly \$600. If a single glass costs even \$50 fancy what an entire dinner set would cost and how cheerful one would feel over any single piece being broken.

Mrs. J. D. Grant has a crystal set, but not of this cut. It is an English glass and makes a charming decoration for a table and at the same time lends itself to every environment.

Mrs. Walter Martin has ridden her hobby with a right good will and with right good results. She can display a costly collection of vases, bowls, carafes and the numerous little things that go to make up so much in a well-equipped household. Glass is cosmopolitan. The best glass graces every occasion. There is no board

so simple but that it is suitable for it; none so stately but glass will adorn it. Mrs. Walter Hobart has any quantity of fine glass, but her favorite is colored crystal. It is vastly different from the other and makes more showy and prettier odd dishes than the transparent. Her pet pattern is called the strawberry and the fan, a combination rare and fine. The glass is cut in a certain design, but it is the coloring that makes it so brilliant and so quaint. All of the many fans are of gold and the berries a crushed tint between a red and a pink, the dish being well covered. The faring bonbon, with the slender stem, is one of the newest bits and is also one of the most beautiful.

Mrs. Eleanor Martin has an old Bohemian set that is rare. So old is it that there are but three pieces—the champagne, a light wine and the water goblet. The design, which is not deeply engraved, is one of grapes and the great sprawly leaves, something that is not chosen these days, and consequently difficult to obtain.

others are richly decorated in gold, with a dash of red and green. The cocktail set is something very new and something delightfully convenient. Dr. Harry Tevis possesses one which is complete in every respect. There are two decanters, a shaker, a jar for cherries and a mixing glass, not to mention half

of the glass seen on the table of Mrs. Herman Hadenfeldt (formerly Maud Blackman).

The common sorts of glass generally show a tint of yellow or green color, are not so transparent nor so brilliant. The cuttings vary from weak, irregular patterns, lightly impressed, to the deep, accurate work, which makes by far the best showing.

Albert Gallatin is fortunate enough to own a fine collection of rare cuts and odd effects. They are exquisite works of art, and nothing more beautiful can readily be imagined. Indeed, to sit calmly still and contemplate these fine bits makes every woman forget or thrust behind her the Tenth Commandment—thou shalt not covet.

The making of this fragile glass is a peculiar trade and one that but comparatively few people understand or even have the slightest idea of. In the good old days when Venice led the world in things beautiful in the glass line Bohemia was ever a close rival, and finally succeeded in outshining her, but to England belongs the glory of making a glass that was softer and that was suitable for cutting.

The chief ingredient of glass is sand. Not just every day, common sand, but a peculiar variety, chiefly silica, found as yet but in one place in America, the Berkshire Hill, and but in one other place in the world, Russia. So if you chance to find sand like it you are possessed of a fortune. It is almost as white as flour and is not much more gritty than the ordinary, common brands, yet it is easily got out and sells for many dollars the ton. To this a few more minerals are added—red lead, potash and saltpeter—in such proportions as an expert mixer finds good, and the whole is melted at a temperature of 2900 degrees Fahrenheit.

The shaping is perhaps the most interesting process. After melting the mass is opaque, ductile, but at no time fluid. While it can be readily shaped it will not run. At this stage a man takes a long, hollow iron pipe and runs it into the luminous mass, which instantly adheres to the rod. This man is called a “gatherer,” and it is his business to select as much molten glass as will make the object desired.

By constant turning and manipulating a pair of compasses, a simple bowl or a vase will be turned out even while one is watching. But the article is not completed by any means. The greatest care must be taken to see that the glass does not cool too quickly or else it will crack and sometimes break into a hundred pieces. A boy places it on an asbestos-covered board and puts it in an oven that is hot in front and cold in the rear. Every day he pushes the various pieces back a little farther until they have reached the coldest spot and then they are considered tempered to withstand any ordinary heat or cold.

By this time the cutter is called upon to do his share of the task. He first divides the article with a dark, red pigment into sections and then with a metal wheel “roughs” in the pattern. A man who is an expert can put on his pattern and cut glass has any number of distinct ones, without consulting anything but his memory and his eye. His hand, trained as it is, quickly and deftly outlines the design, and lo! and behold the “strawberry” or the “colonna” is before you.

We used to get all of our plate glass from France, but our workmen have become so clever that there is practically no need to go abroad for it. Clearness of glass, beauty of design, depth of cutting and perfection of polish have combined to make the American cut glass the standard of excellence.

While crystal gives a glorious cheer to a dinner table, it will in time lose its wonderful luster if it is not cared for just so. Never use shot to clean carafes or bottles. It will scratch and frequently discolor, which mars the beauty of the article, and it never can be repaired. Instead, pour a little muriatic acid into any article which has grown cloudy from the deposits of wines or water and shake the article thoroughly and fill with water. It will quickly take on its original brightness and be splendidly clear. Again, the maid in a modest kitchen may find potato parings much easier to get, and there is sufficient acid to remove alkaline spots by merely leaving them in the bottle for a few hours and subsequently washing with warm soapsuds.

It is almost impossible to keep house these days, when the long slender effect is all the rage, without a mop with a wire handle. The flexibility of the handle makes it possible to reach every nook and cranny of the bottle or the vase. Fortunately for the housewife, there are just three don'ts which always complete the rules concerning this fragile ware:

- 1—Don't put a dish into hot water, as it apt to crack.
- 2—Don't use anything but the suds of good soap.
- 3—Don't allow glass to stand and drain.

A Remarkable Lighthouse.
The most extraordinary of all British lighthouses is to be found on Arncliffe Rock, Stornoway Bay—a rock which is separated from the island of Lewis by a channel over 500 feet wide. On this rock a conical beacon is erected, and on its summit a lantern is fixed, from which, night after night, shines a light which is seen by the fishermen far and wide. The way in which this lighthouse is illuminated is this: On the island of Lewis is a lighthouse, and from a window in the tower a stream of light is projected on a mirror in the lantern on the summit of Arncliffe Rock.

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