

WAXMETHALOID

AMONG THE ARTS AND CRAFTS; THE NEW JEWELRY

It is not many years since, when one spoke of jewelry, one meant simply combinations of precious stones. The jewels were the thing, and the work of the goldsmith was a secondary consideration. Interminable rosettes and constellations of gems were worn by every one who could afford them; the metal setting was nothing more than a framework to hold the stones together, and was not supposed to possess any special individuality of its own. In the new style of jewelry this principle is reversed, the design is the main consideration and the stones are used simply to embellish the metal of which the article is made.

Of course, the other kind of jewelry, composed principally of gems, is manufactured and worn very extensively. Many people do not care in the least to have their things unique and do not object to wearing ornaments which are possessed in duplicate by hundreds of other people. But that there are a great many others who are eager for ornaments of a different character has been proved by the success of the arts and crafts movement in the department of metal and gem work.

The name most prominently connected with this new treatment of jewelry is that of Rene Lalique, a Frenchman who caught at the first hint of the new idea which he found in the work of an older goldsmith and developed it into a beautiful and distinctive art.

For a short time this artist held the field alone, and then others began to follow him, some of them working out the new principles along their own lines. But soon the inevitable crop of

copyists sprang up, when it was found that the idea was taking with the public.

The new jewelry became a fad in Paris during the last few years of the nineteenth century. Like most fads it was very much overdone, and many pieces of jewelry, eccentric merely for the love of eccentricity and ugly for sheer delight in ugliness were produced and triumphantly worn. But when this wave had passed it was found that the jeweler's art had received a permanent contribution and since then two distinct branches have existed—the new art jewelry, which consists of ornaments in which beauty of design and color are the main things sought for, and the trade jewelry of stereotyped designs, in which the size and value of the gems are the principal things considered.

Since in the new jewelry the value of the stones does not concern the artist, who chooses them only for their color effect in the design, a great many of the semiprecious stones have come into use, which are lovely in color and have beautiful markings. Jades are used a great deal and agates and the splendid fire opals, while many enamels are to be seen, as well as ivory and jet. Among the clear stones the pale blue-green aquamarine and the amethyst, both inexpensive stones, are favored. Fresh water pearls, with their irregularities of form and iridescent glints are preferred to the coldly regular though more valuable deep water pearls, and matrix turquoises with their greenish tints and veinings are considered more attractive than the flat, characterless blue stone which is

the perfect turquoise. The new jewelry has brought about two transformations, that of artisans into artists and of artists into craftsmen, for in a great majority of cases the men who design the jewelry are the ones who carry the designs into execution. Individual workers in this new branch of art have sprung up everywhere, and especially strong has been its appeal to women. In England there are a number of very successful women designers and makers of artistic jewelry, and in America there are many more who have taken up the work. In a majority of cases the women



IN THE NEW JEWELRY THE DESIGN IS THE INDIVIDUAL CONSIDERATION

specialize—one studio will produce unusually beautiful enameled buckles and brooches; another will have as its exclusive product gold and silver necklaces and rings, in certain styles and set with particular stones; another studio will make all its designs in the Egyptian style or in the Japanese, or possibly the Byzantine. By confining their attention to one special class of things, or one department of their craft, the artists are able to produce jewelry which speedily acquires a reputation for unusual excellence.

A course in metal working and gem setting is included in the curriculum of a number of art schools in this country. There is one in Chicago, and at the Pratt Institute in Brooklyn this course is exceedingly popular, and there are always a number of women among the students. Some of the graduates of this school have been highly successful in their work, and have achieved a considerable degree of reputation on account of it.

One of the things accomplished by Rene Lalique in this breaking away from the traditions was a revival of interest in the study of all the great periods in the art of jewelry, and of the various historic styles; the Egyptian, the Etruscan, the Oriental, the Moorish and the Medieval. And to this interest in what had been done in the past he added a very careful study of nature. Where the use of certain hackneyed forms had become a settled habit he induced by his example a more scholarly form of design, and helped to restore the art, which had degenerated into the mere craft of the goldsmith

and the lapidary to its proper place. He brought into use again such old fashioned ornaments as pendants for the neck and forehead, broad necklaces, stout clasps and massive waist buckles, diadems and combs. He reintroduced the enamels which were the glory of medieval jewelry, and he was largely responsible for the renewed use of ivory.

Another artist and workman who stands with Lalique at the very head of his craft is Philippe Wolfers, a Belgian. He is not a mere copyist, but like the Frenchman is an originator of beautiful designs and of new uses



ANOTHER NEW DESIGN

for and adaptations of his materials. Both of these men have been close and intelligent students of nature, and have used in their work whatever natural forms seemed especially well suited to their purposes; they have found inspiration in the veined wings of insects, in certain decorative beetles and bees, in winged seed pods, and in flowers and leaves which they have treated more or less conventionally.

They are always careful to work in the spirit of their material; the plastic quality of the metal is emphasized in their productions. Many of the forms and compositions are almost sculptural in character, not with the precise and sharp sculpture of the cameo, but with the more rounding outlines, like those of modeled clay, which the molten metal naturally takes. Very beautiful effects are produced with translucent enamels, and oxidations are used with good results. The new movement is above all things characterized by freshness and originality. If an artist happens to believe that he can produce an effect with some curiously veined or colored pebbles, he will ignore the fact that his materials have no intrinsic value and will expend his choicest workmanship upon them, often with the result that a really delightful work of art is produced, or at least a highly interesting experimental study.

Although this revival of art in the making of jeweled ornaments has been called "the new jewelry," that is only a comparative term intended to distinguish it from the rest of the work prevailing at the time of its appearance. In reality the movement was in a great measure a revival, a return to the spirit of the old gem and metal workers who made of their craft a fine art.

For about two centuries the jeweler's craft had been in decadence, conventionally and stereotyped designs and methods of working had taken the place of originality and individual initiative. A fresh impulse was needed, and this was given by Lalique and one or two others who realized the condition into which the art had fallen.

As we have said, the materials used in this work are often of little value, although the precious gems and metals are also employed a great deal; no discrimination is used against them in cases where their beauty or special fitness for the purpose in hand happens to recommend them. The question of value is simply not considered by the artist, who uses any and all means at his command to produce his effects.

Blackened silver is a favorite setting for precious or semiprecious stones; there has been something of a craze in Paris lately for jet set in this dim silver, and when the designs are good the result is often charming. Something of the new idea and influence has found its way into the trade jewelry, and the lines are less sharply drawn than at first; perhaps in the course of time the artists' point of view may be more generally accepted—that of selecting the jewels to suit the design instead of making the design secondary in importance to the size and number of the jewels.

Another of the designers is of conventionalized hollyhocks and their buds and leaves. The leaves and stems in this are worked in shades of brownish

purple, the flowers are in dull old rose and the little dots in the centers of the flowers are a dim green outlined with the gilt thread.

The third design is a very conventional rendering of the wistaria and is executed in rather subdued shades of purple and green. In all of these pieces the suitability of the color and texture of the foundation material to the wood silks used for the embroidery, of the design to the medium and of the stitches to the design make it hard to think of any way in which they could be improved. As the wood silks and the linen chambray are both perfectly washable these pillows are thoroughly practical, besides being very artistic.

In the matter of stitch direction a few general rules can be given, but these will not hold good in all cases and will have to be applied with discretion. In working flowers the stitches should take their direction from the center outward, like the fine lines or veins of the petals, and in the leaves they should be slanted from the main vein. If there are any dots in the design the stitches should lie in the same direction in all of them, or at least each group of dots should be worked in the same way, and the groups should bear some relationship to each other.

It is worth while for one who is going to do embroidery at all to take a good deal of thought in the selection of the design, materials and colors and to execute the work as perfectly as possible, because the difference between good and poor embroidery is enormous, and while the former is entitled to be classed with other works of art, the latter is simply a waste of time.

IN CALIFORNIA GARDENS

This month is a busy one for the gardener who wants to give his plants an early start, and although many of the operations recommended for December can be carried on in January with almost as good results, it is well to be forehanded, as a stretch of bad weather later on may make planting impossible.

In this locality all the hardy annual and perennial seeds for early spring blooming should be in the ground by the end of the month. Sweet peas sown now will bloom in May; they should be planted from 1 1/2 to 2 inches deep in a good, rich loam, for while they are among the easiest of plants to cultivate and will grow in almost any soil in a sunny location, they of course flower more freely when planted in rich earth.

This is the time to sow pansy seeds in boxes and place them in the sun, either indoors or where they will be well protected. The seeds should be just pressed into the ground and barely covered with earth, and when the plants have made a growth of about an inch they should be transplanted. These pansies will commence to blossom in the spring and will continue to bloom all summer, although in the hot weather the flowers are smaller. In the fall they become larger again and under favorable conditions they will blossom until December, or even later.

Bulbs can be planted almost any time this month for blooming in May, that is, if they are good and solid. In buying bulbs be sure that they are not soft and spongy; they must be firm and fairly hard. If they have sprouted a little they can be used, but they will not grow well if they have sprouted much. Before planting remove any side sprouts that there may be, as they take the strength of the plant and never amount to anything in themselves.

A good, rich, light earth for general use can be prepared by mixing one-third sand, one-third manure and one-

third they feel as if they were injuring the trees or setting them back when they cut off all the side shoots and reduce them to mere stumps, standing not more than three feet high; yet this is precisely what they ought to do to give their saplings the right start. All bruised or broken roots should be cut off smoothly, and the little trees should be set into holes two feet square, which have been lined with rich soil. The roots should be spread out in a natural position, the soil should be well firmed around the roots and the trees watered frequently until they are well established.

December is also the best time to put in your vegetable garden. Prepare the soil as you would for flowers and sow your seeds in drills a foot or more apart. The radishes and onion sets which you plant now will produce radishes and green onions in three or four weeks; the turnips, carrots, parsnips, beets and spinach planted in December will mature in May, and early green peas will come into bearing in March.

Some of the vegetables will have to be planted first in shallow boxes, kept in the house or in some protected place, and when they have grown to be about an inch high they must be transplanted to light rich soil in the garden. Lettuce requires this treatment, and so do cabbage, kale, Brussels sprouts, cauliflower and celery, and all of these plants require a great deal of water. Rhubarb, artichoke and asparagus roots will do best if set out in December. They require a rich, light soil, wet but well drained.

Parsley, the little garnishing plant that is almost indispensable to the cook, can be raised on the thinnest patch of ground in a window box, and the seeds may be sown at any time throughout the year. Before planting, parsley seed should be soaked over night in lukewarm water, as it is slow in germinating, and the ground should be kept just moist until the plants are well started for the same reason.

Strawberry plants put into the ground in December will start bearing about May, raspberries started now will produce a little fruit the first year, but local raspberries are not so prolific and will not bear until the second year. Plant one year old roots, as they are much stronger than tip roots and much better able to bear the shock of transplanting. And give all of your berries a loose, rich soil, as that is what they like and thrive best in.

Among the quick growing evergreen vines which can be planted about the

grounds during this month and next, are the passion vines, which have scarlet and pink and purple flowers; the Australian pea vine, bearing clusters of small rose colored blossoms, and the fragrant honeysuckle, which adds to its other virtues that of being able to stand far more shade than any of the others.

Among the climbers that lose their leaves in winter are the clematis, with gorgeous purple or white flowers; the wistaria, both white and purple, and the Boston ivy, which, though it boasts no flowers, is one of the most useful of the climbers, clinging without support to either brick or wood. Climbing roses also make a good growth if planted in December, and though they are not entirely evergreen throughout the season of blossoming is so prolonged that by using several varieties it is possible to have roses blooming in your garden during almost every month of the year.

In giving rules for gardening, of course, a good deal depends upon the character of each individual season. Planting in very cold or wet weather in December would be most inadvisable; it would be much better to wait until some mild dry spell in January before putting in your seeds, and, on the other hand, if the weather in December is favorable for planting it is not safe to postpone it until January, as bad weather may be encountered then.

The December garden has elements of certainty and success that it is well to take advantage of if it is possible to do so.

Selected Recipes for Modern Housekeepers

Two pieces of sterling silver tableware will be awarded next Sunday, December 12, to the best rules for making Christmas candles. On the following Sunday, December 19, two more sterling silver prizes will be awarded to some of the miscellaneous recipes now in hand, and the following Sunday, December 26, two more prizes of sterling silver tableware will be awarded for the two best recipes for cooking meats. Send your recipes for the most tasty and savory ways of cooking meats all this week. Do not send any more rules for confectionery.

FIRST PRIZE
Sterling Silver Ice Cream Spoon

Bishop's Bread

Mrs. H. F. Taylor, 510 Capp Street, San Francisco

One cupful of sugar, three beaten eggs, one and a half cupfuls of flour, one and a half teaspoonfuls baking powder, one cupful whole blanched almonds, one cup seedless raisins and half a cupful of sweet cream.

Salad Rolls—Mix flour, two rounded teaspoonfuls baking powder, half a cupful butter, two eggs, enough flour to make a stiff dough; roll thin and cut in any possible shape. These may be baked in a quick oven at once, but are better to stand in the pans one hour before putting in the oven. Brush with milk just before baking.

Graham Finger Rolls—Into two cupfuls of graham flour stir a scant cup of sweet cream and one teaspoonful of salt. Sift flour on the kneading board and roll under the hand a tablespoonful of the dough into a cord of thickness and length. Bake in quick oven. These are crisp and of a delicious nutty flavor.

Rosettes

M. Mentel, 357 Scott Street, San Francisco

Beat yolks of three eggs well, add one quart of warm milk, butter size of an egg cut into bits into the milk, pinch of salt, three large cupfuls of sifted flour, to which add two heaping teaspoonfuls of baking powder. Then add the beaten whites of the three eggs, mix thoroughly, drop on a buttered pan with spoon, and bake quickly in hot oven 15 to 30 minutes. (Very Good.)

Rye Bread—Make a sponge of white flour, let it rise over night; add two-thirds of a small cupful of molasses, one teaspoonful of salt; one quart of milk and three equal parts, and mix in enough rye flour to handle and make into loaves. Allow the loaves to rise again and bake in moderate oven one hour.

Sally Lunx—One quart of flour, into which mix two large teaspoonfuls of cream of tartar, one large tablespoonful of sugar and a pinch of salt. Then add two eggs well beaten, a piece of butter (melted) size of an egg, two cupfuls of warm milk and mix all well; add one teaspoonful of soda dissolved in a little milk, stir for a few minutes; bake in two round pans or tins from 20 to 30 minutes in hot oven.

Raisin Bread—One yeast cake dissolved in a little warm milk, one and a half pounds of flour, one medium sized cupful of sugar (granulated), one pinch of cinnamon, or more if desired; eight kernels cardamom, powdered fine; two eggs, one cupful raisins, half a cupful dried currants, washed, dried and well floured before using; half a cupful finely shredded orange and citron peel mixed; three ounces melted butter and lard or drippings. Sift flour three times, stir in yeast and mix to a stiff batter with warm milk; allow to rise well; then add eggs, sugar, cinnamon, cardamom, shortening, fruit and one teaspoonful of salt. Mix thoroughly, pour into oblong pans, allow to rise again and then bake in moderate oven 45 minutes to 1 hour. Shortly before taking out brush tops with the beaten white of an egg and a little milk mixed. This gives the bread a fine color and polish.

Ohio Brown Bread

Frances M. Immisch, 504 Wickson Avenue, Oakland

To one pint of sour milk, add one level teaspoonful of baking soda. Add two eggs well beaten and one cup of sugar. Mix thoroughly. Then add one tablespoon of melted lard and half a teaspoon of baking powder. Bake in round cans in a slow oven.

I have found this very excellent. One point of merit is in the fact that it is baked, not steamed, and so requires much less time to cook.

Graham Bread

Mrs. Thomas H. Cone, 3042 Tremont Street, South Berkeley

Two cups of graham flour, one cup sifted white flour, two-thirds of a cup of molasses, one and a half cups of sour milk and half a cup of chopped walnuts. One teaspoonful of salt and one teaspoonful of soda, the soda to be dissolved in a small portion of the sour milk.

Bake in a slow oven half an hour and then increase the heat slightly until it is baked one hour.

SECOND PRIZE
Sterling Silver Pickle Fork

Steamed Graham Bread

Miss McConathy, Cloverdale, Cal.

Pass together through a coarse sieve two cupfuls of graham flour, one cupful of white flour, two teaspoonfuls of soda and one teaspoonful of salt. Mix thoroughly with two-thirds nearly cupful of molasses and two cupfuls of thick sour milk. Steam three to four hours.

Brown Bread—Mix and sift one cupful of corn meal, one cupful of rye meal, one cupful of graham flour, one cupful of white flour, one cupful of molasses and one teaspoonful of salt. Add to this three-quarters of a cupful of molasses and one pint of sour milk. Turn into buttered baking powder boxes, filling them only about two-thirds full. Steam two hours and one cup of yeast; add a little salt and three-quarter cupfuls and use half a tablespoonful of soda in place of three-quarters of a tablespoonful.

Rye and Indian Meal Bread (For Dyspeptics)

Tena Appleby, Esparto, Cal.

Scald half a pint of Indian meal with a cupful of boiling water; when lukewarm mix in one pint of rye flour and one cup of yeast; add a little salt and knead as for other bread; bake two hours.

Egg Biscuit—Sift together one quart of flour and three heaping teaspoonfuls of baking powder; rub in butter the size of an egg, add two eggs well beaten; one tablespoonful of sugar and one teaspoonful of salt. Mix quickly into a soft dough, use one cupful (or more, if needed) of milk; roll out almost one-half inch thick, cut into biscuits and bake at once.

Indian Puffs—Scald one pint of milk and pour over a pint of Indian meal; add one cup of milk, one cup of sugar, with the whites and yolks beaten separately, and a little salt; bake in heated gem pans.

Ragamuffins

Mrs. E. E. Hines, Laurel Dell, Lake County, Cal.

Make a biscuit dough, using a little more baking powder than ordinarily; the flour must be well sifted and the mixture soft and light; roll out in a sheet as for biscuits and over the sheet stir these ingredients together and add sugar, from which all lumps have been removed, all over the melted butter. Then add a cup of raisins, and roll the dough so prepared in a long roll, cut in slices about the thickness of biscuits, roll in melted beef suet and lay in pan, avoiding too much crowding; sprinkle more sugar and cinnamon over the whole and bake in a hot oven. The muffins should come out crisp and fluffy and are delicious with hot coffee for breakfast.

Swedish Rolls

Mrs. Lulu W. Brown, Kenwood, Sonoma

Two cupfuls of sweet milk, one egg, a little salt, a quarter of a cupful of sugar and half a yeast cake, dissolved; stir these ingredients together and add flour enough to make a thin batter; let it rise, turn out on a board and cut into strips; roll up, let rise again, bake 20 minutes.

Buttermilk Rolls—Into two cupfuls of buttermilk stir one teaspoonful of cream of tartar, one cupful of flour, beat into this about five cupfuls of flour and bake in roll pans.

Sweet Rolls

Sara M. Bunker, Mill Valley, Cal. Roll out raised dough a quarter of an inch in thickness; cut into equal squares, put a spoonful of jelly at one corner, roll over and over; when raised light bake in a hot oven. **Prune Rolls**—Chop the meat of three stones also of nine cooked prunes, add one cupful of sugar, one cupful of flour, roll out raised dough a quarter of an inch in thickness, cut into slender finger lengths, fold in the prunes, shape them into oblong sticks and bake in a hot oven.

THE ART OF EMBROIDERY

This is the busiest season of the year for the embroiderer; as soon as Thanksgiving is past, Christmas seems very near at hand, and the making of whatever presents have been planned becomes the one most vital and pressing occupation.

In almost any list of Christmas gifts, made by the woman who is fond of needlework, at least one sofa cushion is pretty sure to be included. They are favorite subjects with embroiderers because they offer particularly attractive surfaces for decoration, and

also because no home can have too many of them. They can be given to bachelors or young women friends, to old or young alike, and will be equally acceptable in almost any case.

The sofa pillows made now are intended for use. They are not perishable combinations of lace and silk or satin which will crush and lose their freshness if any one should happen to lean against them. On the contrary, they are always made of some firm material which is washable or easily cleaned, and they are embroidered in wash silks or cottons so that they may really serve the purpose for which they are intended.

There are many beautiful materials that are suitable, and one is constantly coming across new weaves. The crases and linens and denims and burtons of fancy materials are not new, but the silk poplins and a kind of silk and linen chambray and some of the canvases and fancy linen weaves are not so familiar, at least for this purpose.

The great variety of materials and styles of embroidery to be seen in the displays of needlework this year is almost bewildering. Each time that you pass through these departments in the stores you are surprised to find new arrivals among the embroideries; new methods of needlework or new uses of the old methods, clever adaptations of fancy materials to serve fresh purposes, and new designs which give the old methods and materials altogether different and novel appearance.

There are four things which are concerned in the success of a piece of embroidery, the first is the design, the second is the color scheme, the third is the workmanship, and the fourth is the materials which are employed.

Wheat Bread

Miss A. W., Oakland, Cal.

Sift flour, take one teaspoonful lard and melt it or pour on a little boiling water, add two teaspoonfuls salt, one quart of lukewarm water and one pint of yeast; add flour, mixing with a spoon, until nearly very stiff, then knead and mix with the hands until smooth; do this at night; in the morning flour molding board, turn out and divide into loaves; put them in greased tins, let rise till very light or more than double the size; have oven quite hot at first; bake about one hour.

Delicious Rye Bread—Take the water and yeast as for wheat bread at night and stir in wheat or rye flour to make a sponge about as stiff as stirred cakes; cover, and the morning add rye flour till as stiff as can be stirred; fill greased tins half full only, let rise till very light and bake one full hour.

To Make Yeast—Take one pint of water in which potatoes have been boiled in good many potatoes, so the water will be strong; while still hot add three tablespoonfuls of granulated sugar; let this get very cold, then add one teaspoonful of sugar cake (dissolved in a little cold water); put this mixture in a quart glass fruit jar and set it in a warm (not hot) place; leave it till foam comes to the top or until when looking through it you can see the particles rising; it is then ready to use. It must be used the same day it is made; start it at noon in summer and

in the morning in cold weather; save out one cup, put the rest in your bread; the cup saved in a clean jar; it will keep in a cellar or cool place a week or until next baking day, when start again with it as before, only leave out the yeast cake and instead add the cup saved when the water and sugar are cold. This can be kept up indefinitely if the cup of yeast saved out is not allowed to spoil.

Perfect Muffins

Mrs. H. C. Townsend, 2167 San Antonio Avenue, Alameda

Two cups flour, sifted; two eggs, beaten; two teaspoon baking powder; one large cup milk; one tablespoon salt; one tablespoon melted butter.

Sift dry ingredients, mix to a stiff batter and add the melted butter last. Bake in gem-pans to a golden brown.

Tea Rolls

Mrs. C. Moggs, 3237 Adeline street, Berkeley

One cupful scalded milk, quarter cupful sugar, one teaspoonful salt, quarter cupful melted butter, two eggs, a pinch of nutmeg, one yeast cake and three cupfuls of flour. Beat well and add the dissolved yeast; let rise and then add the butter, sugar, salt, nutmeg and well beaten eggs; to this add enough of the flour to make a soft dough; knead well and let rise in a warm place; shape into small rolls, put into a buttered pan, let rise and bake in a brisk oven 15 minutes.

Potato Cakes

Mrs. John J. Dwyer, 450 Central avenue, San Francisco

One cupful flour (sifted), one cupful mashed potatoes (left over), one tablespoonful sweet lard (preferred) or butter, one heaping teaspoonful of baking powder, half a teaspoonful of salt; mix with one cupful of milk, add enough warmed milk to make a soft dough; handle as little as possible; roll out into squares with a large biscuit cutter. Place on a buttered pan and bake in a hot oven until crisp and brown. To be served hot from the oven at breakfast or luncheon.

Raised Rolls

A. C. Jochnaus, Pacific Grove, Cal.

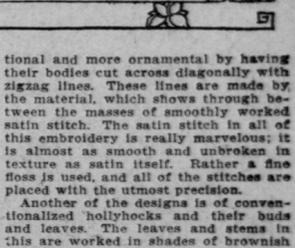
Heat two cupfuls of milk, add three level tablespoonfuls of butter, one tablespoonful of sugar, a pinch of salt and when lukewarm add one yeast cake dissolved in half a cupful of lukewarm water and mix with two quarts of flour; let rise, roll out half an inch thick or less, cut in large rounds and spread each with soft butter; fold over and press the edges together; let rise and bake in a rather quick oven.



PAINTED BLOOM UNTIL DECEMBER

third clayey or heavy soil, but if it is not possible to make a compound of this kind almost any soil can be made suitable for using by the addition of manure mixed thoroughly through it. All evergreen trees, shrubs and vines can be planted from the middle of December until the middle of March. This includes the ornamental trees and roses as well as those bearing fruit. Roses of all varieties can be planted during the latter part of December and in January, as during this time of the year they are dormant. Always try to plant your roses in a sheltered location, as they are sensitive to drafts and are likely to be attacked by mildew if they are placed in an exposed and windy position. The crimson rambler, which is a universal favorite because of its bright clusters of flowers, is especially subject to this blight resulting from the wind and fogs here around the bay, although some distance inland, where the climate is perfectly dry, it does very well indeed.

grounds during this month and next, are the passion vines, which have scarlet and pink and purple flowers; the Australian pea vine, bearing clusters of small rose colored blossoms, and the fragrant honeysuckle, which adds to its other virtues that of being able to stand far more shade than any of the others. Among the climbers that lose their leaves in winter are the clematis, with gorgeous purple or white flowers; the wistaria, both white and purple, and the Boston ivy, which, though it boasts no flowers, is one of the most useful of the climbers, clinging without support to either brick or wood. Climbing roses also make a good growth if planted in December, and though they are not entirely evergreen throughout the season of blossoming is so prolonged that by using several varieties it is possible to have roses blooming in your garden during almost every month of the year. In giving rules for gardening, of course, a good deal depends upon the character of each individual season. Planting in very cold or wet weather in December would be most inadvisable; it would be much better to wait until some mild dry spell in January before putting in your seeds, and, on the other hand, if the weather in December is favorable for planting it is not safe to postpone it until January, as bad weather may be encountered then. The December garden has elements of certainty and success that it is well to take advantage of if it is possible to do so.



SQUIREL AND OAK TREE DESIGN

There are schools of needlework in Europe, particularly noted ones in England, Germany and Sweden, where the designing of embroideries is made almost as serious a study, as carefully prepared for as would be the designing of mural paintings; where the technique of needlework is studied as thoroughly as the technique of the brush, and where color schemes are carefully thought out, and the capabilities of the different materials painstakingly tried and tested.

It is from these schools and centers of the study of embroidery as an art that most of the new styles and developments in needlework come. But it must be confessed that while the original examples are very often beautiful and are always highly interesting and individual, the copies sometimes degenerate into mere freaks and parades under inept hands.

The question of stitch direction is one of the most important in embroidery. It is akin to that of the direction of the lines in pen and ink work, whereby the different textures are represented. Of course, the heaviness and length of the stitch, like that of the line, is also to be considered.

It is on these points that the European schools are especially strong, and in looking at examples of their embroideries one is often moved to enthusiasm by the cleverness and the wonderful knowledge of their medium shown in the work.

The three sofa pillows illustrated herewith are examples of English needlework, and they excel in all four of the things required to make a good piece of embroidery. They are all done on the same material, a heavy silk and linen chambray, having a changeable effect of grayish brown and green, such as one often sees in this fabric. The embroidery in each case is executed in shades of grayish brown, and the little squirrels are executed also in satin stitch in shades of dull old rose. The stitch direction in every portion of the work is perfect, but what is especially worthy of notice is the way the squirrels have been made both more conven-

Wistaria Design in Greens and Purples

Mrs. H. C. Townsend, 2167 San Antonio Avenue, Alameda