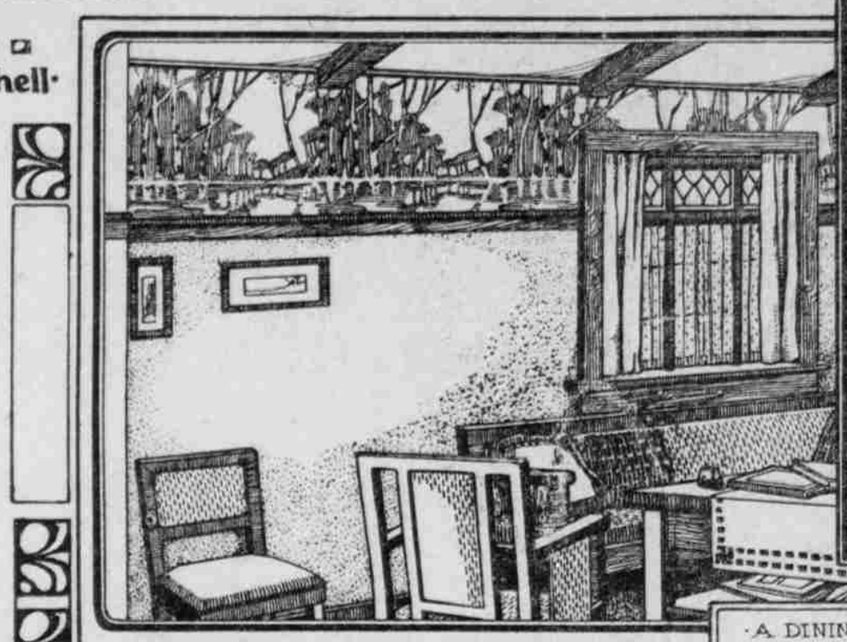
The Home Beautiful

WALL-PAPERS AND CURTAINS

By Margaret Greenleaf

Illustrations by G. B. Mitchell



A LANDSCAPE FRIEZE WHICH DOMINATES THE SCHEME OF THIS LIVING ROOM.

A DINING ROOM - COTTON PRINT USED AS A FRIEZE AND FOR THE CURTAINS.

COLONIAL SUGGESTION FOR A LIVING ROOM - A TWO-TONED PAPER.

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AGAIN the time of housecleaning and general renovating is upon us. The careful housewife has already decided in which room she will have the new paper hung, and what transfers and combinations of curtains and floor coverings can be made advantageously.

In response to the bulk of inquiries received by this department, this article will deal with wall coverings and curtains suitable for rooms in either a country home or the house which is occupied the year around, and where variety for the Summer is supplied by such seasonable changes and freshening of decorations and rearrangement of furniture as may be possible.

In deciding upon new wall covering one is of necessity largely influenced by certain features of the room under consideration. First and most important in the selection of color is the exposure and lighting of the room. Next in importance in choice of design are the dimensions and proportions of the apartment. The general style of standing woodwork, as well as its finish, also affects the selection, and the windows and mantels and other architectural features of the room should all have weight.

This season the shops are offering very beautiful papers at decidedly lower prices than formerly. Both domestic and imported papers in lovely soft colors and good designs suitable to the livingrooms of a house may be purchased from 30 cents a roll up. Many dignified and attractive effects are seen in the papers showing two tones of the same color, and where one is possessed of figured draperies or furniture covering which must be retained, either a plain color or two-toned paper for the wall covering is the solution—unless, indeed, one is fortunate enough to find a paper which in general color and design harmonizes perfectly with the material of the curtains. Such a piece of good fortune recently befell a woman who considered herself afflicted with old door curtains and a set of overdraperies for her windows of silk and wool bracatelle, showing a design of dull blue scrolls, brick red roses and soft green leaves on a tan ground. The paper, she discovered, had a darker tan background, with a thread of gold running through, and showed softer colors and dimmer outlines than the fabric, although the effect was much the same. Some pieces of furniture with walnut frames required a recovering, and she decided to use other draperies at her windows of plain, dull blue fabric, retaining the figured door curtains and using the material of the window draperies for the chairs and couch upholstering. The finished effect was delightful. The plain draperies at her windows accentuated the general color scheme of the room, bringing out the blue in the wall paper and fabric. A new rug in body brussels was found in shades of blue and tan. The woodwork of the room was grained in imitation of oak and highly varnished, and with the old wall covering of red and gold was particularly hideous. Now, however, it came well into the color scheme, toning with the background of the paper. This paper, by the way, sells for 45 cents a roll of eight yards.

One of the rooms shown in the illustration has the walls covered with a paper showing two tones of golden brown. This, with the ivory white enamel used for the standing woodwork, provides a good setting for mahogany or willow furniture. The ceiling here is tinted to the picture rail in a shade of cafe au lait, which color is repeated in the tile about the fireplace. The woodwork has been of the deep, strong red by courtesy called mahogany. A varnish remover was used to cleanse it, and it was treated with ivory enamel, which entirely transformed the room.

The mantel of excellent Colonial pattern struck the keynote for this room. The floors, which had long been covered with carpets, were found to be of well-laid maple boards, and by judicious application of crack filler and three coats of a good floor finish, presented a background rich yellow-brown in tone, which accorded with the walls of the room. Ecru net curtains hung next the glass, and over-draperies of a thin crinkled wool fabric, sage green in color, outlined the window. These curtains were extensively effective and had been bought at a dress goods bargain counter for the ridiculously low sum of $1.98 for five and three-quarter yards of the goods known as albatross cloth, 36 inches in width. These hung in close, soft folds and were run by a loose casing on a brass rod set on the trim of the window, and were finished by a three-inch hem. Both net curtains and these over-draperies extended only to the sill.

Three good pieces of mahogany, two chairs and a table, found places in the room, together with some willow furniture which was upholstered with loose pads covered in green upholsterer's velveteen, matching the curtains in tint. The rug was of brown, showing several shades. It was made from good quality velvet carpet which had originally shown huge bunches of roses on a tan-colored ground, and had been dyed and made into an effective rug.

The landscape frieze shown in the illustration is in the large living room of a small modern house. Simplicity and sturdiness of construction and excellent color treatment prevail in this room, the real motif for the whole being found in the strong color and drawing of this frieze. The walls are of rough plaster and tinted in a shade of dull old rose, the same tone recurring in the frieze, while the boles of the trees are strongly marked with dark green. The woodwork has been stained to the same green tone.

The material used for upholstering the furniture shows a close mingling of old rose and green. This frieze is of English make, handblocked and therefore much more expensive than the domestic friezes, of which there are many excellent examples. These run in price from 90 cents to $2 for a roll of eight yards, and in buying these the money is well expended, as they are extremely decorative when properly selected.

Less expensive friezes of floral design are also made, and there are cheap side wall papers in which the figures are so arranged that the lower edge may be cut out, leaving an attractively irregular finish. This may be applied to tinted walls as an upper third treatment, and the picture rail set at the ceiling angle. Where the ceiling is more than ten feet in height the upper third of the wall can be covered with the paper and finished at the lower edge by a picture rail. The tint for the lower wall should be taken from some figure or the background of this paper.

In bedrooms an attractive result is obtained by covering the ceiling to the picture rail (a drop of from eight to 10 inches) with a dainty floral paper, the wall below to be tinted or covered in a tiny stripe two-toned or plain paper. These papers may be bought at from 18 to 30 cents a roll. The floral paper comes at approximately the same figures. The ceiling papers offered in the shops for this purpose should be carefully avoided, and sidewall paper of appropriate design selected.

The room with the cotton print curtains and frieze shown in the picture is in an old farmhouse, where all improvements have been the actual work of the occupants. The pine woodwork of this room was cleansed of the old varnish and stained a medium green. The wall was covered with cartridge paper of rich yellow tone color. Close against the ceiling angle the figured cotton print was stretched, the material, being 36 inches in width, was cut in half. The design of apple tree, twigs, leaves and round yellow pippins on a clear white ground is charming. The windows were hung with balanced overdraperies of the same print. The purely white ceiling is repeated in the crisp muslin curtains hung next the glass. All curtains extend only to the sill, and are finished by a 2½-inch hem.

Correspondence.

An invitation to correspond with The Sunday Oregonian on all matters pertaining to the decoration of the home is extended. All inquiries should be written on one side of the paper only, and when an early response is desired, should be accompanied by a stamped self-addressed envelope.

CITIES UNDER ONE SINGLE ROOF

Office Buildings Supplied With the Necessaries and Comforts of Life, Barring Sleep.

TENANTS of the newer office buildings in New York City have comforts and conveniences under their roofs that in a smaller place it would be necessary to go over the entire town to get. Everything virtually but sleeping quarters is provided, even to gymnasiums and musical entertainments. The latter may be enjoyed from the top of some lofty structure while the patron is eating an excellent meal and gazing over the picturesque harbor of the second greatest city in the world.

A business man needn't be annoyed if late in the afternoon he hears from friends visiting the city and finds it necessary to entertain them on short notice. Of course, he is not dressed for the occasion, but that is a matter easily attended to.

First of all, he steps into the elevator and descends to the ticket office in the building and secures tickets for a theater. Then he steps into the tailor shop.

If he hasn't taken the precaution to leave his evening clothes in one of the lockers there he is able to have his business suit pressed while he waits, or in a pinch he may rent some after dark wearing apparel. If his linen is a trifle soiled it takes but a minute to step into the haberdasher's on the same floor and replace it.

After a session with the barber and the manicure an attendant has a bath for him at the proper temperature. While he is having his hair trimmed a long-distance telephone call comes in from Chicago.

He has informed his office assistants of his whereabouts and the operator switches the connection to the barber shop. A portable telephone is brought to the business man, and, without leaving his chair or even interfering with the barber he carries on a conversation over the wire.

That reminds him that it is not a bad idea to save time by having his friends meet him at dinner in the building. After calling up the caterer—upon the roof or wherever the restaurant happens to be, for maybe it's one of the rathskeller kind—to reserve a table he wiggles the receiver's hook, gets central again and notifies his friends uptown of the arrangement.

He's able to dictate a letter or so over the telephone to his stenographer while having his shoes polished, and after ordering some flowers and candy for the women of the party at the florist's outside the barber shop to be delivered at the restaurant later he goes back to his office after an absence of less than an hour, during which he has lost little if any time from business.

The friends arrive just as the business man is signing his letters. They have come by the elevated railroad, which has a special entrance into the building, and they will leave later through a tunnel from the bottom of the elevator shaft into a nearby subway station.

But before they start for the theater several hours may be comfortably spent at dinner in the building, made more enjoyable by a good orchestra.

There are several office buildings downtown where, if a tenant knows just who to speak to, he may get sleeping quarters over night with the caretaker's family. For in nearly all of the larger office buildings the caretaker or custodian along with his family has quarters in the place. In most cases this is on the roof.

Not long ago a lawyer downtown, preparing an urgent case for court, found that it would be necessary for him to work the better part of the night. He lived in Jersey, making it out of the question for him to go home; also he was far from a hotel and didn't care about losing the valuable time during which he might be sleeping.

"I'll fix you up," said the janitor with a wink.

And he did in comfortable style. The lawyer commented afterward on the fact that the bed was as nice and cleanly as in any first-class hotel. The news of this man's find spread about and now it is possible in many cases to get sleeping quarters in skyscrapers, though possibly it may not be with the approval of the building's owners. One of the large Broadway buildings besides sheltering a theater also boasts of the following luxuries that tenants there may have under one roof: A physical culture school, a fencing academy, tailor, dyer and cleanser, massage establishment, billiard and poolrooms, bowling alleys, restaurant, saloon, shoe-shining stand, tobacco store, jewelry shop, where the balky timepiece may be looked after; telegraph and cable office, baths, barber shop, dentist, doctor, and for the comfort of the women a hairdresser's and a millinery establishment.

Several buildings which are used largely by lawyers and engineers contain splendidly equipped libraries, while in others, in the financial district, there are branches of banks, or the main establishment, so that customers who have large deposits to make regularly are assured of increased safety by moving into these quarters.

One of the new buildings not far from the automobile belt up in the Forties has added a well-appointed garage. This is a feature that is bound to come to many other buildings. And so one comfort innovation follows another. It is not beyond possibility that the time is not far hence when a man may sleep, carry on his vocation and live in the same building.

The modern skyscraper is coming to be a complete community in itself, and a mighty big one when measured by the standard of towns elsewhere, especially in the case of the new structure that is to house some 15,000 workers in its 500 or so offices.

Use of Electricity as an Anesthetic

May Replace Ether and Chloroform to Paralyze the Nerves.

ANAESTHESIA by the use of electricity, with no nausea, no sickness and no evil effort on the heart, just a sound sleep in which no pain can be felt by the patient, is the remarkable discovery an Omaha physician, Dr. Frederick Millener, has just made public. Dr. Millener has conducted experiments along the lines of electrical anaesthesia for several years and has just announced before the Douglas County Medical Society, of which he is a member, the successful result of his researches.

It is an important announcement for medicine and surgery, especially for surgery, since it has made possible complete anaesthetization without the danger of accelerated or depressed heart action and with absolutely no illness on the part of the patient, who recovers consciousness the moment the electric current is cut off. Dr. Millener is one of the Union Pacific Railroad's expert electricians in the big shops at Omaha, although he is a member of the New York State Medical Society, the American Society of Otology, Laryngology and Opthalmology, and a number of other medical and scientific associaties. Before coming to Omaha he was a practicing physician in Buffalo, N. Y.

The process of producing anaesthesia is simplicity itself. Briefly, the electric current is sent through the human brain. As long as this current is passing through the brain, the nerves of sensation are paralyzed and the patient feels nothing and knows nothing. The moment the current ceases to pass through the brain the patient recovers consciousness.

No elaborate instruments are necessary for the work, there being required only the power, or current, a rheostat, a switch, a Wheatstone bridge, a milliamperemeter and a voltmeter.

In applying the current, the negative pole is saturated in a saline substance and placed on the forehead. The positive pole is placed on the spinal cord. The terminals may be reversed, but the results are not so good.

The current is an interrupted alternating current of low tension. During the flow there is a sharp and regular intermission which follows the other at regular intervals. The current is made and broken about 150 times per second, and the interval between "make and break" is very much longer than between "break and make." In fact, the current interval is about 10 times as long as the "break" interval.

Total anaesthesia comes after about two minutes of current. When the current is first applied, respiration increases, but as the anaesthesia proceeds, becomes more normal unless the voltage increases. A 10-volt current is utilized in the work, and 18 to 20 volts will kill the patient.

While experimenting with electrical anaesthesia, Dr. Millener used rats and dogs as patients.

"The trouble with most experiments made in the electrical field by physicians and surgeons is that the experimenter is rather a physician or surgeon than an electrician," says Dr. Millener. "In his own field he may be an expert, but in the field of electricity in which he is working he is usually a novice. He does not know how to handle his tools and he knows neither their power nor their limitations. For that reason, many of them fail."

Dr. Millener has been invited to show the results of his work before the medical department of the State University, and a clinic is now being arranged for him.

While the new system may not revolutionize present methods of producing anaesthesia, Dr. Millener believes it is destined to be used very largely in difficult surgical work, as the patient can remain under the influence of the electric current for hours without feeling any bad effect on awakening.

Omaha, April 6.

DR. FREDERICK MILLNER.

Automobile Insurance.

Popular Mechanics.

Although in writing automobile liability policies the risks are of a "special hazard" nature, a number of American and English companies are assuming the risks of destruction by fire and collision. They also accept a liability of $5000 in event of death or injury to one person, and $10,000 for two or more persons.

Not His Own Work.

Being asked once whether he had read any of the books of a popular novelist, Thackeray rejoined:

"Well, no. You see I am like a pastry-book. I bake tarts and I sell 'em; but I eat bread and butter."—Tit-Bits.

THE PRIVATE COINS OF OLD OREGON

Gold Pieces That Are Known Now to Few Collectors; Errors Made in First Dies.

THE gold coins of Oregon first made their appearance in 1849, about the same time as did the interesting series of private gold pieces which were so generally used in California, says the New York Sun.

That Oregon was in need of some sort of money is well illustrated by the currency in vogue around 1848, which passed from hand to hand in the shape of chips of flint rock left from the manufacture of Indian arrow heads. At this period Oregon comprised a rather indefinite region of vast dimensions, and it is said that these flint chips were shaped with pieces of paper glued upon them, on which were written the amounts, the date and the signature of the person issuing them, and that this novel form of money passed current. Even today one of these pieces of the denomination of 25 cents is in existence. It is suggested that its use gave birth to the expression of "plenty of rocks."

In 1845 the only medium of exchange consisted of native products, and a law was passed in Oregon making as a legal tender in payment of all demands in the territory wheat, hides, tallow, beef, pork, butter, lard, peas lumber or other articles of like nature where no special contract had been written between parties. The following year the governor recommended in his annual message that in addition to gold and silver only wheat should be used as a legal tender, as gold and silver had become more plentiful in that section of the country.

Early in January, 1849, gold dust began to find its way to Oregon City. It nearly always contained a large percentage of black sand, and the need of a currency of a more definite value soon made itself manifest.

So a solution of the problem was sought by the establishment of a state mint, and a law was passed February 16, 1849, to provide for the weighing and assaying of gold and stamping the same. This act provided for an office similar to that of the State Assayer of California, established in 1850, and specified that gold should be purchased at $16.50 an ounce of virgin purity, of 21 carats in fineness, and that the coiner should prepare this gold for stamping without the introduction of any alloy whatever. The pieces were to weigh five and 10 pennyweight respectively, and the design was to represent the Roman figure "five" for the pieces of five penny-weight and the Roman figure "ten" on those of ten pennyweight, the reverse sides to bear the words "Oregon Territory" and the date of year of stamping around the face, with the arms of Oregon in the center. There was even a clause to provide against any coins being struck by individuals or corporations within the jurisdiction of the Territory of Oregon.

The territory, however, was exceeding its powers in this respect, as it was assuming perrogatives only possessed by the United States Government and individuals, for it was a most curious fact that the laws of the United States at this period and previously forbade states to strike coins, and yet there was not the slightest prohibition to individuals striking as many coin as they desired.

The records bearing on this subject are believed all to have been destroyed when the State-House at Salem was burned in 1855. It has been stated that the territory mint was established and operated, but this is questioned. Certainly no coin bearing the designs defined in the act have ever come to light.

Later in the year a company was organized under the title of the Oregon Exchange Company. The company was composed of William K. Kilbourne, of Massachusetts; Theophilus Magruder, of New York; James Taylor, of Pennsylvania; George Abernethy (Provisional Governor), of New York; William H. Wilson, of Massachusetts; William H. Rector, of New York; James Gill Campbell, of Scotland, and Noyes Smith, of Albany, N. Y.

The mint was located at Oregon City, and Mr. Rector furnished the dies and stamps. In order to make the apparatus for coining, the blacksmith employed to do the work, Thomas Powell, owing to the scarcity of iron, was compelled to use old wagon tires and any other scraps of metal available. Hamilton Campbell engraved the dies.

The first coin produced at this home-made mint was of the denomination of $5, and its general workmanship well illustrated the difficulties of its manufacture. Around the border at the top were the initials "K. M. T. A. W. R. G. S." Directly beneath the beaver were the initials "T. O." with the date, "1849," immediately below. The reverse design bore around the edge "Oregon Exchange Company," while in the field, in four lines, was inscribed "139[illegible] Native Gold. 5D." There were several errors on the part of the engraver in cutting the dies for this coin, as the "G" in the inscription really stood for "C" or Campbell, as each initial represented the name of a member of the company, and the "T" and "O" were misplaced, as they were intended to stand for "Oregon Territory."

The five-dollar piece when assayed at the United States Mint fell somewhat short of its stamped weight, showing but 127½ grains, of a fineness of .878, and had a value intrinsically of $4.62, but a couple of cents more if enough coins were presented for remelting at one time to allow for the cost of separating the silver.

It was struck with both plain and milled edge, and it is said that 6060 five-dollar pieces were struck at this mint. Many of these, however, were melted up at the time and since, and as a result have become quite rare. A good specimen with plain edge brought $85 at the Stickney sale last Summer.

The ten-dollar piece, which was issued after that of the five-dollar denomination, was a much better piece of work, and the engraver corrected his mistakes, the inscription below the beaver reading "O. T." Above the beaver the initials were "K. M. T. R. C. S.," those of "A" (Abernethy, and "W" (Wilson) for some reason being omitted. This coin was dated 1849 also, and on the reverse the inscription in the field read "10D. 20G. Native Gold Ten D." in four lines. The weight of this coin was 10 pennyweights and 20 grains, or 260 grains, and it was invariably struck with a milled edge. According to the records, 2359 were struck.

The rarity of the ten-dollar piece exceeds that of the five, and there is no record of one having been offered for sale of recent years, but it is worth $100 or more.

The statement was made that the members of the Oregon company met, presumably sometime in 1850, and decided that the dies for this coinage should be destroyed, and a committee of three was appointed to throw them from a high rock that stands below the falls at Oregon City into the Willamette River. This plan was not carried out, it would seem, for in cleaning the rubbish from a room in Oregon City later on the dies were found, and sent to the Secretary of State.

So far as known the dies have never been used since to strike impressions in gold, but there are in existence several specimens bearing the design in block tin and lead.

It is not unlikely that still another specimen or variety of the ten-dollar gold piece is in existence, as one description of the design of this denomination states that in a semicircle above the beaver are "seven stars, representing the seven counties of Oregon." No such design has yet made its appearance, the only one known being that described above, with the six initials above the beaver.

Skyscrapers of Ancient Rome.

(St. Louis Globe-Democrat.)

"The skyscraper is no modern invention," says a St. Louis architect, well read in the history of his profession. "In all the ancient cities where brick or stone was available high houses, within the walls of the city, were very numerous because of the lack of ground space for building.

"In the days of Augustus, the tenement houses in Rome became so high as to be dangerous, and laws were passed condemning a number of tenement rows and ordering them to be taken down, while at the same time a law was enacted limiting the height of all future tenements to 100 feet. For palaces and public buildings there was no limit.

"After the burning of the city in Nero's time the streets, which before were no wider than our alleys, were made broader; some of them, through the business part of the city, were 70 feet wide, and some of the great thoroughfares were 90.

"The tenement height was lowered to 60 feet, and as a consequence the city spread far beyond its walls. The average height of a ceiling in a Roman tenement was a little over five feet; the windows were open holes in the wall, stopped in cold weather with board shutters. So the worst modern tenement is a palace compared with the skyscraper home of the poor when the empire was at its best."

The Rat.

Spectator.

The rat's sins are manifold. The damage which he does in a year to crops, cargoes, stores, granaries, poultry and game, dairies and outhouses, foundations, walls and drainage cannot be calculated exactly, but it must be enormous. He is ubiquitous; he swarms in fields, hedges, coverts, farmyards, cellars, sewers, docks and ships; he is clever in getting out of difficulties, extremely courageous, able to exist on almost any kind of food, and horribly prolific.

Hurtin' Bizness.

Chicago Record-Herald.

"Don't you know you're hurting bizness?"
said the red fox to the hound.
"When instead of sleeping peaceful you
come snoopin', sniffin' 'round?
What's the good of all your barkin'?
What's the use of all this fuss?
What were chickens ever made for if
they weren't made for us?"

"Can't you see you're hurtin' bizness?"
said the South Sea savage chief
To the fearless missionary who was dining on the rest;
"I have seven white men captured that I
want to sell at once;
What were white folks ever made for if
they weren't made to eat?"

"Don't you know you're hurtin' bizness?"
said the robber in the jail
While the stubborn sheriff listened to his
almost tearful tale;
"Those who make and sell the jimmies
don't you see are both' trade
While you foolishly confine me where no
get-aways are made?"

"Can't you see you're hurting bizness?"
said the devil to the man
Who was steadily progressing on the live-and-let-live plan;
"You are keepin' men from fallin' who, if
simply pressed, might fall;
Why, if all men done as you do I would
have no job at all."