

THE HOME CIRCLE

GOthic DESIGN FOR CEMENT HOUSE

By Chas. S. Sedgwick, Arch., Minneapolis.—Cost, Exclusive of Heating and Plumbing, \$3,500.00.

The design that we are illustrating in this issue is for the use of cement on timber construction, general treatment being in English, half timber, Gothic. This kind of construction has never been used in this country to any extent up to the "Centennial" year, 1876. At that time the English houses that were erected on the Centennial grounds in Philadelphia were built in this manner and attracted much attention among people who had never seen this kind of work. The use of cement on exteriors in England and Germany is perhaps the most common method of construction, but in those countries the cement is placed directly on the face of the brick walls, common brick being used, laid with rough surface. This kind of work has been used in the United States for many years.

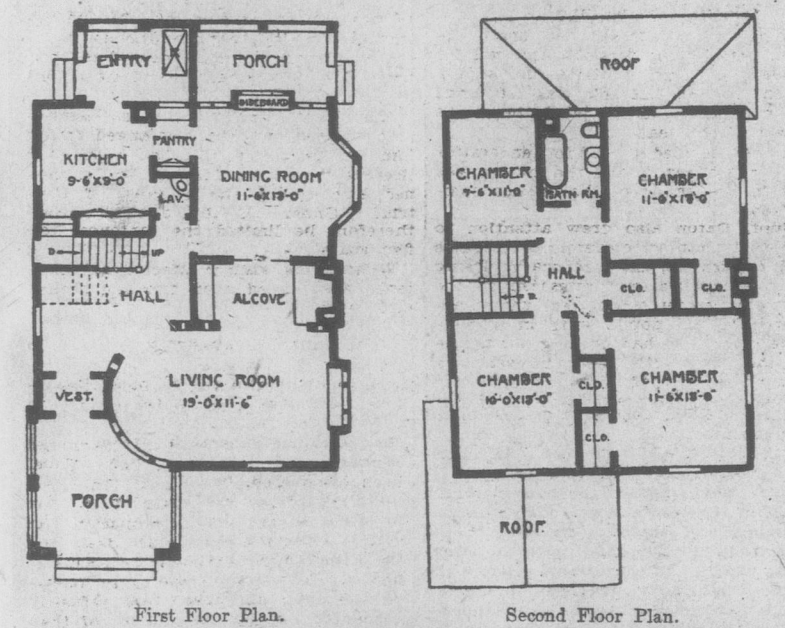
Some of it can be seen in the older towns of northern New York state. The old buildings of Union College in Schenectady, New York, were built in this manner over 60 years ago. Of late years we have been learning how to use cement on wood construction. The method most commonly employed at the present time is as follows: After the building is sheathed on the outside of the stud frame with matched and surfaced boards, the sheathing is then covered with one to three thicknesses of some kind of waterproof building paper; narrow strips of wood are then nailed over each stud. These strips may be 1-2x2 inches, the outside of these covered with some kind of metal lath firmly nailed to the strips. Good cement mortar is then applied to the outside with a 3-4 inch coat, the outer surface may be left very rough, and sometimes coarse gravel is worked into the surface to suit the taste of the owner, then again the surface may be troweled smooth, or it may be left "under the float" with a rough and surface.

The latter method is the one most commonly in use. When the cement is being put on, as far as possible, the walls

should be finished section by section as it will be found impossible to leave a broken portion over night and finish it in the morning. A crack will follow which is impossible to overcome. The house that we are illustrating in this issue is designed to be cemented in the above manner on the outside, the upper sections of the walls in the panels left in natural light color, the lower section being made a few shades darker.

The size of this house on the ground is 26x32 feet, exclusive of porches. There is a large living room, with alcove in the front, opened up with two wide columned archways; the alcove is finished with a large fireplace on one side and seat opposite, forming an attractive feature. Opening through sliding doors from the alcove is the dining-room. This is a very pretty room with projected baywindow, recessed sideboard opposite the sliding doors and opening onto a broad screened porch.

The main stairs to the second story are arranged for combination, basement stairs underneath and outside entry. The second story comprises four chambers, ample closets, and bath room. The finish in the first story is oak, with birch floor; second story white enamel, with birch floor. The outside trimmings are painted white and the roof is dark green. We shall be pleased to answer all inquiries in relation to this house and any other information that may be required.



First Floor Plan.

Second Floor Plan.

Materials and Designs of the New Frocks

The model gowns planned for the coming season are more delightful in material and style than ever, and among the new designs exhibited a great many novel ideas are shown as to cut and trimming. Thin, soft materials lead in vogue, especially for the dressy gown, and for early summer wear the silk fabrics will be widely used. These include chiffon finished tafetas, satin finished crepe de chine, mousseline de soie, particularly in the striped and bordered varieties, marquisettes, and also the less expensive foulards, pongee and shantung silks.

Striped effects are considered very smart, and one model gown showed an effective trimming use of transparent striped materials. This model was of green and white striped mull of very sheer quality, a very clever skirt trimming being contrived by applied tucks cut on the bias set on about the lower part of the skirt. These tucks were really a double fold of the material, the same idea could be very effectively carried out in mousseline, chiffon cloth or other transparent striped materials.

The new skirt models, by the way, show little trimming, and what ornamentation is used is most often at the foot. The new French models, with scarcely an exception, show the trailing skirt, although American women still cling to the short skirt for daytime wear. Except for the very young girls, all the new gowns intended for dress occasions are made with the sweeping skirts, and to give the long, straight, clinging lines, the hems of many of these skirts are weighted.

For the short-skirted frocks in linen and serge coat and skirt costumes, there are several very desirable models. Most of the new skirts of this description are made in plaited style, with tucks, or applied bands simulating tucks trimming the

lower part. Some of these models show three deep tucks with a group of narrow tucks above, the first wide tuck being set in just above the knee. The skirt with a group of, say, three narrow tucks above, the top group being at about knee depth, with the second group cut-instant, fine hennock, or transparent tuckings, and the sleeves, too, or rather the undersleeves are also, as a rule, of lace, etc., so that the material of the gown proper is made of soft black satin with white and black buttonlike ornaments up the center of the back.

The novel feature of the second gown was the use of soutache braiding on some pale blue batiste. This idea of using fine braids and cords on thin materials is very new, and is charmingly effective and unusual looking when cleverly applied. The gown pictured was braided with fine white soutache, the little braided collar or rever on each side of the front being finished by a tasse in pale blue and the Cluny beading was used in conjunction with the braided insets, the yoke and sleeves being of fine Valenciennes all-over.

DOROTHY DALE.

New Blouse Designs

The four blouses shown in the accompanying cut are all excellent models for the new linen or other summer materials of the unforgotten variety, each of these designs showing a touch of hand work which gives it decided distinction. It must be admitted that even the simplest frock ornamented with some effective hand embroidery or braiding has more style and refinement than has usually a more elaborate material, fussily trimmed with machine-made laces, medallions, etc., and so the new blouses are the new hand-embroidered summer materials that it is well worth the extra time required to do the work.



A PRETTY HOUSE OF GOTHIC DESIGN.

Simplicity in House Decoration

Although the majority of home builders and home-makers are tending toward simplicity and good taste in house decorations, one still sees in a great many homes heavy stuffed draperies, inartistic furniture and poor taste in pictures and other decorations.

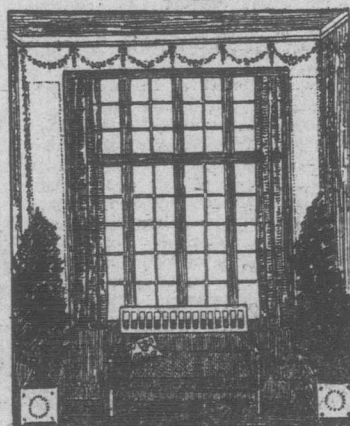
A merciless elimination should be the first step toward decorating a room in good taste; perhaps the room should be cleared absolutely. Then the solid-color backgrounds should be arranged next, the effects striven for being extremely plain in floor, wall and ceiling, selecting light and harmonious tones. Drape the windows so as to exclude as little light as possible, and then begin to carefully decorate the agreeable flat surfaces, one of the main ideas of the new straight-line style being to keep the surfaces flat. Not only should the pictures be decorative in line and coloring themselves, but should be framed with extreme simplicity in narrow wood molding, some frames rectangular, some few round or oval, to give a sense of diversity in line. They should be hung perfectly flat against the wall, suspended from the molding by one thin wire of as near as possible to the color of the wall paper. Directions for grouping pictures were given in a recent issue.

Curtains and other draperies should always be hung in straight lines, and never draped, and should be used only when absolutely necessary. A tardy recognition is being given to the beauty of the straight line, and that is why the gliding and curved furniture is going out and the mission and "new art" styles coming in. As few cushions as possible consistent with comfort should be used, and the upholstery should be extremely simple.

In the accompanying picture of an alcove a delightful and dignified effect was gained by the introduction of two formal plants in pottery jars. The large and peculiarly paneled window gave an abundance of light, which was toned and shaded by

the thin green mesh curtains. The color scheme of the alcove was soft gray, green and gold, and was faithfully carried out in the details of the decoration.

BEATRICE CAREY.



Treatment for Alcove.

THE LIMIT.

Bridget was a poor ignorant servant girl, filling her first position in the household of a city family. One evening when company was present for dinner Bridget shocked all at the table by appearing in the dining-room minus her waist and skirt, carrying in her hand a plate of sliced tomatoes. Upon her mistress's exclamation of surprise and horror, the poor creature said: "Mum, yez told me to eave the tomatoes undressed. But Oif! lose me job before O'll take off another stich."

"I see by the Medical News That in water bacteria snooze, That the milk's full of germs And diphtheria worms!" Quoth Willie, "There's safety in booze."—Harvard Lampoon.

Tales to Tell at the Club SARCASM.

The hatchet-faced female surveyed the tramp at her backdoor, then she sniffed the air suspiciously.

"You want something to eat?" she sneered. "I smell liquor!"

"Hain't got any on me."

"Strange. I detect a distinct odor of liquor."

"Ain't got a drop," the tramp protested.

"Are you sure you haven't a bottle concealed in your pocket?"

"Aw, take me word for it. If I had I'd oblige yer an' produce. I never wish stinky at sharin' de booze."

Thereupon he faded away gracefully.

A BAD BREAK.

The Rev. Makinbrakes certainly had the unholy faculty of using expressions with a double meaning. It was only recently that the reverend gentleman arose at a little charity entertainment to give a short talk. This is the way he started off:

"My beloved friends—I will not call you 'Ladies and Gentlemen,' for I know you all too well!"

BUSINESS REFS.

Rest is rust. Dollars like a winner. A bulldog is a winner because he gets a grip in the right place and holds on. Expecting profits from widest mining stock is like sticking your finger in the river and expecting to find the hole. He who wastes his minutes because they are not hours will not save his times because they are not dollars.

Useful Hints for the Home Milliner

So many and varied are the shapes and styles of the fashionable headgear of the season that it is often a perplexing problem to determine which is most becoming, and although most of the model hats on view at the exclusive milliners are extremely high in price, a great many of the smartest shapes could be easily copied at home if one has any skill as an amateur milliner.

For instance, one of the most desirable

shapes is on the wide-brimmed sailor order, except that the brim of this new model is not even all around, but is quite short in front and rather wide at the left side than on the right, the brim thus being quite broad across the front, but shorter from front to back. This shape has a wide, rather low crown and presents very few difficulties to the home milliner, as the trimming is very simple.

Most of the model hats in this shape were in rough straw, either in black, natural straw color or the darker "burnt" or "onion" shades, and were generally smoothly faced to within a half inch or so of the edge with taffeta or silk.

A great many of the straw-colored hats intended for street wear were faced with dark gray taffeta, quite irrespective of the trimming used in the top of the hat, being usually being flowers in several colorings combined with velvet ribbon. For instance, one model hat was in "burnt" straw faced with dark smoke

gray taffeta, with folds of leather color (a bright brown) velvet ribbon falling over the hair and under the brim of the back. The top of the hat had the crown almost entirely covered with blue corn flowers, with a few strawberry leaves and very natural-looking strawberries tucked in, there was also a fold or two of the leather-colored velvet effectively placed about the crown.

Another charming hat of this description was faced with old rose taffeta, which, by the way, showed a most becoming shade over the face. The top of the hat in this case showed sprays of lilacs and one large creamy yellow rose. Cerise velvet ribbon was tied in a bow at the left side of the brim, there being no trimming under the hat beyond the plain facing.

Few women realize how last season's

hats can be brought up to date by being reblocked and shaped. Very often expensive straw hats become limp and shapeless after being subjected to a few weeks' wear, and are then discarded as quite useless. However, if sent to a milliner to be reshaped, where such work is done, these discarded hats can be stiffened and reshaped to look like new at an expenditure of 75 cents or a dollar.

The illustration shows one of these mushroom hats, this model being rather small and designed for street wear. It was in "onion" color, which is a yellowish shade of light brown. The inside of the brim showed an inch-wide band facing of black moire, the crown also being folded about with black moire ribbon, which creased in the back and was slipped through slits in the straw tying in bow over the hair.

Two large gilt ball hat pins were thrust through the black ribbon in front, and on each side was placed a large white coque feather plume backed by a black wing. Such a hat would be smart-looking with almost any kind of a street gown or suit, and would be much more durable for general wear than a flower-trimmed hat.

Summer Soups

CREAM OF CORN SOUP.—Cut the corn from the cob or take the canned corn and add five minutes with a pint of water. Make a pint of milk into a thin white sauce with one tablespoonful of butter, the same of flour and a small teaspoonful of salt; press the corn and water through the sieve, put with the white sauce and strain again.

CREAM OF PEAS.—One pint of fresh peas, or one can, with water, milk and thickening, as in the above recipe.

CREAM OF CELERY.—Cut up two stalks of celery with one small slice of onion; cook twenty minutes in the pint of water and do as before.

CREAM OF LIMA BEANS.—Cook one pint of lima beans and make the soup; when all done but the second straining pour it over the beaten yolk of an egg to give it more richness. Do not stir on the stove, but place the beaten egg in the tureen and pour the soup over it.

TRADE TALKS

No. 1.—The Chauffeur.

The automobile's growing popularity, not only as a pleasure, but a commercial vehicle, has brought forth a trade that will soon number no inconsiderable portion of every community—that of the chauffeur. This class is steadily growing, and there is no wonder, for the salaries offered are lucrative, the work not arduous but skilled, and there still clings some romance that we always associate with a new field of endeavor. The day of the chauffeur who was a made-over coachman with sporty tendencies seems to be past.

Salaries are very good, ranging from \$100 to \$200 a month, with unlimited possibilities for the chauffeur who becomes a mechanical expert and is able to save his employer a small fortune in making repairs and avoiding needless accidents. Expert automobile mechanics with original ideas command from \$100 a week downward in the factories. Automobile schools are now established in every large city, offering 30 night lessons at a dollar a lesson. Fully one-half of these lessons are devoted to the inside mechanism of the machine. Every garage is willing to take apprentices or learners; chauffeurs also exhibit the same fraternal spirit—for the field is too extensive for petty rivalries.

The social standing of the chauffeur is not fixed. Certainly he is not ranked with ordinary servants or coachmen—the neat, clean-cut young man is always a pleasant companion to his employer.

A cool head, stout nerve and a mechanical turn of mind are essentials to the one who would excel. Automobileists keenly realize the odium of recklessness and arrests, and are eager for the men in whom they can place confidence. To repeat, \$30 a week is an average salary, and one month the period required in the learning.

Masculine Fashions.

Man, mere man, is still showing an independence from the dictates of the fashions that mildly never assumes toward Parisian styles. Accordingly, the middle of spring sees many styles in the dress for men that the haberdashers in early spring could not forecast.

Man, not the fashionable dandy, has his clothing standards this season, and they are herewith set down. Leading features are the "altogether" idea in both inner and outer garments; the definite arrival of the walking cane; the monogram fad; the increasing popularity of the tan low-cut shoe; the revealing of the coat lapel; the shortening of the coat; the narrowing of the trousers, with the passing of the peg-top style in the latter. In color, the warm weather style is of medium height—the stock collar is no longer worn. In neckwear, the fad is a cravat of "Roman" stripes, with a corresponding hat band, the new form in coat-cut unbreakable flannel, the latest and stiff bosom and negligee, is the latest and proper thing.

In clothing, the military cut has passed away and bagginess is avoided. Low-cut of tan and gun-metal color are popular. The high-crown narrow-brim derby the bane of this face, is again "it." Light tones in brown, with a darker shade for band and binding, are favored.

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Mushroom Hat for General Wear.

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