

POPULAR MUSIC FOR SUNDAY JOURNAL READERS

I MET YOU IN MY DREAMS

WORDS AND MUSIC BY RICHMOND F. HOYT
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Down by the sea, on a Sun-met night,
I oft through the night have pondered a-lone,
Two lov-ers stroll'd side by side, Soft-ly he whisper'd love's
Wond'ring if you could love me, Then in my sleep-ers

But though she loved him she on-ly re-pined, 'You've not known me - ve - ry
And when I hold you dear heart press'd to mine, Down in your eye soft and
long, For we on-ly met just a few days a-go." But
I read the one love that life hold's for me So be-

be an - swerd, "Sure - ly you're wrong!"
- lieve me when I say to you!

CHORUS
"I know why I seem to know you As though I'd known you for
years, - Why in my heart there's no ques - tion, and of - your
love I've no fears, - I know now just where I met
you Years, years a-go, so it seems, - Lis - ten, sweet
heart, and I'll tell you, - I met you in my dream's!"

THE HOME CIRCLE

Boudoir Gowns and Breakfast Jackets

By Dorothy Dale.
A COMFORTABLE loose garment that may be slipped on when lounging about one's room is really a necessity, and although the "wrapper habit" should never be acquired, there are times when a pretty breakfast jacket or robe will be found a great convenience. Many women make the ever-popular kimono serve all these purposes, but one of these shapeless garments is hardly permissible out of one's own room, while a well-designed wrapper or jacket can, on occasions, be pressed into service for receiving informal visits and the like. Some of the negligees are really very beautiful when made of silk crepe, soft mesaline or such materials, but for ordinary wear the fine woolen materials, such as cashmere, Lansdowne, voile, French chaille are very much liked, as are China silk pongee and other wash silks. Foulard also makes up very well, as do many of the novelty silk and wool materials. Light colors are usually selected, but several excellent models which I recently saw were made of dark material with removable yokes and under sleeves of lace. One such house gown which was designed for an older matron was of black silk, which was

fitted in with tucks at the back and sides and allowed to fall straight in front. The silk was cut in V shape around the neck, so that a yoke of lace and embroidery could be slipped in, and the sleeves were made just to turn the elbow, long cuffs of lace being tacked inside. Another gown somewhat on this order is illustrated among the cuts in the standing figure. This model was in dark blue foulard with a tiny white figure. It was made with three box plaits on each side of the front, these plaits being stitched in to well below the waist-line. The middle of the back was also laid in box plaits, which extended just to the waist. Extra folds simulating box plaits were set on across the shoulders, the pieces being rounded on the ends and fastened with buttons covered with plain blue satin. Heavy silver lace edged with insertion to match formed the yoke in front, and there was also a standing collar of the lace about which was knotted a tie of dark blue satin. The ends of which were slipped through the pointed sections which formed the yoke. The gown fastened invisibly down the middle of the front. The sleeves were loose puffs at the elbow, finished with bands of the silk, frills of lace and but-

tons. Long sleeves could be substituted if desired, having the fullness of the sleeve tucked just below the elbow and the hand trimming put on to form a deep cuff.
A short jacket is illustrated in the other drawing, the model being in pink China silk trimmed with lace and black velvet ribbon. Allover lace was used to cut the little jacket section, the lace being finished along the front edges and across the tops of the sleeves with a frill of narrow valenciennes. There was a small pointed yoke of lace in front, the silk being cut to fasten over at the side of the front. The velvet ribbon was knotted into loops and ends on each side of the front, and a bow of velvet was also used on each sleeve.
Many of these jackets are arranged so that they can be tied in about the waist, in which case the jacket is cut longer, to extend down several inches below the hips. One very good style seen, which was girdled in about the waist with soft ribbon, was cut in long points on each side of the front, the length of the jacket being much less across the sides and back. This model was made of all-over lace over a lining of pale blue China silk, the ribbon girde being clasped in front under ornaments of pale blue enamel and rhinestones.

The Question of Floor Coverings

By Beatrice Carey.
THERE are two ways of dealing with a modern floor—that is, to partially cover it with rugs placed over a hardwood background, or else to completely cover it with some sort of carpet or substitute. Rugs are, of course, more in keeping with the new ideas in house furnishings, but many very handsome houses still show the floors covered all over with carpet, especially in a city house, where the rooms are long and narrow.
Rugs are also manufactured to order to cover the entire floor, fitting into every corner and window, which is a plan sometimes followed when the room is unusually large. Of course, such a rug would be quite expensive, and though the effect of such a rug, when the coloring is artistic, is very handsome, a polished wood floor furnished with oriental rugs of various sizes is generally preferred.
In most houses built at the present time, even when the question of expense is carefully considered, it is becoming the usual thing to make an allowance sufficient to cover the laying of hardwood floors. North Carolina pine is the cheapest wood used for this purpose, and Georgia pine comes next in cost. If a large rug is to be used in the center of the floor only the border need be finished with shellac or wax. As to the hallway and stairs, a long, narrow rug can be used in the front hall, with smaller rugs or a long hall runner toward the back of the house, the stairs usually being left in the bare wood. Many people, however, object to the noise in passing up and down stairs, in which case a stair carpet may be used, corresponding as nearly as possible to the color and design with the rugs used in the lower hall.
As a rule dark, rich colors look best in hallways, and if the oriental reds, blues and greens in combination are used they will be found to be an excellent foundation upon which to build any color scheme. Oriental rugs, however, are too expensive to be within the reach of the average householder, and if the cost of the real imported rugs is too great very excellent imitations can be found among the domestic weavings. If the wearing quality is to be chiefly considered there is no better carpet made than a body Brussels, the

yarns of which are all separately dyed. The Wilton carpet is used, however, for most of the imitations of oriental rugs, many of these Wilton rugs being exact copies of the oriental, the colorings being extremely clever.
For living-rooms and such apartments the double-faced Scotch rugs have much to recommend them, and many of the Indian and Mexican rugs may be had at very moderate prices. When making rugs from carpet, the usual plan is to surround a square of oblong center with a border, but in some cases when the carpet has a small pattern no border at all is used, the edges of the carpet being finished with a narrow binding of the material.
For the dining-room floor a thick pile carpet should be selected, one reason being that a soft, thick carpet deadens the noise of the waitresses' footsteps and for such a rug Wilton will be found very satisfactory, unless one can afford a real Turkish carpet.
For bedrooms a large rug can be used or small rugs can be disposed over a polished wooden floor or one covered with matting or plain-colored carpet. Dining-rooms or rooms that are not constantly used the jute and cotton rugs are very pretty, and can be found in almost any coloring. In selecting the coloring for carpet and rugs it must be borne in mind that the floor is almost invariably the basis for the color scheme of the room and the general points of the color treatment of the walls of the room should be expressed in perfect harmony in the rugs or car-

pet, keeping the walls, of course, in much lighter tones.
To go back to the question of rugs, much can be done to affect the apparent size of a room by their arrangement. For instance, in a room recently furnished the floor was originally covered by a single large rug which covered the entire floor, except for a space of three or four feet around the edge. The fault of this room had always been that it was too long and narrow for the width, but when the room was refurnished three rugs were used instead of one large one. A large divan was placed on one side of the room opposite the fireplace, and in front of this was placed an oblong rug, the length of the rug being placed across the width of the room. At each side of this center rug a long rug was laid, the length of each of these rugs being just a few feet short of the entire width of the room. The effect of this manner of putting down the rugs being to apparently widen the dimensions of the room while detracting from the length.
Household Hints.
If common sulphur of iron be dissolved in the proportion of one pound to four gallons of water and poured over the zinc three or four times any greasy or offensive smell will be completely destroyed.
Windows and mirrors can be cleaned more readily if a little ammonia is added to the warm water in which they are washed. Ammonia is also effective for brass, nickel and steel.

The Decorative Value of the Shelf

By Beatrice Carey.
The small illustration shows what an excellent effect can be gained by the use of narrow wooden shelves when well placed on the walls of a living-room, or sitting-room or bedroom. Of course, such a wall treatment would not be so appropriate on the walls of a very handsome or formal room, but when the surroundings are in keeping the addition of shelves, set across a length of wall space or around a corner often adds much to the coziness of the room.
A shelf of this sort looks especially well in a small room where there is no mantelpiece, which was the case in the room shown in the drawing. This room,



Soups for the Winter Season

By Sara Cranford.
PUREE OF WHITE BEANS.—Pick and wash a half pint of dried white beans and put them into a saucepan with two quarts of cold water. Set on a slow fire and let them cook two hours from the time the water begins to boil. Put in three leeks, cut into very small pieces, and salt and pepper. Cook slowly for one hour longer and press through the colander. Return to the saucepan and bring to the boiling point. Take off the fire and stir in four tablespoonfuls of butter until melted. Serve with squares of toast.
Oyster Soup.—Take 12 oysters and strain them. Add one pint of milk to their liquor and put on the fire with salt and pepper. When it boils add the oysters and bring it once more to the boiling point. Stir in until melted a piece of butter the size of an egg and serve with oyster crackers.
Cream of Celery.—Boil celery until tender, then drain it. Chop it and rub it through a puree sieve. To two cupfuls of vegetable pulp add a quart of soup stock or a quart of milk or half stock and half milk. Rub together a tablespoonful of butter and two tablespoonfuls of flour. Put this into the soup on the fire and stir all together until the soup is a little thickened. Season it with pepper and salt and add a half or a whole cupful of cream. Beat it well with an egg whip and serve at once. If the soup is too thick dilute it

with a little stock or milk. It should have the consistency of cream.
Chicken Consomme.—Place a fowl in a soup pot with four quarts of cold water and let it come slowly to the boiling point, then draw it to the side of the range and let it simmer for five or six hours. If it is allowed to boil the soup will be clouded by lime extracted from the bones. An hour before removing it add an onion, a branch of celery, a tablespoonful of salt and six pepper-corns. Strain it through a cloth, and when cold remove the grease. Heat it again before serving it.
Bisque.—Quickly heat one quart of oysters in their own liquor to the boiling point, drain and strain the liquor; saute in three tablespoonfuls of butter without browning one half of an onion cut fine, add one half teaspoonful of paprika, one teaspoonful of salt, and, if desired, one teaspoonful of curry powder, and also three tablespoonfuls of cornstarch; when frothy dilute with the oyster liquor and let simmer 10 minutes, then keep hot over hot water. Pound the oysters, then pass them through the puree sieve and reheat in the sauce. When ready to serve dilute to the consistency required with hot milk or cream and pass through a sieve.
Cream of Chicken.—Cut an old chicken into quarters and put it into a soup kettle with half a pound of corned ham and an onion; add three quarts of cold water. Bring slowly to a gentle boil and keep it so until the liquid has

diminished one third and the meat drops from the bones; then add one half a cupful of rice. Season with one fourth a teaspoonful of pepper and a bunch of chopped parsley. Cook slowly until the rice is tender; then the meat should be taken out. Stir in two cupfuls of rich milk, thickened with a little flour.
Oxtail Soup.—Cut one oxtail into joints and fry brown in sweet dripping. Slice three onions and two carrots and fry in the same dripping, when the oxtail has been taken out. Tie these with thyme and parsley in a cheesecloth bag and drop into soup pot containing four quarts of water. Put in the oxtail and one pound of beef cut into fine strips; let simmer several hours. Grate over this two carrots, with a half teaspoonful of pepper and a level one of salt; add a little rice seed if you have it; strain and thicken with browned flour. Boil 15 minutes more.
Tomato Bisque.—Put half a can of tomatoes in a soup pot, add a half cupful of water and a slice of onion. Let simmer slowly for 15 minutes. Press through a colander, return to pot; add a pinch of baking soda. Have a pint of milk (or a little more, if desired) at scalding point; pour slowly into the tomato, stirring briskly; add pepper and salt to taste, a teaspoonful of butter and a little well boiled rice. Let simmer for three or four minutes. Do not let it boil. Serve in a hot tureen. The rice makes the soup just thick enough. Add the oxtails the last thing.

