

# Alloy! My Lads!

MARCH AND TWO-STEP BY HENRY BENTLEY  
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# THE HOME CIRCLE

## Gowns of Thin Material

By Dorothy Dale.

**T**HE accompanying illustrations show two excellent designs for gowns of thin material, the more elaborate of the two being practical for any of the organdies, mulls or wash materials, and also for any of the very thin silks, chiffon cloths or such fabrics. The skirt model is especially graceful, with the little plaited ruffles set on between panels of the material, outlined by strips of lace.

The bodice of the model gown was elaborately inset with insertion, about an inch and a half wide, of baby Irish lace, the yoke of the gown being of thin, very fine Valenciennes. The skirt ruffles also showed Valenciennes lace as a finish about the edge, the Irish lace also being used as picture.

The second gown was a little less elaborately trimmed, but the sketch was drawn from one of the most attractive gowns seen at a recent exhibition of frocks designed for the southern resorts. The model was in very thin, soft, pale blue mull. The gown was joined at the waist by a zig-zag line of Cluny heading. The skirt was made with eight short gores joined by



beading, below these gores being two founces set on under a wide band of Cluny insertion. These founces were cut on the straight and were finished on the edges by deep tucks. Pin tucks fitted the bodice at the waist line, the upper part of the skirt also being finely tucked about the hips.

The little chemise and collar were made of Valenciennes. This model would also be charming in any of the thin white materials, and although very simple, had in the original a very French and smart little air of its own. Although of course there will probably be many new developments later on in the fashions for summer gowns, it is an excellent plan to buy the materials for one's spring frocks early in the season when possible, and many well-gowned women have most of their spring and summer frocks made up during the quiet Lenten season. One always gets a better choice of materials if a selection is made early in the season, and as the important points as to cut and style are already decided, it is really an excellent plan to have the materials made up long before the warm-weather season begins.

In making these new gowns there is apt to be some uncertainty as to whether to have the skirt made long or short, with a train, in round length or short. Of course, it is a recognized fact that the sweeping skirt is "coming in" again, especially for dressy frocks, and even for street wear when the frock is designed for visiting or church wear. Indeed, one fashion authority says that the short-skirt frock will not be worn by correctly dressed women, except in the strictly tailor-made costumes for morning wear, or in simple little frocks of a most informal character.

Nevertheless, the short skirt has undoubtedly become so popular with American women that it will probably be some time before this edict is enforced, and although most of the new gowns designed for indoor wear for formal occasions will be made with the train skirt or with a round sweep, it is quite safe to order one's out-of-door frocks made to clear the ground by at least two inches.

The young girls still seem to cling to the short-skirted frock even for dancing gowns, but of course this choice often depends on what is found to be most becoming to the wearer.

One novel idea recently seen among the new models is the introduction of inset bands or cut-out pieces of delicately colored material of transparent texture as part of the trimming on thin white frocks or fitted mulls or organdies. For instance, one delightful little frock seen at a New York importer's was a thin white mull, elaborately trimmed with Valenciennes insertion and edging. Three bands of very sheer pale blue mull, finely tucked and edged on each side with lace, were set into the lower part of the skirt, a little of the pale blue mull also outlining the lower edge of the lace yoke and being introduced about the band sections of the elbow sleeves.

**A Gambling Charity.**  
 From the London Telegraph.

Two servant maids attended a meeting of the Guildford Charity Trustees to throw dice for the charity known as "Maid's Money." This was left by John How in 1574, and each year there is a competition for a check of £50. The dice throwers must have been employed for two years in one service in Guildford, but not at an inn or alehouse. Laura Cadman, who had 15 years' service, secured the check with a double six. Emma Trimmer (eight years' service) throwing six and three. Trimmer will be allowed to try again next year.

## New Neckwear

By Dorothy Dale.

**T**HE illustration shows some of the new neckwear seen in the shops where a specialty is made of such novelties, and, although many of these little collars, ties and cravats are rather expensive, most of them present few difficulties to the clever needlewoman, who can copy them at home at very small cost.

One or two of the turnovers pictured show hand-embroidered designs and a scalloped edge as decoration, many of these models being embroidered in colored wash cotton instead of the all-white, which is so successfully imitated by machine work. In the all-white turnovers the most effective models are those embroidered in open-



Spring Style in Neckwear.

work designs, and some of the new models show inset pieces of Irish lace along with the hand embroidery.

These hand-embroidered collars are made perfectly straight and are stitched on a band which pins or buttons in the middle of the front. They are starched stiff enough to stand up and are cut rather high as the prospective wearer finds comfortable. Some of the prettiest new collars have tiny plaited frills of lace or hemstitched mull about the edge, and this fancy for plaitings is also in evidence in the frilled bands which are sold by the yard and which are worn down the front of the plain shirtwaists. Among the ties to be worn with the turnover, those of light-colored and white lawn, embroidered on the ends, promise to take the place of the silk Windsor ties so popular during the last winter. Many of these white lawn ties are embroidered in pale blue or green, pink or lavender, the colored ties being usually embroidered in white. Lace-plaited jabots, made of handkerchief points, lace or hemstitched mull, are very dainty and attractive. Another very pretty little cravat is made of small medallions of lace, edged with frills of Valenciennes.

## Designs for Spring Wall Paper

By Beatrice Carey.

**A**S THE spring housecleaning time draws on the question of wall papers has to be considered, and it is the paper of a room which gives it its real atmosphere. The warmer colors, especially the browns and yellows and reds, bring sunshine into a room, while the colder colors, of which the coldest is blue, may be depended upon to soften too brilliant a glare.

A high room allows of a frieze, or drop ceiling, while a low room is much improved by an indication of vertical lines in a design, or by an arrangement of vertical panels. The ceiling may be lowered in appearance by being tinted or papered, but if it is papered it is better to use a plain shade than a design.

In wall papers prettiness is by no means synonymous with expense, for the patterns and colors of costly papers are successfully reproduced in the cheaper grades. The plain cartridge-papered wall, with frieze and ceiling either flowered or of a light shade of the same or of a contrasting color, is never obtrusive and is always in good taste.

No large figures of any description should be introduced into a small room. If the ceiling is low the wall paper continues up to it without a frieze, the molding being fastened where the wall and ceiling join. Backgrounds of amber, cream, dawn, rose, blue or pale green, with the designs in contrasting colors, are especially good for bedroom papers.

One of the newest effects among the crown friezes for bedroom use is in what might be termed a balance effect. Unlike the conventional draped garland of flowers so widely used a few seasons ago, this frieze has only a very slender line of flowers, and below it is a simulation of a picture molding in white, a pale tint to match the color scheme of the room. Above a self-toned striped white paper a frieze of this kind in pink is particularly beautiful. There are also very delicate effects to be had in the same design in green.

A dainty little reception-room in a country house was hung with a two thirds combination of cool, gray-toned paper, the lower part being a plain duplex, and the other a figured paper. In the latter case the design consisted of faintly colored conventionalized peacocks, the two divisions being separated by a picture molding in white. A narrow white molding was also used at the ivory-toned ceiling. The rest of the woodwork was finished in white. An excellent background was formed in this

way for water colors, etc., framed in narrow gold moldings, with broad white mats. The furniture used was Sheraton in mahogany. This was upholstered in dull rose-colored material, while the polished oak floor was covered with a Wilton rug in shades of gray and rose. Raw silk curtains in two tones of gray, and hung from small brass rods, decorated the windows.

The treatment of a bedroom of this same house may offer suggestions to one who is about to redecorate a bedroom for summer. The walls and windows were hung in gorgeous cretonne of a high color, the design of the wall being birds of paradise with a conventional flowering tree effect. The frieze covered almost half of the wall, the lower part being hung with vertically striped paper in pale brown, with a white molding and washboard.

The floor was covered with a large rug of burnt amber and several smaller ones in green and blue. The chairs and sofa were upholstered in the same material, which formed the frieze, and were of mahogany. A large four-posted bed stood in one corner, between the door and bay window. It was one of the canopy sort, with four carved posts

reaching up as high as the top of the door, and was draped with a valance around the top and with side curtains. Beside the bed stood a small Japanese lamp on a bedside table, which was also of the mahogany.

Two large, straight chiffoniers, with cut glass drawer knobs, stood on opposite sides of the window alcove, and held one or two simple vases. This alcove had three windows, hung in cretonne of somewhat similar design to that used for the frieze and chairs, and fitted with light-colored blinds. In the middle of this bay window stood a mahogany dressing table, fitted with a revolving oval mirror and covered with an array of boudoir articles. Directly above this table a shaded electric light bulb was let down from the ceiling.

**The Only Way.**  
 From the Birmingham Post.

"I am writing an article," he said, "on 'The Way to Manage a Woman.'"

"I suppose it will be a long one," she replied, in a slightly scornful tone.

"No," he answered, "it will be quite short. In fact, it will consist of only two words—'Don't try!'"



## The Storing of Winter Clothing

By Beatrice Carey.

**I**n this case you must rely solely on the "ounce of prevention." See that the furs are well aired (a hot sun is disastrous to a fine seal garment) and thoroughly beaten with a slender switch. It will be to advantage to use a regular fur comb also. Furs will be benefited by the following treatment:

Heat a small quantity of fine white sand—which can be obtained at bird stores—in the oven until it is as hot as the hand can be borne in it; scatter this through the fur; whip lightly with a switch; and finish by brushing softly, both up and down, with a little whisk broom. This will give luster to the fur. If there are pockets, turn them inside out and brush the corners well before turning them back smoothly.

My experience has taught me not to rely on moth-proof bags. If you have a spare dark closet, paper it top, sides and bottom with tar paper, covering this with a second coat of newspapers and taping the garments on coat hooks, examining them regularly once a month. If

a chest or box must be used line with the tar paper and newspaper in the same way, and make a bag of several thicknesses of newspaper; encase each garment in one of these, paste shut tightly, and if the cleaning process has been thorough you need not open the package until you are ready to wear the garment.

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An excellent cleaning fluid, which has been used with the best results for years, is made as follows:

Shave fine four ounces of ivory soap and let it soak over night in a quart of soft rain water. In the morning set it where it will dissolve, but not boil; add an ounce of liquid ammonia, one fourth of an ounce of spirits of wine and one ounce of ether. Shake and bottle, and when about to use dilute a small quantity of this with four times as much boiling water. Spread the garment on a leonine board whose cover is protected by several thicknesses of newspaper tied on; make a soft pad of cloth, dip in the fluid and rub on the spots. Afterward go over the spots with clean hot water.

Put each garment away in a separate newspaper, carefully labeled, and whether they be stored in boxes, chests, break drawers or on shelves, if they are perfectly clean and the paper is not broken the moths will have to look elsewhere to rear their broods.