The Home Circle

THE MEN'S CORNER

By Peter Pry Shevlin

TRADE TALKS.

The Electric Engineer.

Within recent years many distinct branches of engineering have been developed—civil, mining, mechanical, chemical, electrical and a dozen others. Specialization in any profession is usually the outward sign of its great growth and the great future it offers to clever men.

Electrical engineering! The exclamation point is not only appropriate, but necessary in designating a profession, whose present performances are astounding and whose future outruns the liveliest imagination. Naturally, this same bright vista opens out to the youth who looks toward electricity in the humbler phase of a mechanic and not with the technical training of the engineer. With the required training secured, the practical electrician will have a widening sphere of usefulness. From the economic standpoint, the telephone is rapidly triumphing over the telegraph. The rapidity of its extension means great opportunities for young men in this distinct field, where the smallness of the power and the delicacy of the mechanism necessitates a special knowledge even in the well-equipped electrician.

Training necessary? The "piecework" system in great electrical plants, the technical schools and even correspondence courses will afford it. Electrical shops, like the Westinghouse in Pittsburg, and those in every large city, are eager for bright young men, employing beginners at a minimum wage of $1.60 a day, that may be doubled by the rapid workers. To those who wish to rise to electrical engineers a ground work of algebra, geometry, trigonometry and physics is necessary.

The pay of the ordinary electrical machinist ranges from $100 to $150 a month. To the clever there is no limit. It may be said in passing that hydraulic engineering occupies the next place to electrical engineering in apepal to the youth of the land who are about to face graduation and the choice of a profession. Both the hydraulic and electrical engineer are now working hand in hand on marvels that are limitless, namely, the harnessing of waterfalls and wind mountain streams for the transmission of electrical energy to far-away cities. Niagara Falls has already been partially enshackled to the turbine. It is the hydraulic engineer who, within a generation, will make the rivers take the place of coal-consuming furnaces; it is the electrical engineer who will transport this power to market.

INVENTIONS NEEDED.

Street indicator, automatic, for trolley cars.

An improvement in roller skates or a substitute.

Perfect life-saving fender for automobiles.

Making half-burnt ashes again combustible.

INVEST YOUR SAVINGS.

What Are Bonds?

The simplest form of investment is the savings bank—in fact, that admirable institution must mark the very beginning of investments of any kind. The first step toward amassing wealth is saving a little at a time, and, consequently, no man or woman is eligible to join the large class who are investing their money judiciously unless thew have had a long disciplinary experience with the savings bank.

Suppose now the bright dollars have been slowly piling themselves up in the bank and have reached an extent that warrants you looking about for an investment—that is, in stocks and bonds. Investments of mercantile or commercial character there are, at every man's very door, and little businesses, that if the man is experienced or is the kind of a "silent partner" who keeps his eyes open, are better to the individual than even Standard Oil stock. This, however, is a matter of personal initiative.

Bonds are the highest type of conservative investment. The prosperity of the country rests squarely on bonds, yet the ordinary citizen has but a glimmering idea of what they are. A bond is a receipt (made out in the form of promise to pay) for money borrowed by a state, city, corporation or a government. This receipt is engraved on paper, and by means of coupons detachable (in fact, semi-annual checks), by which interest is paid until the year when the bond matures and the principal is due.

The kinds that interest the ordinary investor are government bonds, which are issued by national governments (the United States rate is now 2 per cent); municipal bonds, issued by states, cities, villages, counties and school districts; public-service bonds, which are issued by corporations that furnish transportation, gas or electricity to cities; railroad bonds, which are mortgages issued by the great railroads; industrial bonds, which are issued by companies engaged in any sort of business.

Government and state bonds pay such low interest as not to appeal to the beginner in investments. The other three kinds—railroad, public service and industrial bonds—are mortgages on something and in many different classes. They are always issued for some specific improvement, such as to extend railroad trackage, build factories or office buildings. The most valuable of these bonds is a first-mortgage bond, which means that you have first claim on the property of the issuing company in case of disaster. The second-mortgage bond gives the possessor second claim. The general-mortgage bond covers all the property of the corporations responsible for it, from real estate to equipment. The first and second mortgage bondholders have prior claims hown on a group of properties, railroads, traction lines that combine into a "system." However, the mortgage bonds of each individual company have prior claim over this bond. Equipment bonds, in the case of railroads, are mortgages on engines and rolling stock. A debenture bond is nothing but a promissory note, and has no security to guarantee it except the good name of its sponsor.

BUSINESS PHILOSOPHY.

Be better than yourself, rather than better than others.

Advertisements will bring patrons, but only square dealing can hold them.

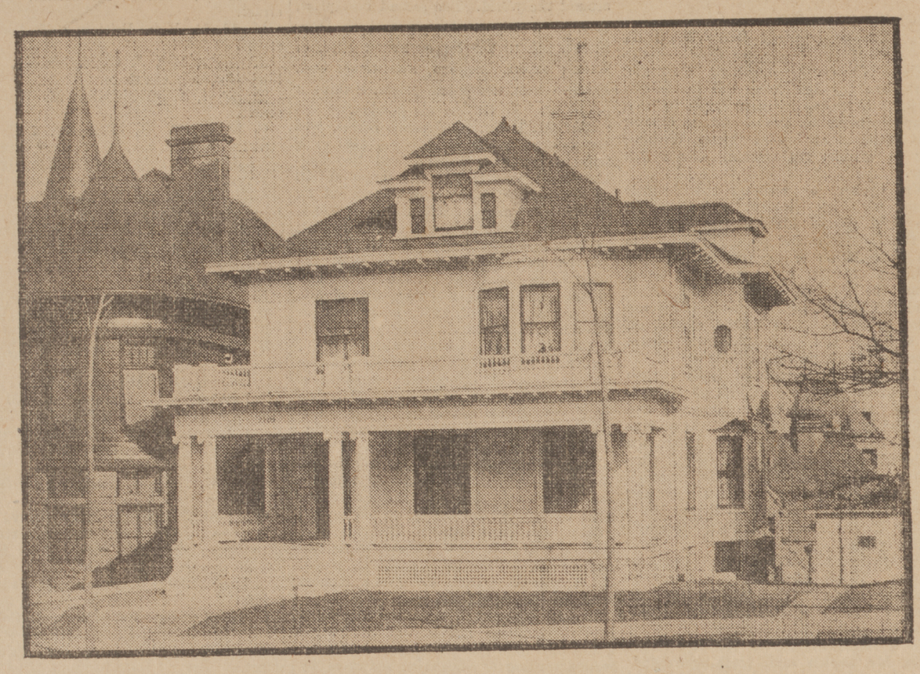
You say So-and-So succeeds because he is a "jollier;" but look closer and you'll find some better quality is responsible.

Don't harass your boss with trifling suggestions. Wait until you have one great idea—then make it count.

Many a man spends his time kicking against the trusts when he ought to be reading the "Business Chances" ads in his newspaper.

The man who thinks he can drink steadily and succeed in business is something like the acrobat who does not use a net. When they fall they never get up again.

Don't cringe—that's cowardly.



A MODERN HOUSE OF COLONIAL TYPE

The Demand for Men

The condition of labor, skilled and unskilled, throughout the country is most unusual. From all points the complaint is general that responsible labor, as, for instance, men with intelligence enough to be motormen, are extremely scarce at a fair price. In all the big cities of the land laborers and mechanics never earned so much money and did so little work for it as at the present time. In mill and factory towns, as, for example, Pittsburg and the towns in the south, the manufacturers are driven to such straits that they employ "runners" to greet likely young men at railroad stations and steamboat wharves and practically "shanghai" them into the jobs that await them.

Railroad men throughout the west are having great difficulty in procuring common laborers who will work steadily away from the city. A railroad president is authoritatively quoted as saying that his road cannot complete even necessary improvements because of the lack of help. Bonds have been issued, the money is at hand, the material is lying by the roadbed—but no labor!

In the great southwest there is a new labor situation. The young men have left the farms of their fathers and taken up their own land. Farm help at the price the farmer can afford to pay is very scarce at harvest time. Skilled help throughout the whole land is commanding its own price, and, notwithstanding the influx of immigrants, the wages of the common laborer are also going up.

WORK.

Let me but do my work from day to day.
In field or forest, at the desk or loom.
In roaring market place or tranquil room;
Let me but find it in my heart to say,
When vagrant wishes, beckon me astray:
"This is my work—my blessing, not my doom;
Of all who live, I am the only one by whom
The work can best be done in the right way."
Then shall I see it not too great nor small
To suit my spirit and to prove my powers;
Then shall I cheerful greet the laboring hours,
And, cheerful, turn when the long shadows fall
At eventide, to play and love and rest,
Because I know for me my work is best!

A MODERNIZED "COLONIAL" TYPE

By Chas. S. Sedewick, Arch., Minneapolis, Cost, Exclusive of Heating and Plumbing $5,000.

The modern colonial house and the colonial house of old New England are as different from each other as they are far apart in years. Domestic architecture in the United States from the early New England days down to the Cenetnnial of 1876 followed closely along classic lines, and the revival of the colonial means simply "getting back" to first principles, dropping many of the vagaries and absurdities which we were fast running into and training our taste down to more plain common sense ideas.

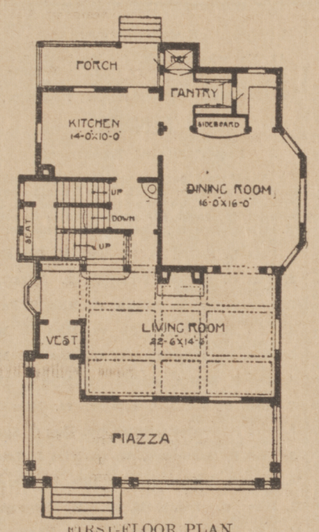
This beautiful home shown in our illustration is simple in outline and modest in detail, with a convenient arrangement of liberal sized rooms.

The height of ceilings is nine feet and eight feet six inches. The side vestibule opens into a large, ample living room, extended the full width of front and finished with beamed ceiling, generous open fireplace and the main staircase leading up from columned archways, making a very artistic and attractive combination.

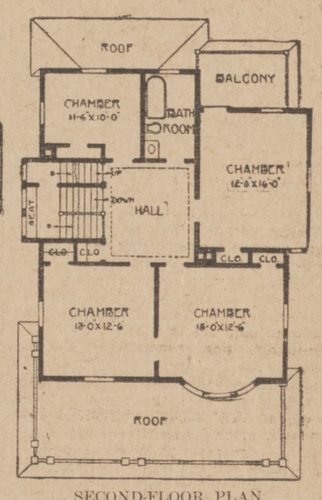
The main living room and staircase hall are finished in white quartered oak, in dark Flemish; the dining-room is in birch, stained mahogany red. The kitchen, butler's pantries and recessed sideboard all lend to the completeness of this modern house. The second story is well arranged, with four good bedrooms, each provided with ample clothes closet. The bathroom is commodious and well located for central plumbing. The floor of bathroom is tile and the walls tiled up to a height of six feet. The vestibule has a tile floor and a tile wainscoting. The walls of the kitchen are finished in Keene cement, blocked off in the tile and enameled to a height of five feet. The walls and ceilings throughout have a rough sand finish and tinted in distemper colors.

The attic study furnishes a fine amusement room and servant's rooms. The basement is finished complete with laundry, drying room, vegetable and fruit cellars, and ample fuel and heating room. The heating is by hot water. As shown by cut, the outside of the house is painted white, with a modest grey tint for the roof.

The treatment of the exterior is pleasing and will attract more than a passing notice, not because of anything strange or ornate, but on account of the pleasant harmony of all its parts. The piazza is liberal, but not overpowering; the cornice is neat and looks in good proportion; the round projected window in the second story breaks the monotony of the front. Even the triple dormer window sets easy and natural in the roof. Any information regarding the construction or arrangement, if addressed to the author, will be cheerfully and promptly fur-



FIRST-FLOOR PLAN



SECOND-FLOOR PLAN

To Wash Lace

It is not advisable to trust hand-made laces of the finer sort to the wash, each different kind of lace requiring individual treatment, As a rule, some substitute for ironing is advisable, though often, if each point and edge is pulled out, the ironing may be done.

Teneriffe lace needs something else, however. It should be set on a board or cardboard while wet and pinned into place. The board is then exposed to the sun. When the lace is dry and the pins removed the lace will be found to be nicely "ironed."

Other kinds of lace which show raised work lose much of their individual distinction if ironed, unless several folds of blanket are placed underneath, in which case it may be ironed on the wrong side; but with this kind of lace the best results are gained by winding it very tightly round and round a bottle full of hot water and iron thus.

The beauty of lace is ruined if it is overstiffened with starch, yet some is required to give it a proper consistency. Lace may be made an ecru color by dipping it after washing and drying in a cupful of strong coffee previously strained through a piece of muslin.

Fringed doilies should not be hot starched, as it mats the fringe. While still wet the fringe should be beaten against the edge of a table; then the fringe may be wet and gathered in the hand while the centre is starched.

Before sending lace curtains to the wash it is well to mend any little holes in them, as these always are enlarged in the process of washing. If they are of ecru color, a pound of coffee will be sufficient for three or four pairs. The best way to make it is to first make the coffee, then strain it, bring it to the boil again, and then make the hot starch with coffee instead of water.

Fine thread lace may be washed in the following manner with satisfactory results: Cover a quart bottle with an old stocking, fastening it securely above and below. Wind the lace carefully around the bottle, sewing the edge securely with a fine needle and thread, making every turn fast to the stocking. Immerse first in cold water, then shake the bottle up and down in warm soapsuds made from white toilet soap, patting the lace gently with the palm of the hand. Rinse carefully through two or three waters, and when quite clean apply a solution of gum arabic and dry thoroughly. Press the lace between the leaves of a heavy book instead of ironing it.

ASPARAGUS OMELET. — Boil ten stalks of asparagus in slightly salted water for 15 minutes. Drain and cut the eatable part into small pieces. Beat fie eggs until very light, add a small half-teaspoonful of salt; pour them into a hot frying pan containing a teaspoonful of butter; spread the prepared asparagus upon the upper side, and, when perfectly hot, fold the omelet together and serve.

Every day is a fresh beginning,
Every morn is the world made new,
Only the new days are our own,
Today is ours, and to-day alone.
—Susan Coolidge.

FINERY FOR BRIDES AND BRIDESMAIDS.

In discussing bride's and bridesmaid's finery, first in importance, of course, is the wedding gown itself, and although the traditional white satin is probably always in first favor, for a spring or summer wedding various other materials, such as chiffon, sheer silks, crepe de chine, mousseline and other thin stuffs, may be selected with charming results.

Of course, in deciding the material and style of the wedding gown much depends on the kind of wedding to be arranged for. Where the ceremony is to take place in a large city church and there will be a retinue of bridesmaids and ushers, the more formal white satin is generally selected, although very youthful brides, even in such cases, often prefer the sheerer materials.

For instance, the wedding gown designed for a smart wedding lately was an exquisite creation of sheerest lingerie material, elaborately trimmed with hand embroidery, tiny hand-run tucks, and inset lace. The bridesmaids wore trailing frocks of pale blue French mull and lace, carried long-handled parasols of pale blue. Large hats of white Neapolitan trimmed with pale blue plumes were worn, the costume of the maid of honor being a duplicate, except that the gown and hat were all white, with touches of green.

To return to a discussion of the bride's robe, the Princess mode is still preferred, although many of the newest models show a suggestion of Empire lines, especially in the back. These Empire princess frocks are, however, rather difficult of achievement, so unless one's dressmaker is an expert, it is wiser to select a design where the bodice and skirt are made separately, the line of union being so arranged that a princess effect is gained.

One point to be remembered is that no matter how intricate the detail and trimming of the bridal gown its outline or silhouette, as one may say, should be of severe simplicity. The charm of the bridal veil is decidedly marred when it falls over a gown with too many frills and furbelows, while nothing is more charming than a graceful clinging robe, defining the figure in unbroken lines under a floating tulle or lace veil.

One of the favorite styles for the wedding gown of soft satin shows the bodice in surplice style, the V-shaped opening being filled in by a transparent guimpe of lace. Some of these models show this surplice line continued down the side of the skirt, this fashion suggesting a graceful way of using handsome lace.

The skirts of most of these satin wedding gowns are cut in circular flare style, fitting snugly over the hips and rippling to ample width at the bottom. A few are trimmed, the tendency toward flat trimmings being marked, but a great many of the most desirable models show the skirts quite untrimmed, the beauty of the material and the graceful cut being depended on to give style.

The skirt of the wedding gown shown, in the drawing is quite untrimmed, although the bodice is elaborately inset with tucked mousseline and point lace. The sleeves of this gown show the long mitten lines, and are of lace, the upper part having little frills and white satin straps and tassels as trimming. These long, close-fitting sleeves, by the way, are seen on a great many of the new French models, and it must be admitted that they harmonize better with the long, sweeping lines of the gown than does the elbow length sleeve, although the short sleeves are still most frequently seen.

As to the bridal veil, there are no especial novelties to chronicle, and the arrangement on the head is much the same as in the past season, the draping of the tulle or lace being arranged as most becoming to the individual wearer. The coronet style is usually affected, the loops of tulle or lace being caught with orange blossoms. In selecting gowns for the bridesmaids more latitude is permissible in material and design, and much originality can be gained by selecting picturesque looking frocks in artistic colorings. At some of the large weddings recently the costumes of the maid of honor and the maids were modeled after those of a certain period, and were in Directoire, Louis or Empire style. When the bridesmaids vary in height and figure very markedly such picture costumes are, however, not always successful, and as all such unusual frocks need very expert makers, the less pretentious modes are usually safer. After all the ensemble of the wedding party depends not so much on the gowns considered individually as on their becomingness in coloring and style to their wearers, and if one chooses soft, graceful materials and delicate colorings the effect is sure to be successful.

It must be remembered, too, that the maid's bouquets can be depended on to give the color accent, and for this reason an all white wedding is probably more attractive than the usual varied color scheme. When white frocks are selected for the entire bridal party the maids should carry large sheafs of American Beauty or pink roses, and if hats are worn a touch of the same color in plumes or ribbon can be introduced.

The color scheme of the bridesmaid's and the honor maid's gowns shown in the illustration was in cream white, pale blue and very soft, delicate pink. The bridesmaid's frock sketched at the right was of pale blue chiffon cloth, trimmed with white shell lace, which was arranged in a fichulike drapery down the skirt and on the bodice. The sleeves were puffs of the chiffon cloth and lace, with a square cap of the white shell lace falling over the tops. The hats were of pale blue chip, with an inch and a half wide bias band of black moire as a facing on the under brim. Long pale blue plumes were used as trimming, the end of the plume being hidden by a single large pale pink rose with foliage. The bouquets were of pale pink roses with maidenhair fern foliage.

The frock of the maid of honor was of white marquisette, trimmed with lace and hand embroidery. The skirt was made with a gracefully cut overskirt. The two side sections of this over drapery were joined by a panel of the material with a wide band of lace at the bottom. A design in hand embroidery was placed on this panel. The bodice showed hand embroidery in pale pinks and faded greens, and was trimmed with ruffles and insertion of cluny lace.

The hat was on white Neapolitan trimmed with pale pink roses and foliage, and a few loops and ends of pale blue velvet ribbon.

DOROTHY DALE.

