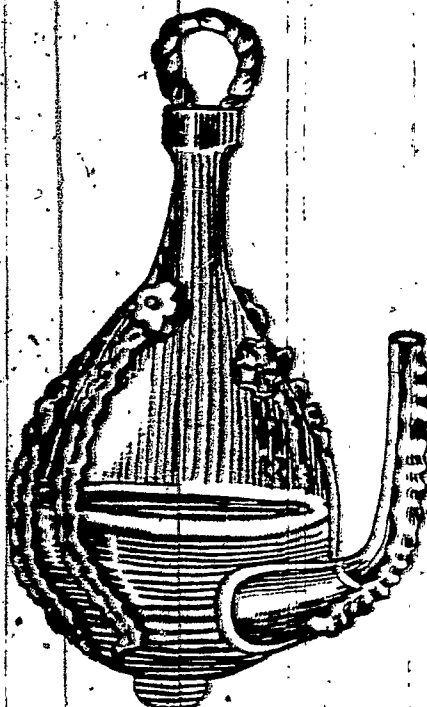


# Science Progress

## SIMPLE BAROMETERS

Water Barometers More or Less Exact and of Scientific Interest.

A barometer is an instrument designed to measure the weight or pressure of the atmosphere as it varies from time to time. Popular Science News explains, however, that for many purposes it is not necessary to measure the actual pressure of air, but only the variations of pressure, and for this purpose several simple devices are in use. One of the simplest is a glass tube in which a quantity of air is sealed up in a vessel, the pressure of the atmosphere on the sides of the vessel will be equal as long as the pressure of the



A CURIOS OLD BAROMETER.

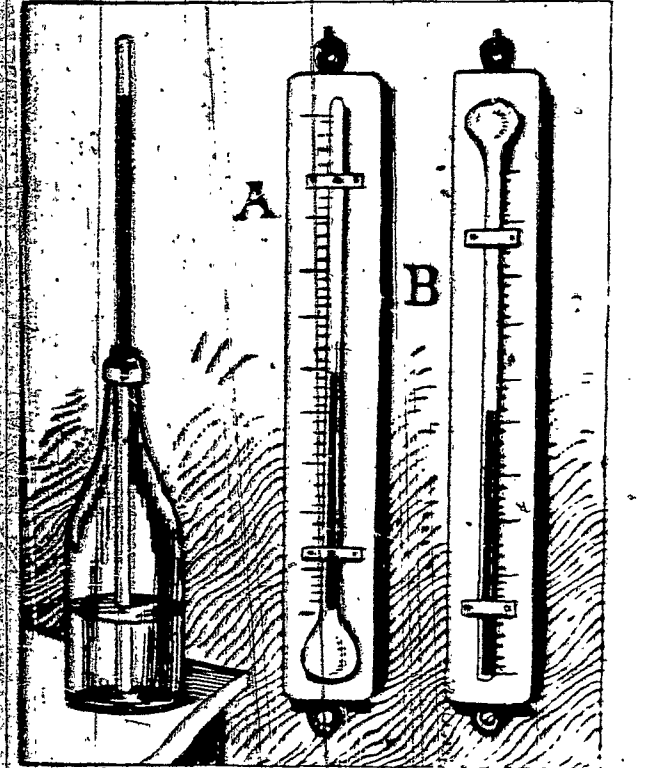
water atmosphere remains unchanged. But if the atmospheric pressure increases, there will be an inward pressure upon the outer side of the vessel. If, on the contrary, the atmospheric pressure diminishes, the pressure on the vessel is from within outward.

A simple way of making these changes of pressure is shown in a curious old barometer which, with others noted hereafter, was originally illustrated in *La Nature*. It consists of an ornamental glass flask with a single opening in the side, to which is attached a glass tube bent up which is attached to a point above the opening, thus making it a siphon, and the varying pressure between the outer and inner air is indicated by the rise and fall of the level of the water in the tube.

Popular Science News also describes the apparatus shown at the left hand of the second illustration. It is made from an ordinary bottle, provided with a well fitting stopper, preferably of rubber, through which will answer if previously soaked in wetted paraffine. The stopper is perforated, and a glass tube, about a yard in length and open at both ends, is passed through it to the bottom of the bottle. Before putting the apparatus together the bottle is filled about one-quarter full of water and the tube almost entirely full. If the upper end of the tube is kept closed by the finger the water will not run out, even when it is inverted, and when arranged as shown in the illustration, the column of water should stand a few inches below the top of the tube, and will rise and fall according as the pressure of the atmosphere diminishes or increases. That is, when the ordinary mercurial barometer rises, the water barometer will fall, and vice versa.

An objection to these barometers is that they are more sensitive to changes of temperature than of pressure, and on a warm day the column of water will rise in the tube, notwithstanding increased atmospheric pressure.

As A and B is represented an improved form of air barometer, its construction is shown, on one end of which is blown a glass bulb, the other end being left open.



WATER AND AIR BAROMETERS.

but slightly narrowed by heating in a flame. A small quantity of mercury is introduced into the tube to serve as an index. When the barometer is in the position A, the pressure on the air in the bulb equals the outside atmospheric pressure, and the weight of the mercury when it is reversed, as in B, is the outside pressure, minus the weight of the mercury. By suspending the instrument successively in the two positions and reading the different heights of the mercury on the scale, the atmospheric pressure may be calculated by a set of tables which accompany the instrument.

## Oil in Boilers.

Whether oil will produce injury to a boiler, explains 'The Stationary Engineer,' depends altogether on its nature, as some oils are so light as to be readily vaporized by the heat, while others being more dense and having a glutinous nature, combined with sediment, scale and other foreign matter, producing a dense mass of low heat conductivity which will settle to the bottom of the boiler, preventing contact of the water therewith, which will soon result in the formation of a blister on the sheet. This is practically the case in tubular boilers, and to a large extent in the shape of the crown sheet type. In view of these facts it is considered good engineering to keep all oil of an animal or vegetable nature as far from the interior of the boiler as possible, and as such injurious effects have been reported from the use of mineral oils, these do not seem to be so objectionable, for good results have often been obtained in the way of preventing the adherence of scale by the introduction of mineral oils into the boiler.

## Pasty and Cement.

A variety made of strong glycerin, heavy oil, mixed with kerosene to form a stiff mass, hardens in one hour; it is water and fire proof, according to 'The Engineer,' and is so strong that a quick, strong cement will move heat in fine iron flings ten times the weight of three parts, water to one part. Sets very quickly.

# THE HOUSEHOLD

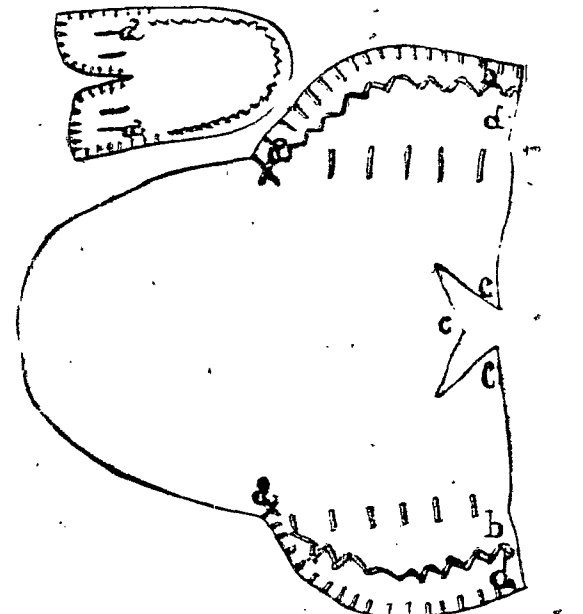
## HALL DECORATION.

An Inexpensive Scheme for a Pretty, Bright, Cheerful and Comfortable Hall.

might give many different schemes of treating the hall, writes R. T. Robertson in *The Industrial World*, such as a paneled wall in oak or other wood, or, if the hall had little light, you would be astonished with a glow of rich color could be had by painting the walls vermilion, red, or the ceiling a bright yellow, but I wish only to suggest that which is comparatively costless, and certainly no more expensive than the usual method adopted. I may here mention that no ceilings should be of a cold white color, but should be tinted to suit the decorations of the room; preferably of a cream or warm yellow color. When possible, there should always be a fireplace in the hall, not only for its bright and kindly influence, but to check the entrance of the cold, damp air, and consequently adding much to the warmth and comfort of the house. A curtain in the hall also helps to make the house less drafty and adds to the general effect. Lay the hall floor with tile or with parquet flooring, or stain and varnish the wood floor. Then a rug or strip of carpet, which can be easily lifted and cleaned, will add to the feeling of comfort. If you use parquet flooring, either in the hall or in the rooms, do not have the designs composed of different woods, such as the light and dark woods so often used. Use one kind of wood only, oak in preference, and different grain of which will give quite a variety of tone. As regards furniture, you require little, but let that little be simple in design and thoroughly good in workmanship. All you require is a small table and racks for hats and coats and umbrellas, and a bench or chair. If you are fortunate enough to possess a few pieces of old armor or armorial plate, these will add very effectively to the hall, for a few chairs, a few coat drawings or etchings, bold and effective, are of value.

## Soft Shoes for Little Feet.

A baby's first little shoes can be made at home, of chambray cloth or from the tops of long evening gloves that are past worn. Each shoe will require two pieces shown in the illustration, says a correspondent in *The Country Gentleman*, who gives the following directions:



PATTERN FOR BABY'S FIRST SHOES.

Begin at the two points marked a, a, and work with buttonhole stitch around to b, b. Below this work a vine in feather stitch. On the small piece work from a to a with buttonhole stitch, and from b to b, about a quarter of an inch from the edge, work a vine in feather stitch. Join the large and small pieces at a, a, and overhand them together with the same colored silks, used in the embroidery, pulling the large onto the small piece, and bringing most of the fullness over the toe. Bring the three points marked c, c, together and overhand them, then overhand from c to c. This forms the heel. Run a ribbon to tie through the silks, as indicated in the cut. Ooze leather is very pretty for this purpose. It can be obtained in all soft shades. As these little shoes cost from seventy cents to a dollar and a quarter, according to the elaborateness of the embroidery and the material, it is quite a matter of economy to make them at home.

## Quick Buckwheat Cakes.

Sift two teaspoonfuls of baking powder into one pint of sifted buckwheat flour, half a teaspoonful of salt. Take one pint of cold water, stir in the flour gradually letting it run through your fingers so there will be no lumps; if the batter is not thick enough, add a little more flour; one spoonful of molasses stirred into the batter makes the cakes a nice brown, bake as usual as mixed.

## Velvet Sponge Cake.

Two cupfuls of sugar, the whites of three eggs, and a half cupful of flour, one tablespoonful of baking powder. Beat the yolks a little, add the sugar and then beat fifteen minutes. Add the three beaten whites and the cupful of water just before the flour. Flavor with extract of lemon and bake in three layers.

## Fancy Work Notes.

There is quite a rage at present for lace ties for the backs of chairs, or table centers, whereon are placed lamps, or rose bowls, and for the tops of cushions.

A large bag may be made with a waste paper basket as foundation, the lining rising into a bag top; this capacious bag will hold all sorts of necessary work which can be conveniently stowed into it on any emergency.

Dainty 5 o'clock tea-dolts, with broad lace stitched around the edge, are ornamented with large designs in flowers or fruit in white floss silk. A pretty one has a conventional design in gold floss silk and tinsel, standing out in conspicuous contrast to the whiteness of the background. As a rule this kind of work is done on fine, white linen, but sometimes on coarse, cream colored canvas.

A novelty is a bag for ladies' mantles, made in very coarse serge embroidered with a variety of different colors, and trimmed with cord. The bag is quite square, and when filled out with a fur lined cloak it makes a comfortable traveling pillow.

Some charming nightdress cases in two shades of terra cotta, green and electric blue have the outer bordering of the deepest tone.

Dainty mats for rose bowls are made of a square of smooth finished, heavy white linen, underneath which is basted a piece of white fish net. The design is outlined through both materials in buttonhole stitches and the linen cut out, leaving the fish net to show through the openings.

For a handsome broadened satin pillow material of a solid color is best. Outline the designs in colored silks, follow the shading of the flowers in silks, and vein the foliage. The effect is very elegant.

# FASHIONS

## STYLES THAT FIND FAVOR.

A Brief Review of Past Fads and Fancies and the Present Prevailing Modes.

The year 1891 was not remarkable for anything of note in the way of fashion that left a trace. The year previous we had revivals of several epochs and styles—the Victorians, Medici, Henri II and Empire, all more or less mixed up and worn together. But during 1891 it is impossible to say that



A BALL DRESS.

any particular style predominated. The beginning was noted by a craze for imitation jewelry and meretricious ornament, which now happily, is on the abate. The full, high sleeve and Medici collar remain with us.

At the present moment the actual make is simple, but the materials are extremely rich and costly, also the trimmings and accessories. The close clinging skirts still hold their own, especially for young women with good figures; a few add some ribbon streamers, some flowers or beaded waistbands with falling fringe of the same on the hips. They are still made with the crossway seam at the back, and thus form the few plaits gathered close together at the top; the skirt widens in descending into the flake form. If basques are worn, they are attached to the corsage, but round waists are also much in vogue, and in this case the skirt is sewed on to a slightly pointed satin ribbon or rich galon, and this is worn over the bodice. The skirts are generally lined, and rarely made over a foundation. Trimmings are placed around the lower part of the skirts, and consist of deep embroidery, or rows of galons, or bands of feathers or fur.

There are some pretty blouses in oriental material, for customers embroidery, with gold or silver thread intermixed. These are confined with wide black velvet waistbands, studded with jet or imitation jewels. These blouses and bands are often worn with a plain dark cloth skirt. Bodices for evening wear are cut low, some round, some pointed, or square, and are trimmed around with galons set with jewelry, marbled or beaded. If the sleeves are short they are represented by a bunch of flowers, or a tuft of feathers, or band of fur, according to the rest of the dress trimming. If long, they are moderately puffed, and not too high on the shoulders.

The ball dress shown in the first cut is made with a gored skirt of ivory colored moire with narrow satin stripes of turquoise, interspersed with small pink rosebuds. The skirt is finished with a garland of pink button roses on each side of a band of turquoise satin at the hem. The bodice has a deep folded band around the waist, which meets in a point between the shoulders, and is finished off with a satin bow, and edged with button roses. The remainder of the bodice is of turquoise chiffon gathered very full over turquoise satin, the sleeves being half moire and half chiffon.

In the second cut is illustrated an evening gown with high neck and long sleeves. It is in costly black brocade, made on prin-



Evening Dress with Russian Blouse.

Above it there is a Russian blouse in real black Chantilly lace, tied to the waist and around the figure with mauve embroidered ribbon. The train is edged with peacock feathers. This furnishes a favorite style for the opera.

## The Rage for Silk Petticoats.

There is quite a rage for silk petticoats, black, colored, and particularly plaid. The tartans are many, and belong to all climes (several) to none, being the brilliant imagination of the manufacturer and are usually made with a slightly gathered flounce of about six or seven inches in depth gathered into a piped edge. They are cut very tight in front and have ribbon drawstrings from the sides, tying back all the fullness. Some in plain colored silks have a flounce of another color, and there a second one of the petticoat silk, cut like large leaves, pink at the edges and laid on the flounce, underneath which is basted a piece of white fish net. The design is outlined through both materials in buttonhole stitches and the linen cut out, leaving the fish net to show through the openings.

A new hair ornament is shown in the form of a diamond set with gold ribbon, that fastens about the head like an ordinary ribbon and ties in a bow just a little to the left of the center.

# GOOD HEALTH

## AN OLD FOE.

Interesting Remarks on the History and Symptoms of the So Called Grip.

In showing some patients to his students recently, Professor Gerhardt, of Berlin, is reported by *The Lancet* as saying: "The morbid symptoms which we comprehend under the collective name of influenza have repeatedly been observed before, and several epochs of the so called Grip (Grippe) of 1847 and 1876, for instance, are on record. Such a pandemic, however, as prevailed two years ago had not occurred for a generation, and we had to deal with something quite new and unknown. It came to us from the east. In May, 1889, it broke out in Bokhara, rapidly overran Russia in Asia and came to St. Petersburg in September. The disease spread rapidly all over Europe, radiating over the provinces from Berlin, Vienna, Paris and London, and remaining mostly three or four weeks, never more than two or three months, in one place. Its course ran unmistakably from east to west; from us it went to America and then on to eastern Asia. Now it seems to have arrived among us after its journey round the world. The symptoms are remarkably various. The malady often takes an easy course and is in general not very dangerous to robust people. It begins in most cases with high fever which rapidly abates. Existing diseases, such as pulmonary tuberculosis and diseases of the heart, often take an unusually rapid and fatal course under the influence of influenza. Influenza must be reckoned among the acute infectious diseases, and its contagious character may be regarded as proved. The spread of the disease is uncommonly rapid, and the time of incubation is often less than twenty-four hours, never more than two or three days. The question whether one attack protects the patient against future ones cannot be definitely answered. Some immunity there must be, for the epidemic never lasts very long. Children are seldom attacked, such things never. Some people are temporarily insusceptible. Doctors, for instance, have often fallen ill at the end of the epidemic. The age from fifteen to twenty-five seems to be the most susceptible. No specific against the disease is known; the doctor must therefore confine himself to symptomatic treatment."

## The Photograph in Teaching Deaf Mutes.

It has recently been stated that Superintendent Johnson, of the Deaf and Dumb Institute at Indianapolis, has been making experiments with the photograph, and believes that in connection with it he can teach the majority of the deaf mutes under his charge to talk. He finds that the instrument can be used in a very effective manner, and that the pupils are enabled to hear. He intends to carry the experiments further, and thinks the photograph may become a means of teaching the use of their voices to some mutes whose inability to speak is due to the fact that they have never heard speech. He tried the photograph with a number of his pupils, and found that the pupils were enabled to hear. He intends to carry the experiments further, and thinks the photograph may become a means of teaching the use of their voices to some mutes whose inability to speak is due to the fact that they have never heard speech.

## Worthy of Note.

A general rule for taking medicines, as given by an authority, is: Bitter tonics, as quinine, should be taken half an hour before meals; iron, pills and acids after eating, that they may be digested with the food. Food of potatoes is always given after chills, gathered very full over turquoise satin, the sleeves being half moire and half chiffon.

Warm sweet oil or melted vaseline is very soothing to a painful bruise. Some of the old fashioned nervines that our grandmothers used were hops, lady's slippers, skull cap, pilsnilla, prince's pine, marshmallow, gravel plant, stone root, watermelon seeds and pumpkin seeds, and they are just as good today as ever.

# ETIQUETTE

## AFTERNOON RECEPTION.

The Form of Invitation as Distinguished from That for Other Affairs.

A question frequently asked is "How shall the invitation to an afternoon reception be distinguished from that of the afternoon tea, kettledrum or coffee?" Good housekeeping answers the question as follows: The proper form for a reception invitation is an engraved visiting card having merely the date and hours written in the lower left hand corner. The words "at home" appearing on many invitations are superfluous here, and the card reads as follows:

Mrs. SAMUEL HARMON.  
Thursday, Dec. Eighth.  
Four to Seven.

Because of the shortness of the afternoon occasionally in midwinter the hour named is 3 o'clock instead of 4. Sometimes also for the sake of avoiding a crush when the reception is to be unusually large, a portion of the cards are written from "three to six" and the remainder "four to seven." This device is only partially successful, however, as those bidden first oftentimes arrive en masse about 5 o'clock, at just the hour the latter guests begin to come. A lady with such a kind face: She'd a necklace that sparkled and shone. And a fan all of feathers and lace.

I asked her to dance. She said "Yes." And soon we were spinning around. And I never once stepped on her dress. Though it floated a yard or the ground.

So when they were talking today Or their partners so pretty and tall, I think of my lady, and say That mine was the best, after all.

Jack Sparrow in India.

Jack Sparrow has now conquered another country, for we learn that he has found a home in India. There he is full of fight and impudence, just as he is elsewhere. Let him set himself in a mirror and he will catch that other bird for hours, not stopping to eat, drink or rest. An instance is mentioned in which a sparrow reared his family in a cage that hung above the head of a working tailor, and was not dismayed by the fact that the cage was often taken down that visitors might the better behold the family within.

# OUR YOUNG FOLKS

## A FAMOUS PAINTER.

An Aspiring Boy Who Successfully Carried Out the Dream of His Youth.

In the middle of the last century there lived in Pennsylvania a youth whose devotion to his pencil was the passion of his very childhood. He was always drawing and painting, and he had dreams of becoming a famous artist. He and a school fellow once borrowed a horse, and, who was



BENJAMIN SKETCHING HIS BABY SISTER.

to sit in the better place? West vowed that he would not straddle behind anybody in the world, so the meeker youth gave way to the aspiring Benjamin, and quietly rode behind him. But this was not all. As they jogged along, one boy asked the other, "And what are you going to be, Benjamin?"

"I'm going to be a painter."

"A painter! And what is that? A man who paints over doors and gates?"

"No, indeed; but one who paints pictures for kings and emperors to admire, and who is fit company for them too."

"Ay, but we have no kings or lords in America," observed the boy behind.

"Yes; but you see I mean to go to Europe, where there are plenty," said the ambitious Benjamin.

One day his mother entered the nursery and found her boy making a picture of his little sister in the cradle. Time passed on and his devotion to his pencil continued. He became the famous painter, Benjamin West, who, having settled in England and gained the patronage of King George III, succeeded Sir Joshua Reynolds as president of the Royal academy. He painted many famous pictures, and dying in 1848 was buried in St. Paul's cathedral. Such a life history as this illustrates Wordsworth's idea in the beautiful poem of "The Happy Warrior," that he is happy in his profession who—

When brought Among the tasks of real life, hath wrought Upon the plan that pleased his childish thought.

## Popular Parlor Games.

"Bring a clay pipe," was the startling exhortation to an invitation to a reception. Nobody could decide what it meant. The mystery was solved, however, when the guests entered the parlor and saw on a round table in the center of the room half a dozen plain bowls, in rose and blue glass, and Japanese ware, filled with flaky soap-suds.

Each guest was entitled to blow three bubbles, and a silver handglass was the prize for the girl who blew the largest bubble and a card case the boy's prize. Three judges had a trying time in deciding the value of the prizes. Amateur blowers were allowed to practice in the corner out of range of the prize bubble blowers.

"Bring your thimble," was another odd request, received by a number of young men as well as girls, but when the guests reached the house they found out what the thimbles were wanted for. There were sixteen thimbles on each chair, and were placed sixteen little muslin aprons, with the hem carefully basted. A girl received a prize for the best hemmed apron and a boy got the booby prize for the largest stitches, while one bright youth did not get his needle threaded until the hour for sewing was over.

Another party at which walking, not for a prize but for a pair of silver shoe buckles is also described in *Golden Days*. The way the head and shoulders were carried, as well as the manner of walking, was considered by the judges.

## My Partner.

We went to a party last night— My little brother and I— There were ice and cream, pink and white, And a rich birthday cake, mountains high.

There was jelly and sweet lemonade— And we danced to a band in the hall, Where we almost a scramble we made For the partners most pretty and tall.

And now, as I watched the rest whirl, I felt rather jealous, you know, For mine was a fat little girl, Who was not, oh so hard on my toe.

## Floral Emblems of the Romans.

The Romans, with their many gods and goddesses, devoted to each of the principal ones a certain flower. The lily was sacred to Juno; the myrtle and the rose were the emblems of Venus; to Minerva were given the violet and the olive; dittany was the flower of Diana; Cereus the poppy. Mars the ash. Bacchus the grape leaf. Hercules, the poplar, and Jupiter, the monarch of trees, the oak. Translating this floral code we may conclude that among the Romans the lily and the oak stood as the emblems of power; the myrtle and the rose, of love; the olive and the violet, of learning; the ash, of war, and the grape leaf, of festivity.

## Round Robin.

A round robin is a petition or protest signed in such a way that no name heads the list. Of course the signatures are placed in a circular form. The device is French and the term a corruption of round (round) ruban (a ribbon). It was first adopted by the officers of government as a means of making known their grievances.

## "Defend Me from My Friends."

The French Annals assigns to Marshal Villars taking leave of Louis XIV, this aphorism: "Defend me from my friends; I can defend myself from my enemies!"

Canning, in his "New Morality," wrote: But of all plagues, good heaven, thy wrath can send.

Save, save, oh, save me from a candid friend.

## Keyhole.

The expression Keyhole was in olden times used to convey the idea of deadly cold, lifeless. In Richard III, Shakespeare says:

Four keyhole figures of a holy king! Pale shadows of the house of Lancaster! These bloodless remnants of that royal blood!

# TECHNICAL

## WONDERFUL MACHINES.

They Turn Out Screws So Small That 200,000 Are Required to Make a Pound.

Not the least marvelous of the many ingenious automatic machines of the present day is one for turning out the small screws and parts of a watch. The *Hortological Review* says of it: "Some of the screws are so small that the thread and the screw driver cannot be seen by the naked eye. It takes about 200,000 of these little screws, made by the automatic machines, to make a pound, and yet they are perfect in shape. They are made thus: The wire is fed in the machine automatic ally through a swiftly revolving spindle, and is gripped by a chuck. Instantly a screw enters comes into place and turns down the screw part. While the turning is being done a threading die is operating, and the instant the cutter is through with its part the die turns around on the turned part and screws on and off like a flash, cutting the thread. At once a steel arm is being cut out from the wire it is picked up by steel fingers and carried over to a spot where a saw is swiftly running.

"The slot is then cut and another motion of the arm and fingers releases the screw, which is carried by a stream of oil into a sieve among thousands of screws just like it. That part of the mechanism which grips the screw is called 'arm and finger' and the term seems apposite because the motions accurately resemble those of a human arm and hand. That arm has an uncanny look as it works with ceaseless regularity. The operation goes on constantly and tirelessly for ten hours a day, and when night comes each machine has made 10,000 of the tiny screws. One motion follows another so quickly that a novice is filled with wonder and amazement. Oil is forced in tiny streams with great pressure upon the cutting parts and then runs off through a drip, to be again pumped and forced to the machines."

## Christina Rossetti.

Foremost among living poets stands Christina Rossetti. Her fervid genius finds expression in lyrics of surpassing sweetness and sonnets admirable in form, in ballads where the supernatural is treated with eerie simplicity. The deficiency of her touch is as remarkable as the passion of her soul is rapt. It creates an atmosphere which is suited to such station as ballads as "The Goblin Market," "The Prince's Progress," the "Pageant," and which is part of the spell woven by one who comes to us from dreamland. "Led by a Single Star" Death, the transient nature of love and joy are the motives of many of her sweetest lyrics. Christina Rossetti, in an age when doubt chills many a woman's heart, has reached to a height of spiritual vision from which she looks—

To where the sunshine sleeps On the everlasting hills.

Of late years her writings have been almost altogether of heavenly things. We must not omit to mention her delightful story, "The King of the Golden River," which is a story of the supernatural. Rossetti's first poem appeared in *The Germ*, the organ of the pre-Raphaelite movement, of which Dante Rossetti was one of the leaders. She wrote in its columns under the pseudonym of Ellen Alley.

## Before the Time of Bells.

Before bells came into use, various instruments were used to summon congregations to worship. In Egypt they were said to have followed a Jewish custom in using a trumpet. In some oriental churches a kind of rattle gave the signal. In monasteries, monks took it in turn to go around the cells, calling the inmates to their devotions by knocking with a hammer. This was called the "night signal," or the "awakening instrument." Bells are said to have been invented by Paphlagon, bishop of Nola in Campania, who lived in the latter part of the Fourth century. This, however, is doubted. They were unknown in the Eastern church until the year 865, and were first introduced into the Latin church in 604. They were common in France as early as the Eighth century.

## Women in Turkey.

Women are very useful in Turkey. In Roumelia and Macedonia girls do much of the harvest work and most of the thrashing is done by them. There is very little agricultural machinery of any kind, and the girls also take care of the flocks, and the shepherdess is a favorite character in the much loved lyrics. The rights of women are respected in Turkey. A daughter inherits the same as her brother. In cases of divorce, the husband must pay a dowry to the wife. As regards custody of children, the son belongs to the mother as long as he requires her care, and the daughter until she reaches the age of puberty. If the mother dies, her female relatives have the daughter; if there are no female relations on the mother's side they go to those on the father's.

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# TAKE FROM THE GERMAN



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