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A Hint for the Needleworker

Decorated buttons are extensively used this season, and those that are hand-made have a distinctive charm all their own. When you are clever enough to make these buttons yourself you solve the difficulty of shopping for unusual articles to match gowns and suits. In almost every color, as do silk and unperfected cotton.

The crocheting is put over wooden molds, and these molds come in various shapes and sizes square, round, oblong or oval, and silk, wool or mercerized cotton can be employed with equal success. The material used depending upon the use to which the buttons are to be put. Those that are covered with silk can be used for ornamentation, as well as for pure utility, but hand-made sweaters this season are showing buttons covered with the same material of which the sweater itself is made, either wool or silk. Buttons covered with mercerized cotton have infinite possibilities, for they can be used on all wash fabrics, as they launder beautifully. These buttons are quite simple to make, the main secret being to crochet tightly, so there will be no spaces between the stitches, resulting the wooden mold beneath.

Start with a chain of three stitches, join and into this ring, pull eight single crochets into every second stitch of the eight stitches put three single crochets. This will start the four corners. On the next row put three single crochets into every fourth stitch, which will bring it to the middle of the three stitches in the row below. Continue around, increasing two stitches on each side, until you have made a square large enough to cover the top of the mold. Then crochet two rows without increasing at the corners. Put in the mold and begin to decrease by skipping every fourth stitch. Do this for several rows. Then skip every third stitch, then every second one, until you reach the center. A row of single crochets around the central stitch forms a fine shank and makes it easier to sew on as well as to button.

For round buttons start with a chain of three stitches, join and into the ring put eight single crochets. Into each of these eight stitches put two single crochets. On the next row pull two single crochets into every second stitch, then into every third stitch, increasing this by keeping the circle perfectly flat. When you have crocheted enough to cover the top of the mold, crochet two rows plain without adding any stitches. Put this on the mold and begin to take off, skipping half every fourth, then every third, and then every second, until you reach the center. The covering should fit the mold very closely, so this may have to be modified somewhat.

To make oval buttons start with a chain of four stitches, turn and work in single crochets into each stitch, except the last, which put three single crochets and continue on around. On the other side of the chain, working three single crochets into the third, fourth and fifth stitches, work a row around, putting three stitches into the middle of each end. If it does not lie smoothly put in four stitches instead of three, on each end. When you have worked enough to cover the top of the mold, make two plain rows all around. Insert mold and begin to take off by skipping every fourth, then every third and every second, until it is finished. Then work one row around the middle stitches as a shank. Of course these directions may vary a little according to the size of the button, but a little experience helps to overcome any difficulties.

Belt in Favor
Belts are in high favor again, which is probably due to the fact that most of the frocks and skirts have the trim normal waist line.

The leather belts are more varied and beautiful than ever before.

They range in width from two to six inches and in many cases are much wider.

Patent leather is much in favor for the new belts, and it is shown in very original colorings combined with black or white. One beautiful wide belt of soft crushable white kid had a shaped in set piece of blue patent leather at each side. There was a long narrow buckle of white kid.

Another wide belt of white kid had a large buckle of white kid and red patent leather trimmings. Another wide belt of white kid had trimmings of brown suede.

Pineapple Shortcake
One cupful of butter, two cupfuls of powdered sugar, three cupfuls of flour, one cupful of milk, the whites of four eggs and a little salt. Cream butter and sugar, add milk and beat hard before putting in the whites of the eggs. Sift two teaspoonfuls of cream of tartar and one of soda in the four beatings lightly.

Filling and icing—Boil one cupful of granulated sugar and one-quarter of a cupful of pineapple juice, strained, for six minutes, after adding one teaspoonful of lemon juice. Beat the white of an egg to a stiff froth, add the boiled syrup gradually to it, whip the mixture as the syrup is added with the egg whip. Beat six minutes longer and lay the cake thickly. For filling add enough finely chopped pineapple to the icing to make it moist and thick.

Morris and Red Lion Mary

It is a pity that no domestic servant ants have not taken to the habit, for some of them could have written most entertaining reminiscences. Foremost among these stands Red Lion Mary who looked after Burne Jones and William Morris when they shared a studio at 17 Red Lion square. We are told that one morning after breakfast Morris came out on the landing and roared downstairs: "Mary, those six eggs were bad. I've eaten them, but don't let it occur again." Morris was in the habit of lurching daily off roast beef and plum pudding, no matter at what season of the year, records F. M. Hueffer, not a domestic servant, and he liked his puddings large. "Do you call that a pudding, Mary?" he shouted when served with one about the size of a breakfast cup, and, having added some appropriate obligations, he hurried it at her. This anecdote should not be taken to evidence settled brutality on his part. Red Lion Mary was one of his loyal supporters to the end of her days. London Chronicle.

First Great American Painter

The first portrait painter of the United States to win general fame was Thomas Sully, who was born in 1783. One of the first celebrated American historical paintings, "Washington Crossing the Delaware," was the product of his genius. Sully established himself in Richmond as a portrait painter in 1808, but soon removed to New York and in 1810 to Philadelphia, which city was afterward his home.

In addition to "Washington Crossing the Delaware," his famous historical paintings include "The Capture of Major Andre" and "Miranda." As a portrait painter his most notable subjects were Thomas Jefferson, Lafayette, James Madison, John Marshall, Fanny Kemble and Queen Victoria. He visited England to paint the girl queen, in her coronation robes. Sully lived to an advanced age, dying in Philadelphia in 1872.

Lowering the Topmast

Lord Chelmsford once related that a friend of his at the bar was engaged in a nautical case, in which it appeared that a vessel, in a severe gale of wind, had been thrown upon her beam. The barrister, who appears to have had a smattering of nautical matters, asked a sailor who was in the witness box how it was they did not lower the topmast, upon which the witness replied, with a sneer: "If you know as much of the sea as I do you would know that that is not an easy matter in a gale of wind." This last utterance led the counsel to turn his attention to the subject, in consequence of which he invented an apparatus for lowering topmasts, for which he obtained a patent and earned upward of £20,000 by his invention. London Globe.

The Tragedy of Old Age

That tragedy of the old—the being laid aside from life before the spirit is ready to resign—the feeling that "I have done my share," and that "I have borne and brought up long have passed—out and to—roads where you cannot follow, that even the thought life of the world streams by so fast that you are up in a "blue water" fresh, brimful, groping for the full of the water and always pushed gently, helplessly back, that sense that you are still young and warm and yet so furnished with old thoughts and fashions—that you are some how young and warm you are with the life long you yearn for something real to do that can help you on and how no one will give it you. John Galsworthy in Scribner's.

A Four Story Drop

Hitler, the Swiss writer, as we learn from his "Letters," went so wild over George Eliot's works that he learned English in order to read her in the original. Subsequently he read her biography by Cross and wrote: "I had the sensation of falling from a fourth story window into the street!"

Where?

"And where," demanded his wife with flashing eyes, "would you be now, only for me?" The man glanced at the clock. It was verging on the hour of midnight. He sighed and was silent. Boston Journal.

The Spenders

"How are you getting along Jones, since you got married? Saving any money?" "Yes, but for heaven's sake don't tell my wife." Exchange.

Efficiency

"The dial had just been invented," "Gee," remarked the sun, "it's tough that I should have to punch a time clock all day long."—New York Sun.

Down on Him

Betty I noticed you didn't even rise when Borely entered. Betty—Oh, I can't stand for him under any circumstances.—Life.

More interesting

"Were you interested in that account of the Washington man who suddenly disappeared?" "Well, I'd have been more interested in an account of a man who gradually disappeared."—

Sunken Bark

"They tell me that Smith was arrested today because he drowned his dog in the river," said Jones. "How could they arrest him for drowning a dog in the river?" demanded Brown. "Why, they claimed that a sunken bark obstructed navigation," replied Jones.—Spokane Spokesman Review.

Wife of the Ambassador to Russia

Mrs. George T. Marye, wife of the United States ambassador to Russia, who recently returned to Petrograd after a summer spent in this country, counts among her experiences a view of the battle line in Poland. Last winter she made a trip to Warsaw before that city fell to the German troops, and during her stay there made a visit to the trenches, escorted by a director of the Red Cross hospital. She was permitted to enter the secondary line of



Photo by American Press Association.

MRS. GEORGE T. MARYE

trenches and was near enough to the Lord Chelmsford once related that a friend of his at the bar was engaged in a nautical case, in which it appeared that a vessel, in a severe gale of wind, had been thrown upon her beam. The barrister, who appears to have had a smattering of nautical matters, asked a sailor who was in the witness box how it was they did not lower the topmast, upon which the witness replied, with a sneer: "If you know as much of the sea as I do you would know that that is not an easy matter in a gale of wind." This last utterance led the counsel to turn his attention to the subject, in consequence of which he invented an apparatus for lowering topmasts, for which he obtained a patent and earned upward of £20,000 by his invention. London Globe.

In some of the London courts there are private dining rooms reserved for the exclusive use of the legal fraternity. Into one of these rooms one day there bustled a gaunt, feeble, who, being "courteously" approached by a junior counsel daily declined to leave. Thereupon an unblinking Queen looked the lady in the face and expressed his mind. Still she did not budge.

Counselor Lockwood then intervened: "I do not think there is anything unusual in this lady's presence," he remarked. "She wears a gown, and yes, I'm pretty sure that she also wears a wig." The lady went.—London Tatler.

First Justice to Wear Gown

"Few people, I venture to say, even in high official positions, know what justice first wore the gown in the supreme court of the United States," said an authority on the subject recently. "When Justice John Jay took the oath he thought the members of the supreme bench should wear gowns of some sort. Accordingly, he appeared in his own academic gown, which he wore by virtue of having received a degree from the University of Dublin, or, as it was then known, Trinity college. It was a tricolored gown too. Such a garment would look peculiar now, since the black gown has been adopted."

Taking Up the Recoil

The quick firing field gun used by the French and British is equipped with a most ingenious device for taking up the recoil. When it is fired the gun slides along guides on the top of a steel box, called the cradle. Inside of the cradle and attached to the gun is a piston, which is driven by the recoil into a cylinder filled with glycerin. The glycerin is forced through narrow channels into a reservoir full of compressed air, which it further compresses. This friction brings the gun to rest after it has recoiled, and then the expansion of the compressed air forces the glycerin back into the piston and returns the gun to the firing position once more.—Science Conspicua.

Good and Bad Points

A man entered a famous restaurant and asked for coffee. After he had finished his repast he called the waiter and said: "Waiter, this coffee has its good points and its bad points. One of its good points is this—it has no chicory in it." "Yes, sir," replied the waiter, quite gratified. "Visions of a handsome tip floated before his mind's eye, and he rubbed his hands gleefully. "But," resumed the customer, "its badpoint is this—it has no coffee in it."—Argonaut.

Egg Values

American cooks use the egg white more than the egg yolk, but how true is the instinct of the European cook in preferring the yolk even if the white cannot be utilized (he generally makes lady fingers or some of the other so-called "bisculita" with it) can be seen by studying some of our most recent scientific books on foods.

An Expert Says of the Egg Yolk

"The yolk is a much more concentrated food material than the white, containing in a given weight about seven times as much energy, as well as larger amounts of protein and of the chief mineral matter."

A Great European Doctor who recom-

mends yolks of eggs with oatmeal porridge has wonderful things to say about the food and curative value of eggs, and especially recommends for anæmia spinach and eggs, instead of "taking expensive medicaments and artificial preparations of iron."

A Chintz Room for Daughter

In the average home the only room which the daughter of the house can claim as her own is her bedroom.

This should be as dainty as possible, signifying girlhood in all its freshness and beauty. Unfortunately many girls believe that daintiness costs money and pass it by on the plea of a small pocketbook. Daintiness, as a matter of fact, can be achieved for a very small amount of money, provided one is willing to spend some time and not a little thought on the decoration of one's bedroom.

Pink and blue have been the colors long honored as the young girl's, but the young person of decided character who feels that these pale tints do not reflect her vivid personality may choose in these very modern times russet and futuristic colorings and, with the aid of some of the new and artistic chintzes, may achieve a very stunning effect.

The furniture par excellence for the girl's room is finished in white enamel, and if you are not fortunate enough to possess this sort you can easily change what you have at hand by a can of white paint and one of white enamel. Painting is by no means easy work, but it is work which many a girl has accomplished successfully at home. It will be necessary first to purchase a can of paint remover so as to take off as much as possible of the original stain. Then give the pieces of furniture two or even three coats of white or cream paint and finally one of white or cream enamel. This should be allowed to dry thoroughly before an attempt to use it is made.

Now, if your bed is a wooden one you can produce a very quaint effect by pasting over the head and base boards chintz in a pretty design. This should be cut to fit the boards exactly and edged with braid to match the chintz, the whole being glued flat on to the head and base boards, or brass headed tacks placed at one inch intervals can be used to hold the chintz. Some girls have created a very pretty effect by cutting out flowers or birds from chintz and pasting these designs at conventional intervals on the base and head boards.

The dressing table can be made very pretty by the aid of chintz, and if you want a dressing table don't despair. Just make one. "How?" perhaps you ask. It is really the easiest thing in the world. If there is a fair sized table somewhere in the house which is not used for any particular purpose claim it as your own and use this as the foundation for your dressing table. First it must be coated with white or cream paint or enamel. Then fit a cover of the chintz over the top and sew a ruffle or the same around this flat cover. The ruffle should be only three or four inches long and should be quite full. Make that with this pretty. Over the top of the table should be placed a thick piece of glass, which you can purchase and have cut to fit at any glazier's. This will be the most expensive item in the making of the dressing table. It will probably cost \$4 or \$5, but this money will be well expended, for it saves the top of the table and the chintz from dirt and wear.

Now comes the question of the mirror over the table. In the basement of any of the big department stores a cheap mirror can be purchased for \$1.50 or \$2. This will have a brown or imitation mahogany frame and will not be a thing of beauty. But the glass will be fairly good, and the frame can be covered. Remove the nails which hold the back of the glass and the front of it together, take off the frame and cover neatly with the chintz, gluing it flat to the surface and allowing an inch or two to overlap to the back on either side. When this is quite dry put back on the glass and fasten the back to the front with the nails which were removed previously. Hang over the mirror and complete the charming effect by purchasing two white enamel candlesticks which should be topped by dainty shades made from the chintz.

To carry out the color scheme drape the windows with thin silk mull in a white or cream shade, at 25 cents a yard, and sew a band of chintz to the edge of the curtains, or use the mull curtains plain, edging with a bit of lace, and introduce the chintz effect in a short valance at the top of the window. Do not, however, leave over curtains of the chintz. They shut out too much light and air, and a bedroom needs as much of these as possible.

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