

The KITCHEN CABINET

(© 1934, Western Newspaper Union.)

Let me laugh when my heart is discouraged;
Let me laugh when the thunder clouds roll;
And the joy that I find to the earth as I sing
Will return and give peace to my soul.
—George Liddell.

THE USEFUL MARSHMALLOW

A half-pound of marshmallows kept on hand for emergency dishes will be found a most valuable addition to the supplies.

A meringue with a few marshmallows cut in halves or quarters scattered over the top is much improved. Brown as usual and find a meringue with a flavor and appearance quite different from the ordinary.

The flavor and appearance of many otherwise ordinary dishes is enhanced by a few marshmallows. Drop one on top of the cupful of cocoa when short of whipped cream or into a hot cup of coffee; a marshmallow is an addition.

An apple pie prepared with a baked shell, filled with strained apple sauce sweetened and flavored, then covered with marshmallows and browned in the oven makes a delicious dessert.

Gingerbread or sponge cake cut while hot and filled with marshmallow filling placed in the oven until melted, makes another delicious dessert.

Chocolate and cornstarch pudding are both improved by adding a handful of marshmallows. Chocolate pie covered with marshmallows instead of a meringue is especially nice.

Fudge, cream candy, boiled frosting, stay creamy and moist much longer if a few marshmallows are added to them. Drop them into the hot mixture and beat as usual; if the marshmallows are fresh they will melt at once.

Plain cookies, vanilla wafers, saltines or crackers are transformed into toothsome little cakes by topping with a marshmallow and browning in the oven.

Mix marshmallows in the salad dressing, finely cut up and added with the whipped cream. It adds greatly to a fruit salad. If mixed with fresh fruit and allowed to stand several hours to soften, the flavor is much improved.

A nice dessert is a plain cake frosted with marshmallow frosting then covered with melted chocolate.

Nellie Maxwell

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To smile at trials which first seem sad,
And not to murmur nor to lag—
The test of greatness is the way
One meets the Eternal every day.
—Edmund Vance Cook.

BREAKFAST DISHES

A good dish of oatmeal is a breakfast in itself when properly cooked. Soak it overnight and then early in the morning put it on to cook in a double boiler set deep in boiling water. Keep this water boiling for two hours or more. Salt lightly, uncover and beat. When thus prepared and served with top milk, it is a vastly different dish from the cereal usually served as first course at the family table.



Popovers.—Beat two eggs well, add seven-eighths of a cupful of milk and one cupful of sifted flour, one-half teaspoonful of salt. Beat well and bake in deep granite popover pans until puffed and brown.

Another nice hot breakfast bread is: Oat and Cornmeal Muffins.—Melt two tablespoonsful of shortening in one cupful of hot cooked oatmeal; add one teaspoonful of salt and one egg beaten light with three-fourths of a cupful of milk. Mix all thoroughly. Mix and sift together two cupfuls of cornmeal, four teaspoonfuls of baking powder, one-fourth of a cupful of sugar, and stir into the first mixture; bake in a hot oven in a well-greased muffin pan about twenty-five minutes.

Scramble.—This old-fashioned breakfast dish is always one which will be welcomed. Prepare a stew of meat—a combination of pork and beef is good. Cook until tender. Save the broth and chop the meat. Cook cornmeal mush using the broth for part of the liquid, adding salt and pepper to season. When well cooked and ready to mold stir in the chopped meat and turn into a mold which has been rinsed in cold water. Small bread pans make nice molds. Slice when cold and fry in butter until well browned on both sides.

Tomato Toast.—Toast bread by browning in a dripping pan in the oven until hot. Butter well and pour over well-seasoned hot tomato. Tomato soup may be used if fresh or canned tomatoes are not at hand. Set in the oven until the tomato is all absorbed, and serve very hot.

Nellie Maxwell

Straight Outline Favored in Paris

Smart Gowns of "Tube" Type, Not Uncomfortably Tight, Are Shown.

The war of outline is still raging, according to a Paris correspondent in the Boston Globe. Paul Poiret has many faithful followers who fully appreciate the curiously oriental curves he is giving his latest models. Other famous dress designers are following the Poiret lead, more or less. We are surrounded by styles that recall the gala costumes of Indian princes, by dance frocks wide at the hem and skin tight above the hips.

"But there is another side to the picture. Many of the best dressmakers of Paris are insistently showing a straight outline. Smart little gowns which are 'tube' in character, but not really uncomfortably tight at the hem, since they are almost always slit up at one side to show a plaited underdress made of supple material.

This later outline is undoubtedly in favor with the more exclusive Parisiennes, and it is exploited on the stage by many of our best actresses. It is the herald of the directoire revival which Worth has so confidently predicted. Changes of fashion—I speak of radical changes—move quite slowly in Paris, much more slowly than in New York or even London.

It rarely happens that the real Paris elegance accepts, except as a passing fad, a sensational or unduly remarkable style. She has unlimited faith in perfection of ensemble and individuality. On these two vital important items her mind is made up, once and forever. I want to deal exclusively with an outline in which you have an eminently Parisian model recently created by one of the most famous designers in Paris. Something original and at the same time wearable, and quite simple.

Opened at One Side. The straight, perfectly cut dress was made of fine navy blue serge, and it opened at one side over a plaited underdress of japonica-pink crepe de chine. The pink crepe was passed through a slit at the neck, just below the round opening, and it formed a scarf which crossed the back of the neck and then fell loose over the right shoulder. It was a charming little model, very original, and yet something that could be worn almost anywhere in early summer.

All these straight dresses show a rather long waistline, and more often than not there is no giraffe, merely some clever arrangement of folds or tucks over the hips. I recently saw Doucet models with slits at both sides to show the plaited underdress more plainly.

Both Doucet and Douillet are showing many platings, short skirts for morning wear plaited all around; afternoon and evening models which have fine plaits only at one side or directly



Overblouse, Dotted Crepe de Chine; Skirt of Red and White Stripes.

at the hem with the top notably tight. American girls in Paris are always on the alert when the pretty actress, Mlle Gaby Morlay, appears in a new piece. Gaby Morlay is a noted dresser, who always wears youthful garments or at least, those which give a very youthful and smart outline.

Jean Patou has just designed some stage dresses for this artist for a new production at the Vaudeville theater, and they are all ideal. For instance, a little morning frock made of bottle-green alpaca—a material that is at the moment in great favor—and ivory white crepe de chine.

The alpaca skirt is set in flat plaits and opens in front over a plain underdress of white crepe. The skirt is attached over the hips to a sort of glorified shirtwaist of white crepe, and where the materials are joined, two bands of green velvet ribbon circle the figure. The white crepe skirt

waist has a loose collar, caught in by a black tulle scarf knotted in front and held down by a beetle pin set in diamonds. The sleeves of the shirtwaist are long and loose, caught in at the wrists by flat bands carrying beetle links, similar to the pin in the tie. Extraordinarily chic, this little frock.

Skirt and Fitted Coat.

Another Patou dress worn by Gaby Morlay is a tulle-skirt and fitted coat-of dark blue repp piped with white gloves and accompanied by a white crepe de chine cascade blouse, the latter attached to the dark blue repp skirt under a band of fine embroidery. The coat opens in a long V and shows a white crepe turnover collar caught in by the inevitable black tulle tie.

So many of the new summer coats have a throw-over scarf instead of a collar. In Paris there is a run on Batik scarves, which show fantastic designs in vivid color on a black, white or dark blue ground. Very often the



Youthful Three-Piece Suit; Tan Hosiery; Crepe; Brown Embroidery.

hat has a crown covered with the same printed silk, or the stumpy parasol may be the chosen means for achieving a "set."

Appropos of parasols these get more and more stumpy. Some of the more sensational models are so short that they look like curiously-fashioned vanity cases. They are slung on the arm by means of decorative cords, and when open the handle is so short that the arm must be raised to a curious angle in order to carry it.

The richest printed silks and satins are used for these quaint parasols, but Fashion declares that the silk that covers them must appear again on some part of the dress, coat or hat. It may take the form of coat lining. It may be plaited into an underdress for a slit-up skirt—but its presence, somewhere, is obligatory.

New and attractive are the coat dresses that have a considerable flare at the hem, while clinging to the figure above the hips. I have seen these garments made of plaid taffeta lined with heavy crepe and of the new printed repp. Some of the best Paris tailors are favoring heavy silk crepe as a coat lining—plain or printed. This is a really beautiful material, almost as solid as charmeuse, but very much more supple. The same crepe is effectively fashioned into directoire evening dresses.

Plaid Taffetas.

A novelty of the season is plaid taffetas with a crepe back, a reversible material with the crepe back in one of the leading colors of the plaid silk. Plaid and checkerboard stuffs are extraordinarily popular. With regard to black and white checks—the squares are often so large that they would seem absurd if the material were not very skillfully arranged and draped. I have seen black and white checked crepe so well transplanted that the big squares melted into each other and gave the impression of long, curved lines.

Ermine—or shaved rabbit—is decorated with black silk embroideries or with scroll braiding done in thick, black silk soutache, and then used to border coat-dresses made of white repp or white dress linen. They have a method of shaving rabbit skins in Paris which gives the effect of plush, only the short fur is so much softer and more decorative than any plush could be.

Embroidered rabbit is also used for hat crowns, the trim straw or wired lace and a single rose of great beauty falling off one side.

Wide bands of marabout are also used to border coat-dresses, or oriental models which flare at the hem. Marabout is now used in all the brightest colors. A vivid puce-pink is a leading favorite and also jade green.

A short coat made entirely of faded-green marabout was to be worn with a plaited dress of black silk repp and a smart little hat covered with black and white violets.

Gowns for Brides Are in Limelight

More Conventional Attire Free of Extravagance, Is Favored.

It is a fortunate day in which a bride and groom can find a gown of style and beauty and comfort in things designed for women's wear. There are notes a fashion writer in the New York Times, more than ever before, direct creations of every sort meeting the desire and need for every possible occasion, and this season these are offered in attractive forms at prices which are considerably below the usual of slender incomes as well as of her that holds the strings of a long purse.

This becomes more gratifying apparent as the days pass, and obviously the response to this opportunity is spontaneous, so that one who is moved by common sense will not delay, but will avail herself of the first offerings and the best selections in models. They are, this season, a notable achievement for the writers in Paris who direct our ways in dress; the designs are original and artistic, the materials are beautiful and the colors enchanting.

First in the thought of everyone are the spring wedding and the bride's trousseau that provide a thrill to women of every age and nation. Wedding gowns have never been lovelier or more picturesque than they are now. There is a feeling for the more conventional wedding dress free of the extravagance and eccentricities that are expressed in gowns for other occasions.

A few years ago there was evident in some of the most important models a tendency toward the ultra modern, the extreme, the theatrical in the costume of a bride. But the best designers now keep close to custom, with deference toward the dignity and beauty possible to express with wedding satin, orange blossoms and tulle, and they created this season costumes of great art value for the bride and her bridesmaids.

A few countries have gone in for revivals in the styles of wedding gowns, using the quaint models of earlier days, when skirts were wide and bodices tight, and when three old lace was much in evidence.

This type of dress is definitely suited to some brides, and when it is well done and worn it is a charming and engaging variant of the formally conventional wedding gown.

One delightful feature of these gowns is an entire absence of many details and of complexity in composition. The straight-line, one-piece dress is most popular and gives the most solid opportunity for arrangement of the veil.

Next to this, the princess gown, so trim, with a slight suggestion of drapery, is much used, and is illustrated in some very successful models, notably from the house of Worth.

A trousseau is necessarily a joy to select. There must be gowns and wraps, negligees and exquisite lingerie, and all the intriguing accessories.

Green and White Used in This Sports Outfit



Green flannel features this charming one-piece sports dress. It is worn with hat and scarf of green and white.

More Batik Than Ever

The batik scarf has become more popular than ever. Nothing is lovelier or combining such kata-gouk colors as cerise and orange, purple and scarlet. Indeed, the more fiercely the colors fight one another, the more chic the scarf.

Touchees of Red

Odd little touches of red, brighter all sorts of garments. Nonpareil is a rich, striking shade; saumon is still in favor; lipstick is among the brighter tints; and carmine is a severe, more stage-hand color.

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