

## The KITCHEN CABINET

(By 1915, Western Newspaper Union.)

The men who are not satisfied  
Are the men who set the pace—  
The men who do not meet defeat  
With calm, contented face.  
The men who labor on and on  
With minds and fingers skilled—  
They are the great unsatisfied  
Who plan and fight and build.

### CANDY ALWAYS SEASONABLE

A little well-made candy, pure and good, prepared from pure sugar and fruit juices, with an occasional bit of chocolate, will not injure the digestion of the child. It is eaten immediately after a meal. The habit of giving children or even adults candy between meals is a most pernicious one. Many mothers prefer that their children do not learn the taste of candy until they have reached the age of eight to ten at least and then they are satisfied with the sweets in the form of dates, figs and fresh fruits. As doctors disagree upon whether it is wisdom to give none or very little, each mother is, or should be, the best judge of her child's needs.

The following are a few good recipes which may be used at home:

**Fudge.**—This may be maple, coffee, chocolate and with or without nuts, just as one desires. Take two cupsful of sugar, one-third of a cupful of corn syrup, one-half cupful of milk, one tablespoonful of butter; if chocolate is used add a square or two of finely cut chocolate. If coffee or maple flavoring, add that the last as the fudge is taken from the heat. Boil to the soft ball stage, set away to cool, then stir and add nuts and flavoring of maple or coffee extracts. If coffee infusion is used, let that take the place of the milk and add an extra tablespoonful of butter to make up for the loss of fat. When the mixture seems hard to stir, pour at once into a well-greased tin and mark off into squares.

**Molasses Taffy.**—Boil together one quart of New Orleans molasses and two tablespoonfuls of sugar for five minutes. Add two tablespoonfuls of butter and two of vinegar. Boil until it cracks when a little is dropped into water. Take from the fire, add a fourth of a teaspoonful of soda and pour out to cool. When cool enough to handle, flavor and pull.

Stewed, stoned prunes added to lemon jelly, molded and served with whipped cream and sugar, makes a desirable dessert.

*Nellie Maxwell*

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## Daddy's Evening Fairy Tale

BY MARY GRAHAM BONNER

### OTTERS OUT OF DOORS

"Now, now," said Mother Otter, "we must all pay attention."

"Mother means," said one of the little Otters, "that we children must pay attention to her. She doesn't mean that she must pay attention to what we say."

"That is what mothers always mean," thought said another wise little Otter. But they could not talk any more now. Lessons had begun.

First of all there was the lesson of diving without splashing.

"Of course," said Mother Otter, "when it is playtime you may dive and splash all you like. But you must also know how to dive without splashing so you can fool your enemy."

So Mother Otter taught her children the diving-without-splashing lesson, which is as important a lesson in Otter school as spelling is in regular schools.

After they knew their lesson pretty well for the day Mother Otter taught them how to catch frogs and how to get off the frog's skins after they were caught.

In Otter school that was as important as it is for people to learn how to use a fork and how bad it is to eat with a knife.

The next lesson was in eel eating. That was just as important a lesson in Otter school as reading or arithmetic is in regular schools.

"Children, Otter children," said Mother Otter, "do this right. Eat the eels from the tail just as the trout must always be eaten from the head."

At first they found it as hard to do as you might find it to get an arithmetic sum right. But the lesson had to be learned.

Mother Otter was a strict teacher. She didn't allow any fooling.

Then they had a lesson in how to wander far from home and come back another way so as to deceive their enemies who might be trying to trace them home the way they had gone out.

They had a busy time with lessons, and then they took trips and learned to explore, to find out where the best rivers and banks were to be found, and how they could travel and what they could eat along the way.

They learned not to be too funny about their food. "If you only eat a few things," said Mother Otter, "and those few things give you will have trouble. So learn to eat many kinds of food and you will live long and get strength."

They learned all their lessons well—these smart young Otters, but every evening when lesson time was over, for Mother Otter was quite strong for night school—they played.

Such a-scrambling and a-tumbling and a-playing and a-scrampering and a-trotting as there was, and Mother Otter joined in their play, too.

She didn't sit off and read and knit and say:

"Children, don't make such a noise. You tire my poor head."

No, she was just as fond of playing with them as she was of teaching them. And before they went to sleep Mother Otter sang them the Otters' Bedtime Story-Song which goes like this to the accompaniment of a splashing sound:

Go to sleep, little Otters, my dears,  
Drive away all your fears, fears, fears,  
If you learn the Otters' wise ways,  
You'll live for days and days,  
And nights and nights and nights,  
So drive away your frights.

Go to sleep, little Otters, my dears,  
Play when you can, play drive away  
tears;  
And playing makes you cheery,  
Keeps you from being weary,  
And when all is said and done,  
There's nothing just like fun!

Go to sleep, little Otters, my dears,  
Go to sleep, little Otters, my dears.

### Not Good Friends

Jack, age three, was told to come in and get ready to go to the barber's. He pointed all the way to town and when he arrived at the barber shop, where he was quite a favorite, one of the barbers, seeing Jack's mad look, said, "Well, Jack, are you and I still good friends?" and Jack replied in a real disgusted tone, "Well, you are, but I'm not."

### Botany and Zoology

The teacher had been reading to the class about the great forests of America.

"And now, boys," she announced, "which one of you can tell me the pine that has the longest and sharpest needles?"

Up went a hand in the front row. "Well, Tommy?"

"The porcupine."

## Array of Colors in Spring Modes

### Pleasing Tints Characterize Dainty Models Featured in South

The southern playgrounds of the art student have made demand for a wardrobe that seems to indicate the styles for spring and early summer. The presentation of these styles, observed a fashion correspondent in the New York Times, is a boon to the woman of fashion.

There is just now a wealth of ideas drawn from the highest sources of art and adapted somewhat after past experience to the requirements of the chic American woman. With an keen enthusiasm as that at the fashion year's beginning, the costume makers of Paris and America and the smart shopkeepers prepare for the Palm Beach season. Because the creme de la creme gather at these holiday places of the southern seashores the very best is given to them, and the world at large benefits because these early models forecast established styles. They have never been more intriguing than they are this year.

Since the advance models were shown, immediately after the final sale of winter clothes and sports togs, new ideas in every type of dress of the lighter sort are being displayed. The variants are a delight. There are new styles, graceful lines, beautiful fabrics and colors that seem to have depleted the artist's full palette. They are the styles that will carry on until the distinctly summer things make their appearance.

### Great Array of Colors

The spring fashions that all the big shop windows rival the fabrics that are displayed in quantities. Roving about where manufacturers and importers display their wares, one finds entertainment all the way in the colors that ravish the eyes. In the windows of one dignified establishment alone are shown, in festoons and draped, soft crepes in apple green, violet, cyclamen pink, leaf brown and salmon. Where only silk is dealt in you see orange, corn silk, yellow, cafe-au-lait and tiger lily alternated with minomette, rose and absolute green.

Lilac pulsates between violet, mauve and iris purple, and the cool shades are lost in orgies of color that are almost intoxicating. All of these are in silk, which is the piece de resistance in this young season. Whether presented in crepe, chiffon, georgette or whatever it must still be of the nature of silk.

In the fabrics that are intended for the semi-tropics it is imperative that



Costume suit for Spring is of Natural Toned Kasha Cloth

the designers shall be acquainted with certain color values and contrasts. For these in the Avenue recognize the effect of southern atmospheric conditions, the deadly purple and lilac red. Vivid colors that are so lovely under northern skies take on a harsh brilliance in tropical sun rays and ocean sparkle. To be comfortable to the sight clothes must be softened for sunlight and moonlight.

In every phase of dress color is emphasized this season, and grows more important as styles are evolved. So many colors and shades are shown that it is quite impossible to select any one as being all the rage, but one is so conspicuously lovely as to have a distinct vogue all its own. It is that dignified, pure soft pink which the artists call by its floral name, cyclamen.

It is presented in the finest materials of soft texture—in crepe, marquisette and chiffon particularly. It is one of those colors that is not easily combined with another. The handsomest gowns done in cyclamen pink are self-trimmed, or are ornamented with crystal, pearl or silver beads in some delicate pattern, and are often edged with fringe. Cyclamen is one of the few colors that serve well as a background for designs outlined in beads, and some charming models are shown in this combination.

In the lightweight sports suits and frocks for morning and general street

wear colors are gentler than they were last season and the season preceding. "Natural" is the name describing the shade of material which is now most in vogue for spring frocks.

There is natural kasha, for example, the soft wheat-colored material that resembles old-style camel's hair and has all of the lovable qualities of that staple among fine dress fabrics. Engaging models of this tone are shown in the Rodier materials in basic frocks and two-piece suits. Invariably they are built along the simplest lines, almost primitive in their composition, presenting all of the new details, but without exaggeration.



Three-piece suit in beige velours, for Early Spring Wear

One delightful ensemble just brought out is made of natural kasha. In a shade that is almost cafe-au-lait. The straight, naïvely simple frock is short, being 14 inches from the floor, and narrow. Above the hips a front panel forming a waistcoat of same-colored crepe is added. The seven-eighths length coat of the woolen stuff is lined with the crepe matching the waistcoat, and a piping of this and black outlines the long, narrow collar lapel, the cut bands and a strap that goes about the hips, crossing in front.

A soft hat of the kasha cloth, the crown square and rather high and the small brim slightly rolling, has a simple band of red for its trimming.

Jean Paton does an ensemble of much elegance in gray, displaying an entirely new style of coat. The gown itself is straight and close, of a clinging variety of broadcloth, and the coat, a little less than three-quarters length, is treated in an original manner. Bands of black velvet being used at intervals to form a horizontal trimming, ending each in a point at the low waistline. The velvet forms narrow turn-over collar and cuffs and is used in the pointed crown of a small hat in which folds of rich-colored crepe form the front of crown and the narrow brim.

In another model that is quite alluring a frock of cornsilk crepe is elaborated with narrow bands of needle-work in warm colors about the skirt.

### Uses Fur in Suit

Lucien Laloux is another of the comparatively new school who is doing some delightfully original suits in wool with the addition of fur. This season he is an apostle of quiet color. A model he is apparently proud of is a three-piece suit of gray ottoman. The frock straight, narrow, short and untrimmed, the coat a full-length wrap-around, giving the new circular effect, with a slightly flaring rounder added at the knee. Horizontal tucking elaborates the coat, and is reversed in vertical lines in the blouse. Chin-chilla forms a rolling collar, cuffs and band about the hem, and the coat closes with a sort of cascade.

In a suit of simpler composition Jenny uses ottoman silk in bloodstain green. The frock has an unbroken waistline, which ends below the hip, and is trimmed with three five-inch bands of the silk in a lighter shade, sewed on straight. A short box coat, somewhat like an eon jacket in style, is finished with a choker collar and a skirt to which are added touches of the lighter green.

In design, apparently everything goes—the straight-line, the circular, gothic and the tunic. Some of the prominent creators achieve intriguing results in combinations and compromises. Jenny succeeds conspicuously in a gown of black satin made with a long, straight waist and long, tight sleeves. Around the chest is drawn a band of gilt embroidery that is finished with an ornamental bit of fringe in front. This trimming band, to which are added three fringed medallions, draws the frock close around the body, forming a sort of stridle below the hips and serves to finish the seam of a godet dounce that lies flat at the back and ripples full in front.

A swagger novelty in three-piece costumes is presented in jade green brocade de laine. Black satin is used to outline the open front with long narrow lapels and to give the effect of hip line drawn upward at the front. Black fox forms the high close collar and the deep cut bands. The frock is of white georgette, laid in narrow white from yoke to hem and held with a grille of black satin.

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