

The KITCHEN CABINET

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There's a voice in the breeze,
there's a sign in the sun,
That whispers of winter's fare-
well;
There's a mist o'er the lake, there's
a call of a bird,
There's the echoing tones of a
bell.
There's a song in my heart though
my hands to their task,
The task of the winter must
ding,
And my soul makes reply to earth,
ocean and sky,
A welcome—a welcome to Spring.

GOOD TO EAT

There are times when serving punch for a company, it is nice to know how much fruit will be needed. The following recipe will serve fifty persons:



Party Punch.—Make a sirup by boiling two and one-half cups of sugar with two cups of water for five minutes. Add two cups of freshly made tea and chill. Measure three-fourths of a cup of lemon juice, six cups of orange juice, two cups of crushed pineapple, one cup of maraschino cherries, two quarts of water, six sliced oranges. Into the punch bowl over a block of ice, pour the water, fruit juices and pineapple; stir well, add the cherries and orange slices cut into quarters.

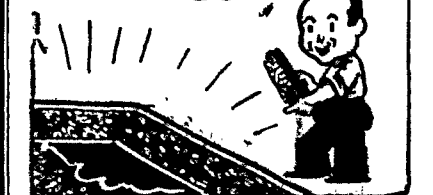
Simple Apple Pudding.—Put a layer of sliced apples in a baking dish, sweeten and flavor with spice or grated lemon rind. Butter a few slices of bread, dip them quickly into boiling water without touching the butter, lay them over the apples and bake a delicate brown. Any fruit may be used for this pudding, which will be found much better for the children than rich pastry or steamed puddings. Serve with sugar and cream or any liked pudding sauce.

Orange Sandwich Bread.—Take three cups of flour, four teaspoonfuls of baking powder, one cup of milk, one-half cup of sugar, one-half teaspoonful of salt, one-fourth cup of candied orange peel and one well-beaten egg. Mix all the dry ingredients, add the milk gradually and the well-beaten egg. Pour into two well-greased pans and let stand ten minutes. Bake in a moderate oven for 45 minutes to an hour. Cool before cutting into thin slices, butter lightly with creamed butter and make into sandwiches. This is delicious served with tea and orange marmalade.

Nellie Maxwell

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Straight Lined Beaded Frock Featuring Fringe



Especially youthful in appeal is this charming straight-line beaded frock of peach georgette, which makes a beaded double-fringed overskirt the principal attraction.

Few Are Familiar With Shoes by Common Name

"Ask a customer if she wants oxfords or ties, sandals or pumps, and—simple as it may sound—you'd be surprised how few women can give a definite and helpful answer to the salesman," says a big shoe dealer whose business it is to satisfy scores of perplexed shoppers every day. Shopping after shoes would be a much simpler problem if women took the trouble to familiarize themselves with the different kinds of shoes carried in the shoe department.

Bringing the question straight home to ourselves, did you know, for instance, that oxfords, strictly speaking, are low shoes with three or more eyelets or buttons? And that if they have one or two eyelets they are called "Hots?"

A "pump" is a low shoe, with a perfectly plain surface, no fastening of any kind, a thin sole, and, in those for men, a low heel.

Shoes for sports or walking are of the "brogue" type, with low heels and leather or rubber soles. A brogue is a heavy walking shoe, usually on the oxford order, with elaborate perforations, foxing and winged tip.

Bluchers are laced shoes in which the tongue and vamp are in one piece, the quarters extending over the vamp from one-half to one inch.

Colonial pumps are low shoes that have a flare tongue extending out and above the throat of the shoe, and having a buckle across the waist. A "tongue pump" is one that has a small pointed tongue that does not extend much above the throat of the shoe.

"Bal" is an abbreviation of the English term Balmoral, which merely means a laced shoe. "Ballist slippers" are those worn by professional dancers, and of lightweight kid, with thin sole, no heel, and no decoration.

Congress gaiters are shoes that come just above the ankle, with a leather or cloth top without buttons or lacing, but are adjusted to the ankle by a gasket of rubber goring.

Sandal shoes refer to a pump with one, two or three straps.

Old ladies' shoes are made of some soft kid with flat heels and usually have no toe boxing or "soft toes."

In the house-slipper line: "Julietts" are loose-fitting slippers, high in front and low at the sides. Martha Washingtons are practically the same as Julietts. "Mules" are boudoir slippers with a high heel, sole and vamp, but no quarter or counter.

Simplicity Tests Skill of Ordinary Seamstress

The simplicity that distinguishes the fashions of the day is often a most deceiving simplicity, for the effect is achieved by a skill far more subtle than that necessary to design a much more elaborate costume.

The test of a designer lies in knowing what to leave off, not what to add to a frock in the way of ornamentation, and to make each detail count for something in the attainment of that appearance of simplicity that is as smart as it is sophisticated.

In these amazingly simple gowns, cut is everything and what may seem to be detail that anyone could copy, often turns out to be decidedly tricky and difficult.

A noticeable feature of several of the newest frocks is the use of apron drapery, and while some are merely gathered or plaited affairs others are most ingenious and too complicated for the home dressmaker to duplicate.

Dinner Dresses Use Lace

Several of the smartest dinner dresses recently seen are made of black lace with touches of cream or brown lace mounted over flesh-color slips.

Gown of White Is on Fashion Card

Faille Promised Pronounced Vogue During Spring and Summer Seasons.

At every exhibition of fashions for spring, white stands as the shade destined for a pronounced vogue. Sport dresses, afternoon frocks, evening gowns and coats and wraps for every occasion are developed in white materials of varied textures. The ribbed silks, like faille and bengaline, are frequently employed in the fashioning of smart little one and two-piece frocks.

Kasha, cashmere, flannel and fabrics of similar character are used for coats, while the loveliest evening gowns are developed in lustrous satin-finished crepe, faille and chiffon.

Recently an exclusive specialty shop emphasized in a most interesting display of new models the importance of white evening frocks, enlivened with touches of gold in the form of delicate embroidery in metal threads, fine beading, a bit of gold lace or a piping of gold ribbon.

The simple sport frocks or informal dresses for resort wear are in many

instances of white or the faint pastel shades of pink, blue, mauve and faint yellow.

A successful model, which already shows signs of having a decided vogue, is made of white faille in a particularly fine weave. Of special interest are the square pockets, to which the attached flat panels of the material are caught up under the skirt. In this back a similar panel reaches from neck to hem, giving the effect of a wide box plait. The jabot is of white georgette bound with faille.

This frock is also shown in pastel colors and in white crepe de chine, with a jabot of printed chiffon.

Skirt, Slip-on Blouses, for New Sports Outfit

Sports frocks, suitable also for boat or motor travel, are now likely to be in two pieces—skirt and slip-on blouse—as of the one-piece shaping so long in vogue, and knitted wear models are more frequently of this two-piece shaping than in one piece.

Flannel, both plain and striped, is a favorite material for these sport-travel frocks, as is silk in plain color. Fancy stripes and plaids are extensively used.

One thing in common with all manner of sport-travel suits is the matching scarf as an accessory to the neck finish.

Small, round hats of soft felt, ribbon or flower trimmed, matching the sports frock are the prevailing millinery accessory. It must be recorded, however, that since flowers are the latest decree of fashion this trimming seems to be the more highly favored.

When flowers are used they are usually in cluster form or one large blossom is chosen, as, for instance, a silk rose, and the brim of the flower-trimmed felt sports hat is usually unbound. Such colors as smoke, blue, peach bloom, cloud gray, orchid, rose and russet predominate in these hats, for color trend is toward light and delicate tones.

Dance Frock Feature

The Elizabethan décolleté, square and low in front and high behind, is a feature of one of the recently designed dance frocks. This dress is of green organdie, the bouffant skirt adorned with painted white and green flowers arranged in panels.

Replaced by Bow Tie

Windsors and four-in-hands have given place to bow ties for wear with the radiance silk shirts with attached collars and cuffs, which form so important a part of the new spring suit costumes. The ties usually are of toward in polka-dot design.

When Names Don't Matter

By HAROLD D. YORK

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"TIE," said Russell Dunmore, "a stupid, dull, wearisome."

"It's your liver again," his Aunt Olivia interrupted. "The bottle of black pills is—no, on second thought, I believe this would be better. After you've dropped me at Mrs. Montgomery's drive out to the cottage and back, the drive will go you good."

Russell had come. And now, with the cottages inspected and looked up again and the October twilight approaching, he paused beside his car at the sound of running footsteps.

Suddenly some one screamed.

It was a shrill little sound, promptly stifled—and followed by a few guttural words. Then the scream was repeated, this time with a wild, heaving, half-crazed note in it.

As Russell leaped around the corner of the cottage he caught the words: "There's nobody there, and if there was—" and then he cut in sharply.

"What's going on here?" he demanded.

The blood was racing in his veins. The young man before him was unquestionably one of the natives of the lake region, uncouth, burly, silent—but upon the girl's face was the evidence of intelligence and good-breding.

"None of your business," the big fellow said, in a surly tone.

Russell stepped forward. The other fellow gave no second warning. The quickly swung flat reached the spot which the point of Russell's chin had just occupied, but the chin was no longer there.

"So!" he muttered grimly.

As the momentum of the unsuccessful blow carried his antagonist somewhat off his balance Russell doubled his own fist and swung. The big fellow went down.

He was up with a yell of rage. He seemed like some huge flying animal as he rushed toward Russell.

Again the latter's fist shot out—and again it reached its mark.

And now the thick-cheated chap advanced slowly, with an eye of caution, and Russell knew that he faced the final test. His opponent's blows registered.

With one last desperate effort Russell tried to drag his brain from the daze which held it, tried to force his muscles into action—and failed.

Then something which seemed like a white cloud rushed between him and the speeding blow; he heard a little choking sob and knew that in some way, which at the moment he did not understand, he had been saved from the knockout.

Then he heard the girl's warning shriek and, glancing behind him, saw his new peril. A tall, long-armed man was running toward him.

In that instant Russell became a madman. With a fury such as he never imagined himself capable of feeling, he struck out with all his might. His fist reached its mark.

The broad-shouldered fellow went down—and lay still.

Russell, whirling to meet his new foe. In the gloom he saw two other men approaching.

He felt the girl's hand on his arm. "Better run for it," she suggested. Together they leaped up the path. He pushed her into the car and jumped in. As the engine whirled he heard a shout behind him. The car gathered speed.

"Think you can carry off my daughter?"

The voice was at Russell's ear. He turned. The tall man had gained a position on the running-board.

Russell swung his whole body around. The next instant the man was sprawling by the roadside.

"I think I can!" Russell muttered grimly.

Some eight miles down the road the girl spoke.

"Six o'clock," she murmured. "I was to have married him at six o'clock."

"With your father's consent?" Russell asked.

"That man isn't my father," she answered. "While I was at college mother married him; and then—then she died—and he—he—oh, it's all a horrible dream!"

A sudden wild spirit of romance seized Russell.

"Will you marry me—at seven o'clock?" he demanded.

The moon was rising above the tree-tops. When she did not answer he turned and looked into her eyes. She met his gaze steadily, perhaps a bit proudly.

Suddenly he understood. She challenged him to win her, not by caveman methods, but as a man should win the girl he loves.

"I'll take you to Aunt Olivia's," he said.

For a time they rode on in silence. Then Russell spoke.

"I don't even know your name—or you mine," he said. "But names don't always matter, do they? Do you know," he concluded with a sudden smile, "life is a mighty wonderful thing!"

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