

THE EVENING TIMES, S. JOHN, N. B.



THE MEN'S CORNER.

By PETER PRY SHEVLIN.

TRADE TALKS. THE TELEGRAPH OPERATOR

The telegraph operator continues to offer splendid opportunities to the bright young men of America. Conditions may not be so good as when Andrew Carnegie began as messenger boy and later was placed in a small telegraph station in a steel town outside of Pittsburgh. Carnegie did not limit his mind to the telegraph keys, however, for every message he sent out from that booming foundry town was calling him into his own.

It is exactly in this spirit that the work of the telegraph operator is recommended to ambitious young men. In many cases it will bring him in close touch with the executives of great corporations and industries—where his quickness and ability may be promptly recognized. Like the newspaper man, his material success in the world will depend on how he uses his trade as a stepping stone to a less strenuous and more profitable career.

The class of operators that are highest paid are the ones that handle the press speed is always at a premium. The average is from \$25 to \$35 a week, with an eight-hour day. Because of newspaper demands, this wage is always amplified by overtime.

Next to the operator is the telegraph man in brokerage houses, in the stock market, etc. He is hired entirely on his personal ability. A slick operator, in time of financial stress, can save his employer thousands of dollars.

It is rather a long step to the commercial operator, whose wage, in many cases, will not run over \$40 a month, unless helped by overtime. He is the operator who enters to the public, handling private messages from the main branch offices young girls do this work for \$40 a month.

The railroad telegrapher—except in the large offices—is, perhaps, the poorest paid of all. In the small stations with which the railroad lines are dotted, he is the ticket agent, baggage smasher, and express agent. In this case the actual telegraphing is the smallest part of the responsibility and labor.

INVESTING YOUR SAVINGS.

Never was the philosophy of the stock market better expressed by a great person than by the head of the great Rothschild family—son of a German cobbler who eyed the destinies of kingdoms—who said of his secret of success in stocks: "I buy them when they're cheap (cheap) and I sell 'em when they're dear."

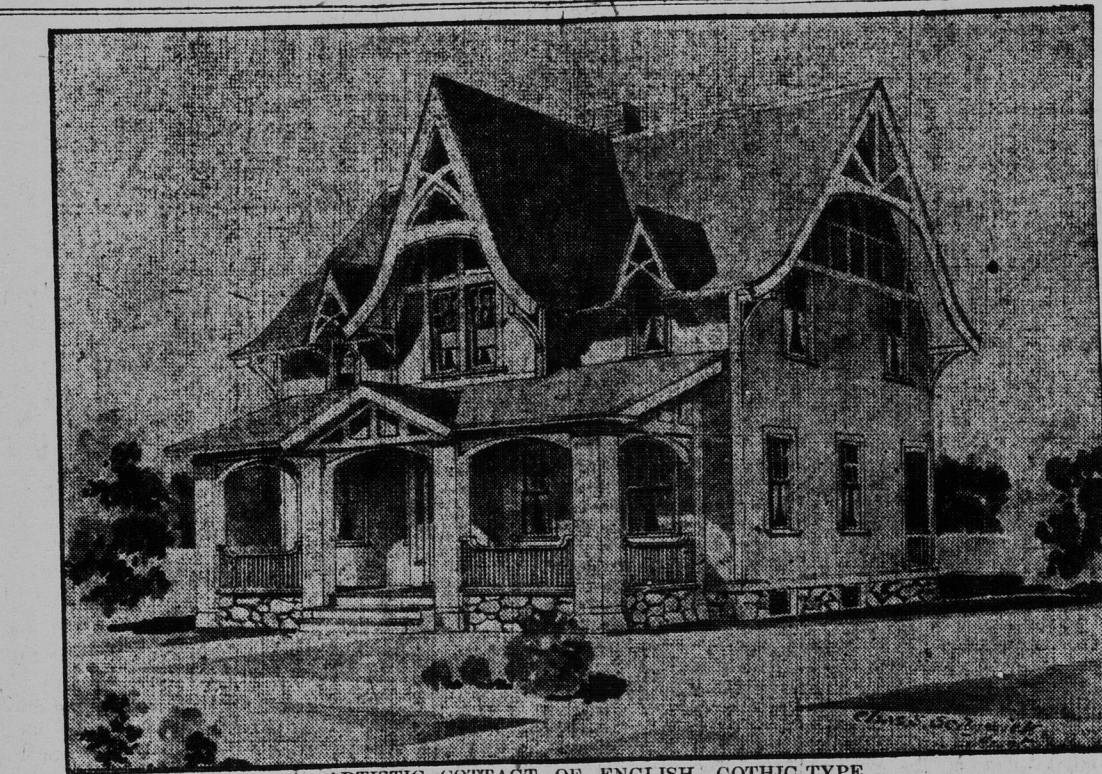
Sounds simple, doesn't it? Yet hundreds of thousands of emulators know the difficulties that surround its execution—persons who have been lifted to fabulous dreams of wealth by "booms," only to be squashed down to earth again in poverty and despair. When the country is in a mood of exaggerated confidence—in the throes of a financial "brain-storm," no scheme is too silly, no "hole in the ground, mined by liars," too absurd to call forth eager dollars from the hiding places and savings banks. These "booms" make securities dear—a time when the investor will put his dollars to work under the worst possible handicaps.

The inflated prices begin to collapse and after a few months—leaving out any thought of serious loss—it is found that your invested money is working for a distressingly small interest wage.

Accordingly it is in times of the little panics and panics that one should buy, not when everyone wants you to pay extra for their optimism.

Sell when everyone is buying; buy when everyone is selling. That is about as safe a rule as can be given to the tyro in the stock market. It is these moments of embarrassment among the "big fish" that give the small investor his golden and priceless opportunity.

This panicky condition is now only to be found in railroad bonds—accordingly therein is found a reason for the advocating so often in this department of the purchase of railroad short term notes. The railroads are now at the mercy of the investor—and this species of temporary financing affords the greatest opportunity on earth for the man who wants a two or three year investment.



ARTISTIC COTTAGE OF ENGLISH GOTHIC TYPE.

MEN SUCCESSFUL BUT NOT GREAT.

There is so much competition for public notice in the crop of millionaires, that unless one gets into the courts his name never becomes a household word out of the sphere which he dominates. Therefore the name Simon S. Gugenheim, surname of the "American Rothschild," is little known except in the state of Colorado and among men who are interested in copper mining. He is one of the seven Gugenheim brothers, all fabulously wealthy.

His father, old Meyer Gugenheim came the United States from his native Switzerland as an immigrant, and peddled shoe polish on the street in order to make a living for himself, then for his wife and later for a constantly increasing family. He trained his son in only two specialties, business and philanthropy, it is how to make money and how to spend it justly.

While Simon's shift to the limelight of the Senate may make the name commoner in the public prints, it can add little to the marvelous record made by the seven sons of Meyer. Not many months ago these old Wall Street rangers with the wonderful story of how the "American Rothschilds," as the seven brothers are called, voluntarily and cheerfully shouldered a loss of \$1,200,000 that had been dropped in Nipissing Cobalt rather than permit outsiders who had invested because of the magic of the Gugenheim name, to suffer. No one ever intimated that by any moral right, not to speak of a candle and a special sort of soldier, the seven brothers cheerfully shouldered the loss, to carry out the living precept of their father, the late Meyer: "Get money, boys, but don't try to do it by walking over the graves of your fellow men."

The father's idea was to keep the sons united in business, so as to form a veritable trust. Consequently they are the greatest family of money makers the world has ever produced, not excepting Rockefeller or Carnegie. In fifteen years they have built up a fortune estimated conservatively at \$500,000,000.

The Gugenheim boys venerate their father's memory, because of his fight against overwhelming odds. At 19, he landed from a sailing ship in Philadelphia and to support himself peddled all sorts of things through country towns with a pack on his back. He was a prodigious worker and very frugal, for his ambition was to marry an immigrant girl who had come over on the same vessel. Later he bought the patent of the shoe polish he was selling, and started to manufacture it. Then he began to import by, to satisfy a bad debt, he sent his sons to look after the property and they immediately made a bonanza out of it—and everything else since that time.

There is a right and a wrong way to do everything. The proper way to roll an umbrella is to take hold of the ends of the ribs and stick with the same hand, and hold them tightly enough to keep them from being bent while the covering is being twisted around with the other hand.

To test a suspected sample of ground coffee put a teaspoonful of it in a wine-glass containing water. If part of the coffee sinks, it is safe to consider it adulterated.

If, after cleaning silver with powder, all the apertures, for and ladies, (but not knives of any description) are put in a large basin, and boiling water is poured over them and allowed to stand for a few minutes, their lustre will be heightened.

A mark of a good housekeeper is that she provides for things before they happen. A careful woman always has bandages on hand and will find nothing better to keep them in than the well-moistened glass jars with screw tops. The pieces of old linen and cotton should be boiled to render them antiseptic, then ironed and torn into strips of different widths, and each strip neatly rolled; a number of these strips may be put in a quart jar, and they are always ready for use.

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AN ENGLISH GOTHIC COTTAGE

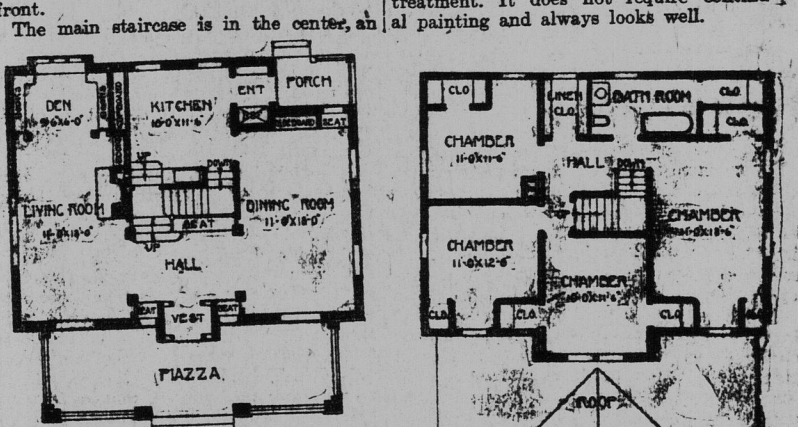
Designed by

CHAS. S. SEDGWICK, Architect, Minneapolis, Minn.

Here is an artistic design in the early English Gothic. The design is a new one and has been much admired by all that have seen it. The interior has a very pleasant arrangement, the symmetry being carried out on the inside as well as the outside of the house. This is quite unusual, but appeals to many people. The finish of the exterior of this cottage is intended to be in cement, with hanging vines, berris, brackets, etc. The general character of the design is very pleasing and graceful with its wide porches of the building are low, the posts being 14 feet in height. The frame is timber construction, the outside sheathing covered with two thicknesses of building paper and stripped with 2x2 in. strips and lathed with expanded metal lathing cemented with good Portland cement with rough sand finish. The walls can be left in their natural gray color and the wide cornices and other trimmings painted white and the roof red or the cement can be colored with a dark shade of green which would give a beautiful effect. The size of the house is 34 feet front and 28 feet in depth. The external treatment is symmetrical with a vestibule entrance in the center with a broad piazza across the front.

The main staircase is in the center, at the top of the vestibule. The living room on the left hand side, 11x18 feet with broad fireplace and wide arched bay window and a den 10x10 feet with bookcases on each side and projected oriel window at the rear. The dining room is on the right side of the hall 11x18 feet with recessed sideboard and seat at the end of the room. The kitchen is in the center, 10x10 feet with built-in stove and sink, and a breakfast room 10x10 feet with built-in table and seats. There are five chambers in the second story. The hall is central and there is a large bathroom and linen closet. Ample space above for storage purposes. The interior woodwork throughout is of Washington fir. The center hall and archway stained mahogany red, the dining room golden oak and the living room and den in dark Flemish color. All woodwork finished in the natural color. The first story floor of birch stained and the second floor of Washington fir.

There is a good basement under the entire house with laundry, vegetable cellar, heating and fuel room. A Gothic design, whether in private or public work, is one that always attracts attention and the use of cement on the exterior is fast taking the place of wood. It is a durable and permanent method of treatment. It does not require continual painting and always looks well.



FIRST FLOOR PLAN SECOND FLOOR PLAN

SUMMER EVENING GOWNS.

By DOROTHY DALE

Evening gowns designed for warm weather wear are, this season, charmingly simple in design and trimming, although very fine and beautiful materials are used. These sheer stuffs can, however, be bought in delightful patterns for a very moderate sum, and can be very effective without the necessity of using a great deal of expensive trimming, if cleverly planned.

Take for instance the bordered mulle, silk mousseline, and silk crepe. These are, unless bought at marked-down prices, more expensive than a plain material of the same quality that requires much less decided distinction when artistically made up. A very smart effect is given to these frocks by the use of plain silk mull or chiffon cloth in black or in some color, preferably dark, which combines well with the fabric—this material to be applied as a deep band about the bottom of the skirt, and in narrower strips about the bodice.

The drawing of one of the frocks shown on this page offers a suggestion for the use of these bands, although this model was not made up of a bordered fabric. Pale blue silk mousseline was used for the gown pictured, the edges of the surplice bodice and the bands on the skirt being Pique striped chiffon in black and white. White fillet lace filled in the surplice in front and back, and medallions of the same lace were used at each shoulder.



Summer Evening Gown.

The model gown had each end of the striped chiffon caught at the grille by ends being finished by medallions of lace. The other sketch shows a very girlish and dainty little frock of sheer white mull and Valenciennes lace. It was made on Empire lines, although the figure was defined by rows of minute tucks. These lingerie evening and dinner gowns in batiste or mull, trimmed with quantities of inset Valenciennes insertion, and tiny tucks, are much in favor, and are frequently worn over a white or colored slip of china silk.

All the thin silk materials, mousselines, chiffons, crepe-de-Chine, etc., are very fashionable.

A very attractive evening frock recently seen was of rose-pink taffeta, the skirt having a petticoat front and flounce of the silk outlined the overskirt part of the skirt, and were also used as a finish to the narrow bands stitched on about the bottom of the lace flounce. Similar trimming was used about the low, rounded neck, large dots in pink embroidery silk being hand embroidered about the décolletage as an added finish. The neck was cut out very low both back and front to show a tucker of Valenciennes.

Another very picturesque evening gown was made of very coarse silk fillet net, trimmed with fillet lace bands, and little frills of the cream Valenciennes. Bands of Liberty satin were used about the skirt, lines

and knots of the same being used as bodice trimming. One tone, striped materials in satin and gauze silk mousseline and marquisette, and crepe de Chine and tulle, and for striped fabrics is also shown in the less expensive silk mull and silk lines.

AN ATTRACTIVE WINDOW.

In the little sketch shown on this page is pictured a portion of a very attractive summer cottage room. The feature of this room is the low, wide, casement window, consisting of four adjoining cashes, paneled in lattice effect. The sill of the window was quite wide, and served as a shelf for plants, which were potted in terra-cotta and English crocuses in shades of wood brown, peacock blue and green, and a touch of oak red.

The rug was Oriental in style, with the central part unfigured, and a richly colored border, in the same tones as those seen in the curtains. The floor of the room was finished in hardwood, though ordinary wood painted in a dark, wood-brown color was quite as well with the general color scheme.

Green grasscloth served as wall covering, and extended from the ceiling to the floor. The ceiling was painted in a light cream color, and the walls were painted in a light cream color, and the floor was finished in hardwood, though ordinary wood painted in a dark, wood-brown color was quite as well with the general color scheme.

The doorway was hung with curtains in the same tones as those seen in the curtains. The floor of the room was finished in hardwood, though ordinary wood painted in a dark, wood-brown color was quite as well with the general color scheme.

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WAYS AND MEANS OF CLEVER HOUSEWIVES

By BEATRICE CAREY

To clean white chambray gloves make a lather of castile soap and warm water, in which has been put one tablespoonful of ammonia to each quart, and when the water is tepid put the gloves in it. Let them soak for a quarter of an hour, then press them in your hands, and when they are rinsed in fresh, cold water with a little ammonia added. Press the gloves in a towel, and dry them in the open air, after blowing to puff them out.

Holes in tin pans or kettles may very easily be mended at home with the aid of a candle and a special sort of solder which comes in the form of a hollow wire filled with powdered rosin. Hold the candle flame directly underneath the hole and after a moment touch the rosin wire lightly to the hole and a drop will melt off and fill the aperture. This solder may be bought at a hardware shop or, very often, at a grocery store.

To remedy soreness of the hand after ironing, cut a double thickness of chamois in shape and stitch it neatly over the iron hand. The seam is turned under so that the chamois will be used on both sides. A pen has been used until it appears to be spoiled, place it over a gas or candle flame for a quarter of a minute, then dip it in water and it will gain no good service.

There is a right and a wrong way to do everything. The proper way to roll an umbrella is to take hold of the ends of the ribs and stick with the same hand, and hold them tightly enough to keep them from being bent while the covering is being twisted around with the other hand.

To test a suspected sample of ground coffee put a teaspoonful of it in a wine-glass containing water. If part of the coffee sinks, it is safe to consider it adulterated.

If, after cleaning silver with powder, all the apertures, for and ladies, (but not knives of any description) are put in a large basin, and boiling water is poured over them and allowed to stand for a few minutes, their lustre will be heightened.

A mark of a good housekeeper is that she provides for things before they happen. A careful woman always has bandages on hand and will find nothing better to keep them in than the well-moistened glass jars with screw tops. The pieces of old linen and cotton should be boiled to render them antiseptic, then ironed and torn into strips of different widths, and each strip neatly rolled; a number of these strips may be put in a quart jar, and they are always ready for use.

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