

CONTRARIES

By MILDRED WHITE.

"Tain't no use," said Leslie, "I'm too homely."
Mrs. Cy Cummings looked her over speculatively.
"Homely is a lot as folks make themselves," she replied. "Now look at Hamer West. Take her sweepin' in the morning, her hair in pins, homely as kin be. Then take her at a social in her plaid silk with her hair fussed up, an' she's a good-lookin' girl; happy, too; an' always comin' to see her home."
Leslie smiled; it was a good-humored smile which betrayed no regret in her loss of Cy Cummings.
"However," her sister went on, "let's get back to the subject. A well-to-do, sensible single man has bought the Wilby place. His stylish sister kept house for him over to Webster's Corners till she died six months ago. Now Nate Dixon is in search of a wife. Every one knows that, 'cause he told Mary when he engaged her to housekeep, that she needn't consider her position permanent. They's four women in our society this minute will in to be Mrs. Dixon. An' one of em's nice. But, they's no reason why you shouldn't cut 'em all out if you had a little of your sister's ambition."
"Maybe," said Leslie, with a flush, "I wanted to lose out, Ellen, where I wasn't interested."
Ellen sniffed.
"Well, you look interested enough now, whenever Nate Dixon comes our way. Noticed it yesterday when he stopped over to ask a question. And you'd better know that a good house and bank account is worth fakin' the trouble to smile for."
"I bought this pink muslin for you at Barnie's today," she said. "We can start makin' it up this afternoon. An' I'd trim my black hat over if I was you—black looks real well with pink. Then we'll get busy with your hair."
But Mrs. Cy Cummings dominated this situation just as she had dominated every situation of her household, and Leslie, dressed in pretty frocks and becoming headgear, went obediently—if rebelliously, upon her chosen way. The new object of village interest was most perplexing in his attentions. For though he noticed not at all the four women who never failed to be present at each entertainment, his attention to Miss Leslie began at first encouragingly, caused her managing sister much anxiety and heart burning. For after a long and romantic drive through the country in Leslie's company, Mr. Dixon would absent himself from her presence for weeks at a time, reappearing unexpectedly at meeting some evening to walk home by her side, and thereupon disappearing again from any chance encounter.
"Mr. Dixon," Leslie remarked one day, "showed me some pictures of his sister last night. My! she must have been fine; looks like a fashion cover in all of 'em an' every one different. Used to play an' sing an' take part in public entertainments, he told me, an' gave teas an' parties herself besides."
"Probably," Mrs. Cummings answered crossly, "that's why some dull stay-at-home folks ain't up to the mark with him. Anyone can see, Less Saunders, that you ain't enjoyin' yourself out in company even when you're dressed up an' pretendin' to be."
It was then that Leslie revolted.
"Well," she answered calmly, "there ain't going to be any more pretendin'; I'm through."
When Leslie appeared at breakfast next morning she was garbed in her neat print dress with sleeves rolled up at the elbows. And when she went out later to the apple trees with her sewing she returned her sister's disapproving frown with a smile. Leslie beneath the apple trees was just a wholesome, rosy-cheeked woman who sang as she rocked comfortably to and fro. Her sister's parting slam of the door as she left the house failed to disturb Leslie's satisfied calm. And presently upon one of his unexpected visits came Nate Dixon. Leslie motioned him indifferently to the bench at her side, but the color left her cheeks as she laid aside her sewing. The village prize stared wonderingly at the woman before him.
"Why—" he stammered, "you look real different some way, Miss Saunders."
"It's the dress," Leslie answered frankly, "and the plain way I've done my hair. This is it's natural way," she laughed shakily. "Reckon this is 'jest my natural self you're seeing to-day, Mr. Dixon."
A light came to the man's eyes as he leaned eagerly toward her.
"You mean," he asked, "that you aren't altogether a pleasure woman after all? Forgive me," he quickly added, "you see, my sister was never contented to stay in her own home—always running after excitement, never findin' much happiness, either. So I never had much of a home, shiftin' most of the time for myself. So I hoped when I did come to like a woman—to love a woman—that she'd be the kind who could make a real home for me. Didn't want to tie her down, either, unless I was sure she'd be happy there. Leslie," he ended solemnly, "you look now like the woman who might be content in that home. Are you that woman, Leslie?"
And when she had wiped the tears from her eyes Leslie beamed upon him.
"Beats all," she said, "how my whole life has gone by contraries, right up to this minute. When I thought you'd never care, for the real me—that I

CLOTHES IN PARIS

Furs Disappear and Summer Hats and Dresses Arrive.

Milady Is Not Confined to Any One Fashion, but May Choose From Hundreds.

The fine weather has brought out jaunty gay clothes, writes a Paris correspondent in the London Times. Furs have almost disappeared, large hats are taking the place of small ones, and summer dresses that of spring tailor-mades.
Some of the dresses are fantastic in style and need a great deal of wearing; others are delightfully simple. The general effect of all the new styles is interesting and diverting. There is not one fashion, nor even two, but hundreds, so that there is no monotony, and almost any style is recognized. The only thing that looks completely out of date is the long skirt, and the very short skirt is declining in favor. It is now worn chiefly by young women who lunch in the Tuilleries gardens on a croissant and a bit of chocolate; they almost disclose their knees and allow no more than a yard and a half in width; possibly they are inspired by methods of economy. Far more becoming is the ankle-length skirt, just slim enough for comfort and grace. A neat little tailor-made with plisse side-panels, a coat with plisse basques, shawl collar and cuffs, in striped blue, green and black; under it a green crepe blouse lightly embroidered in blue and black, with a black taffetas hat and a lace veil, give a result that is neat and effective. Foulard, crepe marocain, taffetas, and crepe de chine are made up in many different styles for the afternoon. The plisse skirt is prevalent, and the plisse tunic slit at the sides is in favor. Short sleeves, low neck, and sashes make an unimportant bodice to most dresses, and long gloves replace sleeves an expensive substitute, for 40 francs is a general price, and one day's wear means a cleaner's bill.
It is in the Bois, the Champs Elysees, and at private parties that the best-dressed women are to be found; and they are very well dressed indeed. Perfect shoes costing 250 francs the pair, cow-boy stockings 50 francs, and capable of enduring one day's wear, a silk dress with no more volume in it than will fold into a handbag, for which 1,200 francs at least is paid, a hat with a lace trim

CREPE DE CHINE IN WHITE



To appear cool and feel cool is not always possible, but the wearer of this charming frock of white crepe de chine with pipings and sash of navy blue grosgrain ribbon achieves this happy result.

BLACK WITH WHITE ON HATS

Combination Is Great Favorite and Always Affords Bit of Smartness That Is Desired.

Women never tire of black and white. In summer hats this combination is a great favorite. The all-white hat is rather dead looking, and while a white hat with colored trimming may be very pretty there is a likelihood of its appearing somewhat insipid unless created by an artist. A touch of black on a white hat always brings a bit of smartness.
White organdie hats, much like the old-fashioned lingerie hat that women affected for many summers because it brought eternal youth, are trimmed with puffy flowers of organdie. Then they are swathed with black tulle.
Equally effective are hats of pale yellow organdie veiled with brown net. Taffeta flowers—big puffy ones of dark colors—are sometimes applied to drooping mushroom shapes of white organdie with long, loose stitches of black and a wispy transparent scarf draped over all. Sometimes white organdie blossoms are scattered over black horsehair hats. The versatile organdie plays many roles. It is not unusual to see it ornamenting oilcloth hats in the form of scarfs or appliqued flowers, and in turn oilcloth may be applied to hats of organdie.

WHAT DAME FASHION SAYS

Hand painting on taffeta hats makes for a novelty in millinery that is having an extensive vogue.
Though felt leers are still in big demand, baby Irish and cluny are fast being accepted as quite the proper trimmings.
Batik decoration is beautifully applied to some smoking sets, and metal and floss embroidery, as well as metal ribbon, is also used.
Models of crepe meteor are sometimes on the coat order, others are flowing slip-over robes, looking not unlike Greek drapes when worn.
American manufacturers of corsets—and these are the greatest in the world—say that there will not be any radical changes in corsets this coming fall and winter season.
In georgette, crepe de chine, lace and net the jacket model over a full length slip prevails, and these are delightfully dainty in color and in the trimming of ribbon, flower garlands and frilly lace and net.
A change in corset lines is said to be essential for the new autumn modes already introduced by Jenny and Calot. These models demand a flat, straight up-and-down line to the figure, both back and front, and a nipped-in effect at the hips.
Paris says black velvet hats—and that means we shall probably accept them. This may be a fabric out of season, but who can deny the effectiveness of a summer costume when "opped off," as it were, with a smart hat, large or small, of black velvet?
Never were negligees lovelier in color and materials, nor more interesting in design than at the moment. There are all sorts of models—some brilliant in color and daring in design, others as delicate in color and as delightfully feminine in design as could possibly be desired.

CONFETTI TRIMMING

A French trimming which bids fair to prove popular is known in Paris as "confetti" trimming. This is used generally on a foundation of sheer silk, chiffon or georgette, the latter more frequently seen here. In Paris, according to recent arrivals from that market, it is popular in the many colors characteristic of the real confetti, the trimming being fabric, felt or leather, cut up into the tiniest of spots.

SHOW LOCATION OF WATER

Signs on Painted Desert in the Southwest Guide Travelers to the Precious Liquid.

Travel off the beaten paths in the famous Painted Desert of the Southwest would be a dangerous matter were it not for the stone sentinels set up by the Navajo Indians to direct the stranger traveling through that country, where once there was water in plenty, but where now are only the dry beds of rivers.
These sentinels are piles of rocks, as high as a man, located on rises of ground where they may be readily seen. In the body of the monument is placed a projecting rock which is placed to point the direction to the nearest spring or waterhole. If one follows the direction indicated, although he may have to proceed a considerable distance, the precious water will always be found.
Frequently it is only a very weak seep supplying no more than a few cups in an hour. Or it may be a pool located deep in the recesses of a rocky ledge and collected from the snows of the past winter. Sometimes it is situated in an out-of-the-way place, and then there may be two, or even three smaller monuments erected along the route designated.
Also along the way there may be arrows cut in the rocks or crooked grooves symbolizing the windings of a brook or signs of various kinds which will attract attention. These directions all help to make the way plainer and reduce the chance of the traveler becoming confused.

JOIN A "THANK YOU" CLUB

No Initiation Fee and No Dues, and Membership Is Open to Every Person.

It's great, the "Thank You" club. No initiation, no dues, no long-drawn-out meetings, and no reports. Anyone can make a quorum to do business. No stated meetings nor any stipulated place of meeting. Anybody can start a "Thank You" club. Bents Overall clubs all to pieces! Lasts longer, does more good, and spreads sunshine.
One carries the by-laws around in his head. The password is "Thank You." And that's all there is in the whole book of rules. That's all it means, the "Thank You" club—just a thank you for the little services performed daily as well as the big ones. A thank you is more appreciated by many people than a tip, which, by some, might be considered an insult.
Start a club some morning. Watch your club grow. Good ideas spread. Try the club for one day. It may make you a life member. And the "thank you" exchanges will increase and radiate like ripples from a stone thrown into the millpond.
There's a big field in this world for "Thank You" clubs. Their members take the edge off rough places. If "Thank You" is the password, the genuine smile of service is the open reward for its application.—Haverhill Gazette.

FAKE "JOSSES" FOR TRAVELERS

Canton and Amoy supply travelers and curio dealers with quantities of hideous idols known in the trade as "josses." They are fakes pure and simple, having no relation to any oriental religion. Ingenious designers have produced a great variety of hobgoblins—such, for example, as the "hunger god," with the face of a tiger and ferocious fangs.
Most of them are of clay, turned out from wooden or metal molds, dipped in molten glass and allowed to cool. A fairly expert Chinese workman can make 100 in a day at a cost of 3 cents apiece. The European or American tourist pays \$5.
Real josses may be worth a lot of money, especially if carved out of jade. This is a material greatly prized in the orient, and a jade idol 15 inches high, and as many centuries old, has been known to sell for \$10,000 in Canton.

WHITE AND RED ROSES BLENDED

The most interesting combination of roses is that of the union of the white rose of York with the red rose of Lancaster after the long struggle between those two factions when the red rose might have represented the blood that was shed and the other one the condition of the people bled white by the wars. To cement the peace Henry of Lancaster wedded pretty Elizabeth of York and a clever gardener of old England blended the two roses and made a new one, striped red and white. We have it in this country where it is still called the York and Lancaster, though not every beholder realizes the story held in its fragrant petals.

THE COCKADE

The cockade, an ornament or knot of ribbon or rosette of leather, was originally worn as a military or naval decoration or as the badge of a political party. Cockades made of ribbons of the national colors were worn by soldiers of the national wars of the eighteenth century. In England after the expulsion of the Stuart dynasty the white cockade became the badge of the adherents of the exiled house in opposition to the orange of Nassau and the black of Hanover. From the hats of the military it passed to those of the civil servants of the crown. Then as headgear changed the use of the distinction was confined to servants. The black cockade on the hats of officers' servants was introduced by George I.



Pale yellow organdie with orchid mauve sash. Hat of organdie with orchid mauve flowers.

OBLONG PARASOL 1920 MODEL

Transparent, Gayly Colored Things, Wet and Glistening, Are Attention Arresting.

The dreariness of a rainy day may be utterly defied if one is fortified by a bright colored oblong umbrella. Although we have become accustomed to protecting ourselves from the downpour by umbrellas of bright silks, these transparent, gayly colored things, all wet and glistening with rain, are attention arresting. They come in colors as brilliant as the rainbow's hues. The transparent effect is carried out even in the tips and the handles, which are of bakelite.
The oblong parasol is the parasol of 1920. So say its makers. But it is impossible to predict the extent of its success. There is no reason why we should not carry oblong parasols. They certainly have many advantages over the round ones. There are fewer angles to interfere with your own or other people's hats on a crowded promenade. Then one can set them on the beach with the certainty that they will not roll away under the impetus of the slightest breeze. When closed they give a petal effect.
Sloping Shoulders.
Sloping shoulders are, again to be seen in the new gowns.

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