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**THE SANDMAN STORY**

**KITTEN'S NEW HAT.**

MISS KITTEN could hardly wait for Sunday, so proud was she of her new hat, and she was quite sure she would not only be envied by all the other Pusses, but she would also be the handsomest Puss at church.

Miss Kitten had been working a long time collecting the trimmings for her hat and I am sorry to tell you that it was trimmed with wings and feathers.

"Yes, Miss Kitten was not a friend of the pretty little bird that lived near her home and she had feathers



of all colors with which to trim her hat, which proved how naughty she had been.

On Sunday she was up early, and as soon as her house was in order off she tripped dressed in her new hat for church.

It happened that she had to pass through the woods and Willy Bluejay, who was sitting on a limb of a tree

near the road, and saw Miss Kitten.

"Chatter, chatter, chatter!" said Will, which meant in bird language "You thief, you thief!"

And off flew Willy Bluejay to tell all the birds in the woods that Miss Kitten was coming dressed in her new hat trimmed with the wings and feathers of their relatives.

When Miss Kitten reached the middle of the woods there on the trees and bushes, out of her reach, of course, sat hundreds of birds, chattering like mad.

"You are a thief, you wicked cat!" they shrieked at her, "you killed our children, you killed our mother, you killed our father, you killed our sister and you killed our brother."

At first Miss Kitten did not notice them, but as she walked along they flew over her, still screaming.

Just before she reached the end of the path out of the woods down flew Willy Bluejay and picked off a feather from her hat.

Seeing his darling, Tommie Sparrow grew bold and down he swooped and took the hat right off Miss Kitten's head.

"Pick out her eyes! Pick out her eyes!" cried all the other birds, flying around her, until Miss Kitten was so scared she ran.

But the birds followed, screaming and flapping their wings, and at last Miss Kitten had to take refuge under some old boards and stay there until dark.

Then out she crept, all her vanity gone, and never again did she bother the birds or have the least wish to trim her Sunday hat with feathers.

(Copyright.)

**I SAY HE WAS!**

He was this long - I had him clean out of the water when he give a big floy an' busted the line!

He was SO! Aw, you make me sick.

I believe you, Tom. In fact, I believe any thing you tell whether it's whether it's true or not.

He in fact I had a uncle once who almost caught one just near as big as Tom. says this was -

Yes, you did! He was the big eyes!

Be-ss-st! He broke loose, Joe!

This same thing, among dogs, causes hydrophobia.

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**ARE YOUR JEWELS GENUINE?**

Many Precious Stones Now Are Imitated So Closely That Detection Is Difficult.

Rubies, sapphires, emeralds, many other stones, can now be imitated so beautifully that it is no longer easy to detect the difference, upon a casual examination. Pearls are made in a number of varieties, and imitation pearls are plentiful and often worn.

While only an expert can determine whether some gems are genuine, there are certain simple methods by which in most cases "the genuine article" may be detected at home.

Color is usually considered the first great criterion of all precious stones. It is now generally conceded, however, that color alone is not a criterion by which stones may be judged; other physical properties must be taken into consideration by the jewel expert.

The structure of the stone is a more certain test. The optical properties of the stone, however, are the most certain test—generally known as its "refractive property." This can be ascertained by means of a small instrument known as a "refractometer."

Refraction means simply the bending of the light rays out of their normal course, when passing through certain solid objects. The degree to which these light waves are bent is called the "refractive index." In most transparent bodies, including gems, the refractive index is constant and known. Hence a degree of refraction which differs from that established for the species leads to the certainty that the stone under examination is not a genuine one, but an imitation.—Hereward Carrington, Ph. D., in Leslie's.

**WIG TOO SMALL FOR FRANKLIN**

Representative From the New America Had to Appear Before French King in Bald Pate.

Benjamin Franklin was about to be presented to the French king on the occasion of his first visit to France in the capacity of representative from the new America. The court custom of the time demanded that one going to an audience with the king must wear a wig of the proper fashion. A count, who had Franklin in tow, sent a wigmaker the day before to take Franklin's measure and fit him out for the audience. The wigmaker arrived at Franklin's lodgings, measured the poll of the great American fore and aft and around and about and took his departure. An hour before the audience the wigmaker returned with the wig. But when Franklin attempted to put it on it would not fit; he couldn't begin to get it on his head.

"Sir," said Franklin to the wigmaker, "your wig is unfortunately too small for my head."

"Pardonnez moi, monsieur," replied the wigmaker, "your head is vastly too large and quite beyond the fashion of the court."

Franklin appeared, therefore, at court with his bald pate and shaggy gray hair.—Detroit Free Press.

**Oculatory.**

The gob was on shore leave and happy because he had found a girl as affectionate as he. His joy was dimmed, however, for a bluecoat had forbidden spooning in the park and his girl had tabooed it on the streets. But life took a new turn when he saw a man kiss his wife farewell in front of the Pennsylvania station, New York. He rushed his girl toward a crowd hurrying toward the Philadelphia express, and bade her a fond farewell. When the crowd thinned, they joined a throng for Washington, and repeated the act. They repeated it again before the Chicago train.

This was too much for a colored porter who had been watching. He stepped up to the gob, "Boss," he said, "why don't you go downstairs and try the Long Island station. Dem local trains am a-leavin' mos' all de time!"—Everybody's.

**Oldest Frame Building.**

The quaker meeting house at Easton, Md., is probably the oldest frame building standing in the United States—just where it was built and as it was built, without any change, additions or subtractions, and with an authentic record since 1683. An occasional replacing of the shingles on the roof and of the weatherboarding are all the repairs it has had. Its frame, inside woodwork, and some of the weatherboarding are the same as when built about the same time that William Penn, who visited the building, was trading with the Indians and laying out Philadelphia.

The only preservative used on the wood has been old-fashioned white-wash on the outside. Seven of the original plank seats and the wood-work inside have had no paint whatever. White oak, white pine, cypress and southern pine from the Maryland forests were the woods used.

**Tides in the Stars.**

Some time ago it was reported by a distinguished astronomer that the star called Xi Geminorum, which has long been known as a variable, is in reality double, but its two components are so close that no telescope is able to separate them, and their existence is proved by the shifting lines in the spectrum. The variations in brightness, it is thought, can only be due to the attraction between the two stars raising immense tides in their molten vaporous globes, which, through the efforts of compression or otherwise, displace the spectral lines.

**MATCHING UP**

By ELIZABETH I. SAUNDERS

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"I just hate men, so there! I never did like them—much, anyway, but now—oh, please, Shirley, don't get married and leave me. I will be so lonesome. You were all I had and now that selfish old Matty has taken you away from me."

"I'm sorry, Edna, but I can't give him up now. He means so much to me—and anyway, we won't be married for three months yet, and perhaps by that time you will have 'matched up,' too."

"Me? Matched up—to a man? Shirley, how absurd! Never, never. I will just have to forget you, I suppose; but I tell you, I hate them."

"Edna, dear, you don't mean that, you really couldn't hate them that bad—it's nature to like them."

"But I do, just the same," persisted Edna.

"What is the matter with you, Edna? Why don't you say something? You sit there looking so blue and serious!"

"Oh, Shirley, forgive me, but I can't help it."

"What a pretty picture Edna makes," thought Shirley, "sitting with her head tossed at a contrary angle, and eyes bright from the trace of angry tears. How I wish she'd marry—but, oh, dear, if she wasn't so spoiled and stubborn, I might have had her 'matched up' with Tom ages ago. If she'd only meet him, she'd like him and he couldn't help loving her. Gee, I wonder—I'm going to try—"

"Try what?" asked Edna, turning at Shirley's sudden exclamation.

"To get you 'matched up,'" answered Shirley, defiantly.

"Really, and who's on your mind?"

"Tom. No joking, either."

"Tom? Well, bless his little heart, hasn't he got a girl yet? No, I guess you're lose. I don't want Tom or anyone else; so just stop worrying about me."

"Don't be so sarcastic about Tom. He is just as nice as he can be, and—be hates women!" added Shirley.

"Now, Tom, be a good sport. She thinks you're a first-class 'woman hater.' Don't disappoint her."

"I'm on, Matty, old scout; but it's going to be hard. Are we ready to start? Is she blonde or brunette?"

"She's 100 per cent on top, Tom, as far as looks goes; but, oh, boy, what a disposition!"

"Tom was a happy-go-lucky—loving none, liking all, boasting his motto, 'No wedding bells for me.'"

"Mr. Prebble, meet, Miss Curran."

"How do you do?" coolly from Tom.

"The pleasure is all yours," defiantly from Edna.

"Sat on! You and I are going to get on famously," mused Tom.

"Think so?" questioned Edna.

"No; not if I can help it," curtly answered Tom.

"How dare you, Mr. Prebble! I hate you!"

"I hate you, too," added Tom, as though it were the most congenial thing to say.

Edna's feelings were hurt. Why had this man spoken so to her? No one had before. Was her disposition at fault?

**LENGTH OF SKIRTS**

Designers Do Not Agree on Big Question of the Day.

Safe Plan is for Women to Do as They Please as to Style of Garment.

Even the men are asking, "How will skirts be this autumn?" according to fashion writers. A student of fashion becomes a popular dinner guest for the moment, because she can answer the all-absorbing question. The fact is that she knows there is nothing certain about the length of skirts.

Force a confession from her, and it will run something like this: "One authority has one opinion, and the very next fashion salon, whose word is supposed to be law, will tell an entirely different story. And each one of them says his little say with all the faith in the world that it is 'he one and only answer.'"

From Paris come conflicting dispatches. This designer's dresses are short, reaching the knees. That one makes dresses with skirts that touch the ground. Still, another declares, and proves her words by her creations, that medium-length skirts will be the only possible solution.

The only safe course, then, for the worried ones to pursue is to do as



Skirt for Fall.

they please, to be as individual as they like, to copy the one whose leadership they trust.

**FASHION FANCIES FOR FALL**

Crepe Brocaded in Velours Promises to Be Fashionable for Evening Wear—Beads in Favor.

A fabric which promises to become popular for evening wear is crepe brocaded in velours. Little or no trimming is required as the pattern of this fabric is a trimming in itself. One particularly lovely design is a fern leaf, another shows chrysanthemums in all their beauty.

These brocaded crepes come in many colors, fuchsia, kingfisher, blue, orange, emerald green, silver gray and American beauty, being among the most noticeable.

Canton and crepe de chenes and charmeuse are also greatly favored for evening modes.

For the street, the light weight serges, tricotines, and the new weaves of duvetyen are seen.

Beads are a most favored method of frock ornamentation this fall. Tiny steel ones are used to outline many a design, while jet and silver bugles produce striking effects.

Elaborate embroideries showing an Egyptian, Japanese or Spanish influence brighten up many a somber colored dress, red and green being used on navy, with vivid red on black. Self colored embroideries are also popular.

Fringe, because of the craze for things Spanish, is featured on both wraps and gowns. Monkey tuff is another trimming which carries out the fringe idea.

Braids are used lavishly. Fine narrow soutaches and wide ones on the order of Hercules are employed to form all sorts of geometric designs, squares, oblongs and lozenges. Fur, too, besides being put on as bandings, make their appearance as tufts, broken stripes and dots, mole or agnella often being used in this way.

**Jelly Straining Bag.**

To make the straining bag, or jelly bag as it is often called, choose either flannel or cheesecloth, or even a sugar sack, about three-quarters of a yard square. Fold the lower edge to the left-hand side so it forms a cornucopia and stitch together firmly. Add a couple of tapes to hang up the bag when straining the juice from fruit pulp.

**For a Brunette.**

Lovely hair ornaments for a dark-haired woman are hairpins headed with a single large pearl, one pinned at the back of the hair and two more worn high in the coilure and with a single large pearl, one pinned at the side.

Model of Heavy Gold Lace, Straight Bodice supported on One Shoulder by Chain of Jewels.



Model of Heavy Gold Lace, Straight Bodice supported on One Shoulder by Chain of Jewels.

and silk are brocaded on foundations of satin finish. Large motifs are chosen, and the design appears to stand away from the fabric in a gorgeously glowing effect.

Flower motifs often are selected with preference given to the large flowers, such as the fleur de lis and the tulip. All leaves, too, are used in a conventional way. When larger flowers are used the design is in branches, and the effect of such patterns is daring and beautiful.

Gold and silver brocades are seen on crepe satin foundations or on backgrounds of dull crepe—a way of softening these dull fabrics, which have been almost too much in evidence during the last few months.

Introducing the Bias Decollete. Madeleine et Madeleine have had remarkable success with their bold and silver dresses. They have given vivid canary shades, heavily trimmed with silver lace. Often they use the one-shoulder strap, leaving the other shoulder bare or with a strip of opposing color. Thus one shoulder may be draped in yellow and the other with a slender band of silver.

Their newest dresses appear to be made of one piece of goods cut on the bias and wrapped around the figure with the loose end caught up on one side to form a cascade drape. The girder or trimming is always mounted at a low waist line. Such a dress is particularly pronounced in this style when the wearer assumes the sleek collar of a Spanish style of classic days and to this adds a jet comb and long jet earrings.

Jenny varies little from her characteristic simplicity. She also follows the bias decollete in her new evening dresses. One of her most successful recent novelties is a dress in violet velvet of a marvelous shade heavily trimmed with embroidered gold pampaseries. This dress, too, has many of the season's prominent features to be of one piece of material wrapped around the figure and allowed to fall in seven lengths above the ankles.

Distinctly original in their design are some of the new gowns which are combining the idea of—some short and full and narrow—some that in to say, to the short, she has added an unexpected row and long. Often this material is transparent, or if it is opaque material a wide trimming in its open effect is set into the skirt.

Notes From Paris. Now that the French designers have settled down to their states Parisian weddings are being held to show all kinds of charming touches, somewhat extremely picturesque, but always retaining the true French character. Some of the older generations are being if it can be possible, brides of today intend to bring together the symbolic white and their classic orange age-long traditions.

Cloth of silver trimmings and worn with sprigs of velvet draped over the shoulders and trains lined with silk are some of the novelties. This season's novelties are considered fashionably—very largely—elegant.