

COMPLIMENTS OF  
**WOODSTOCK MANUFACTURING**  
**COMPANY, Inc.**

**Browncroft**

THE  
**GARDEN SPOT**  
of **ROCHESTER**

**BENJAMIN H. DE LONG**

PRINTER and LINO-TYPER

Where one big Machine does the work of 60 men working in the old-time way.

Many advertisements in this paper are set on this machine.

510 STATE STREET

NEAR JAY STREET

**STYLES IN NEW GOWNS IN PARIS**

Silhouette to Remain Same as It Has Been for Some Time Past.

**VARIOUS FORMS OF TRIMMING**

Shapings of Necklines and Waistlines, Drapings of Skirts, Shaping of Bodices, Among Fine Points of Finished Outfit.

Two gowns—one from Lanvin and one from Worth—show something of the style aims of the coming season. Paris says that, with devious variations to prove the rule, the silhouette shall remain virtually the same as it has been for some time past. It is to the details of formation and construction that the artists in dress are bending the utmost of their talent. There seems to be no end, writes a fashion correspondent, to the new forms of trimming, the novel shapings of necklines and waistlines, the drapings of skirts, the shaping of bodices, the handling of lace and the general usage of all the fine points which go to make up a finished gown.

While the Parisians are generally considered to be at the lowest ebb of their art when handling the making of suits, still in the one which Worth has designed there is every sign of all that is to be desired. The skirt is long and full enough in its width to make it comfortable for walking purposes. The bodice exhibits a slightly more abundant tendency, which gives it the proper swing above the line of the skirt. The waistline is long, reaching toward the hips, and there it is further augmented by tucks that are interestingly grouped. The fur is not too lavishly used and still it serves to accentuate the line and to add to the color combination, which, in this instance, is an antique green velvety cloth with black fur. The sleeves are an interesting feature of this not strictly tailored suit, for they spread open slightly at the wrists and allow the trimming to take its way up the arm until it approaches the elbow.

**Ideas of the French.**

The French people believe, always, that a suit which deviates slightly from the strictly tailored variety is much better style than the one which adheres too closely to all of the masculine characteristics. They insist that it is, in the end, a more attractively feminine thing if it always keeps in mind the fact that it is to be worn by a woman. And surely their suits remain as practical as ours, which must be more closely fitted, more hardy tailored. In some ways they may be worn for a greater length of time, for the



Showing a new "Tailleur" by Worth. Fur serves to accentuate the line and add to color combination.

unevenness of their design allows some slight imperfections to exist—without being too broadly visible.

As for the Parisian idea of all that is lovely in woman's attire, there is the little Lanvin model for pertinent comparison. That has all the softness, transparency and grace that they consider essentials of a woman's gowning.

The materials are black taffeta and tulle, and the little flowers which are scattered carelessly over the surface of the tulle overdress are made of cleverly twisted pieces of the taffeta with golden centers. No, there is nothing decidedly new about this charmingly simple frock, but its character is fine and its tone is one of beauty—in all that the French seem to be demanding for a standard.

Much lace continues to be seen on the dresses that have been exhibited at the Parisian races, where all the style tendencies of the season to come are put forward. One of the newest dresses seen at this time had a foundation of figured silk made in chemise fashion with quite short sleeves and a rounded neck. There was a lace cape over the back and a lace underskirt that showed for a space of about five inches beneath the silk hem of the gown. It was a graceful thing, with

the straightest of silhouette lines, but with the airiness and floating quality that lace gives.

**Chemise Dress Holds Own.**  
The chemise dress, indeed, holds its own in a most remarkable way. Those who are returning from Paris say that nothing else can be seen on the boulevards. Sometimes they are embroidered over every inch of the surface that shows, sometimes they are merely trimmed with inconspicuous though cleverly designed rows of embroidered stitching, sometimes the embroidery displays itself in solidly worked bands of bright colorings, and, again, the chemise frock is made of simple, plainly woven and plainly colored silk or satin that has nothing but its line—its artistic and studied line—to recommend it for more than passing attention. A favorite method of embroidering the chemise frock is to carry the stitchings (hand stitchings they must



Gown of taffeta and tulle, by Lanvin. Its character is fine and its tone is one of beauty.

be to be right) from the hem of the gown to the hip line and then to allow the rest of the gown to remain plain and unadorned, with only a string belt to suggest the place where a waistline might be located.

The cape, or some variation of the cape, is still popular among the Parisians. The cuts of these capes are as diversified as the trimmings of the chemise frocks, but always they retain the same lines—straight, except for a place at the front where they are hugged about the figure. A few of the newer capes have sort of blousy tops with skirt section joined to them down about the legs or quite under the hips. These, with their collars of fur, or with furry edgings, are the most graceful of outer coverings.

**Evening Frocks Are Draped.**

Evening frocks continue to be draped and draped and then draped again. A Parisian designer recognizes no law in these her noblest works of art, but she regards the figure and what is best suited to it. Some of the results are more perfect than others; a few have positive marks of genius. The silhouette is straight—yes—but every now and then one sees a bow or a puff or a frill or a flounce jutting out at the side or at the back or at some other unexpected angle.

Many brocades are seen among the newest evening gowns, and these are draped always at a new angle and in a new way. Generally speaking, it is said that the skirts of evening gowns are longer, but here a strange breaking of the rule occurs, for many of them are long at one side and shorter than ever at the other, while others are so constructed that the front and back vie with each other in unevenness of length. For the brocades there is no trimming. They are enough in themselves, and as the materials increase in beauty and richness, so do the designs, until the whole effect is something to wonder at. A draped evening gown is made of the heaviest of black satin and is held about the figure in sweeping curves. Then there are two long and flowing trains reaching far below the hem of the gown itself.

**Lace Is Decidedly Popular.**

Lace for evening gowns is quite the thing. A lace evening gown is made with tiers of flounces for the skirt, and with a low backed lacey bodice having only suggestions of short and lacey sleeves. The lace is black and is made over heavy black satin; then under the fine meshes somewhere about the bodice a folded, draped length of cloth of gold is arranged with subtle softness. There is a lace train, too, which is attached at the rather high waistline and allowed to swing free of the rest of the frock until it sweeps for a matter of a foot or so upon the floor.

Lace and cloth of gold or cloth of silver is a very sumptuous and popular combination among the Parisians. The draping of lace over this shimmering, metal foundation is charming, and nothing has ever been better suited to the purposes of evening wear.

The French hats of the season are again low and tight, hugging the head, so that the least of the coiffure shows. After the general close and clinging lines of the hats have been established then they are subject to all sorts of fancies—going up into the air or out into the breeze on either side or down at back, with a long sweep of feathers over the lines of the neck and shoulders.

COMPLIMENTS OF

**MONROE WAREHOUSE**  
**COMPANY**

**THOMAS G. CHISSELL**

Succeeded by Du-Mand-Yan Curran Co.

**PLUMBING AND GAS FITTING**

Stone 2655

Chase 342

Jobbing Promptly Attended to—Estimates Furnished on

**ALL KINDS OF WORK**

Night Calls—Chase 1062-W

443 MONROE AVENUE

ROCHESTER, N. Y.

**BALL SHOE REPAIRING CO.**

48 CLINTON AVENUE NORTH

Bell, Main 2571-W

Home, Stone 3033

We have opened a new shoe department in connection with our repair department, where Good Shoes Cost LESS.

GIVE US A TRIAL

**BALL SHOE COMPANY**