

OLD GREECE IS IN STYLE NOTE

Greek Effects in Dresses Are Being Liberally Used by Paris Designers.

BLACKS, BROWNS, GRAYS LEAD

More Somber Colors Are Favored for Daytime Wear; Brilliant Hues Are Preferred for Evening Attire.

Paris designers are using ever so many Greek effects in dresses, writes a prominent fashion correspondent. The romantic morganatic marriage of the young king of Greece and his June visit to his bride, living in Paris, set the French dressmakers to thinking of the beautiful possibilities for fall fashions in the native Greek costume, both ancient and modern, the result being a decided Greek note in the autumn collections.

The wife of the king of Greece, who is very beautiful, and her younger sister, equally lovely, wear charming Parian clothes. The youth and beauty of these two girls plus the royal romance of one of them appeal to the creative genius of the Paris dressmaker and milliner, consequently "a la Grecque" will be very fashionable in Paris. As there is so much of real merit in Greek inspiration, one may expect many lovely things during the coming winter.

Designers Turn to Greece. Greece is only one of the many countries to which designers have turned for their inspiration. Makers of clothes appear loath to give up any successful idea that has been brought out recently, and we find the mingled with the new.

The Egyptian influence is still felt, as is the Italian Renaissance. To Persia have dressmakers turned for embroideries and to Russia for loose, baggy sleeves and blousing bodices as well as embroideries. Truly, we have an unusual mixture of fashions. Spanish styles have not relinquished their hold. Many ideas are still gathered from the picturesque costumes of Spain.

There are several things, however, upon which all agree—the slender silhouette, the more somber colors for day time wear—black, browns and

chiton—a garment which was cut and partly sewn—or the costume achieved entirely by means of drapery. The Greeks, however, had changing fashions, just as we have today. There were periods of overelaboration, which saw the dress laboriously and artificially folded.

A Grecian effect with plaits, very much modernized, is developed in pale blue crepe Roman. In color this model suggests the Greek, being pale blue and gold, the latter forming the embroidery and bands on the skirt and on the jacket. A big double looped sash at one side is seemingly a continuation of the crepe bodice.

Autumn Models Have Plaits.

Any number of the smartest models for autumn have plaits. Coats, suits and frocks fresh from their recent voyage from Paris show plaits of every kind and description, which indicates that it is impossible to go too far with this trimming to please women.

One of the most extreme uses of plaits for the new season appears on a model suit developed in beautiful



This is a Simple Evening Frock of Gray Crepe.

crepe Roman. Black is the color selected for this suit, the coat of which is very long and slightly blousing at a low waistline. The sleeves are loose and cut in one with the garment itself. The interesting application of plaits lies in the form of a fan-shaped panel on the jacket. This panel has fine horizontal plaits placed as closely together as possible. These lie very flat. The skirt has a corresponding plaited panel in the front, which hangs a few inches below the hem of the skirt itself. A lovely white embroidery and white fox collar and cuffs emphasize the vogue for black and white. A band of the embroidery is placed down either side of the panel and around a shoulder and back yoke in the coat.

Designers Use Erminette.

A few years ago, when women wore white furs in the sweltering heat of summer, the craze for white fur reached such an extreme that for some time after the well-dressed woman was loath to wear any white fur. We can only hope that the present-day revival will not go to any such extreme. For the present, at least, snowy fur trimmings are on models from the most exclusive houses.

Erminette is being extensively exploited as a trimming by the Paris designers. This fur very closely resembles real ermine, one of the pelts always greatly in vogue. While it is not as expensive as the real fur, it is not cheap. As well as being used for a trimming in the form of narrow edging and for large collars and deep cuffs, it is combined with seal in evening wraps. White skunk is used to make great muffling collars and deep cuffs on the most elaborate of evening wraps, some of the newest of which are formed of beautiful silver brocades.

One great designer has invented an entirely new shoulder line of Greek influence in which the material is held up over one shoulder and cut to appear as though falling off the other. Embroidery Is Featured. Martial or Armand feature embroidery on the backs of garments only. A large disk design in contrasting colors is a favorite pattern. An embroidery design may extend across the back of a coat from shoulder to shoulder or be placed horizontally from shoulder to hem. On dresses the embroidery used in the latter way is very often of silver threads. Black embroidery on white velvet, white satin and white net is prominent. A few models show white embroidery on black, the preference being given to the former.

An interesting model in white and black has a foundation skirt and bodice of black satin, with the tunic of white net embroidered in a grape design, the grapes being white and the leaves black. White velvet dresses are embroidered in heavy black silk and jet.

Gray wool on blue serge is a combination that we have grown accustomed to and one that is still used, but white worsted embroidery on black velvet is unusual. Gold and silver embroideries are not neglected. These are usually seen on chiffons, aces or mousselines.

"GALLERY GODS" HAD POWER

Actors Respected Those Who Sat Among the Clouds in Old Drury Lane Theater, London.

Nearly every American has at some time in his career, generally the earlier part of it, been a "gallery god." That is to say, he has seated himself high in the topmost gallery of a theater, to follow with tenseness the adventures of the heroine and hero. How he obtained his title of "gallery god" is a matter that goes back a great many years, to the old English Drury Lane theater in London.

The theater was decorated in a somewhat giddy manner, with cupids and cherubs scattered about in careless confusion. To carry on the motif of airy summer days peopled with lightsome creatures of fairy gardens, the decorators painted the ceiling a bright blue, and then placed puffy white clouds here and there to represent the sky, with the striking faces of wee angels and fairies peering out. The gallery was built to get money, and not to give any particular comfort to those who paid their penny or so to sit there, so that the heads of the gallery sitters were in reality among the clouds. The actors had a great respect for this gallery, nevertheless, for its displeasure was manifested by boating in no uncertain tones, and the combination of painted sky, and the desire for the approval of the gallery provided the phrase "gallery gods."

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Ruse by Which Nuns Had Queen Depicted as a Member of Their Religious Order.

Through a chance discovery in the garret of a ducal palace in Madrid, a three-hundred-year-old romance of a wonderful Velasquez has been revealed. Hidden for three centuries as a picture of a nun, this portrait of Queen Isabella of Spain, the first wife of King Philip IV, has recently been restored in London.

In the disguised picture practically nothing but the face and hands of the original was left uncovered, and the secret was first guessed at owing to the paint peeling away from the nun's hood, when there was revealed the fringe of a face collar.

Princess Isabella of Bourbon was married to Philip in 1615, and in 1624 was staying in the convent of the nuns belonging to the order of the Descalzas. As a mark of the kindness she there received she presented the nuns with this Velasquez portrait of herself.

Later Isabella wished to enter the convent, but the pope would not consent. The inmates of the convent called in a painter, and secretly instructed him to paint out the queen's court dress and the lace handkerchief in her left hand, and to present her in the complete garb of a professed nun.

Excellence Need Fear No Rival.

Multitudes of employees constantly live in terror of some one who, they fear, is after their place. They are suspicious of office politics, suspicious that somebody working close behind them is trying to crowd them out. What is the result? This fear and suspicion interferes with their advancement to the place above them. Instead of looking back and thinking of the men after their place they should, instead, look about to the man above them, and be prepared for an advance when there is a vacancy. Perfect yourself in your line of work and you need never have any fear of others' rivalry. There is always room at the top for the man or woman who has stamped the trademark of individuality, superiority and distinctiveness upon his or her work. Such a one need have no fear of the usurpation of his rights by others. His position is assured.—Orison Sweet Marden in the New Success.

In Algerian Bazaars.

Cobbled steps mark the ways of the Moors in the Kasbah, the native quarter of Algeria, and once the traveler leaves the streets where street cars clang and Europeans walk, he must climb. Peppercorn and onions hang in rosaries beside bazaars. Mosques are hidden here and there in nests of houses, and cafes are open to the street with the gurgling gossip of the Arab drinkers and the click of dominoes drifting outward.

Sandals of leather, laced and filled with golden threads, are made by black-eyed Arab girls with long, soft eyelashes. Some of these girls are only twelve years old, but married; and they sit on carpets, twittering through their veils at passersby, meanwhile embroidering deftly the things they have to sell for gold.—Century Magazine.

First Girl Ever Photographed.

While France claims to have invented photography through the genius of Daguerre, the painter, America is proud of the fact that it was one of her sons who photographed the first face.

After years of patient labor Daguerre succeeded in taking sunlight pictures of scenery on a sensitive plate. This was in 1839, and a year later, Prof. John W. Draper of New York took a photograph of his sister Dorothy, the first person to have her likeness reproduced on a prepared black-ground with the help of the sun's rays. It took an hour to take the photograph, and the picture may still be seen.

THE DAY MOON

By ALICE P. PHINNEY.

(©, 1920, by McClure Newspaper Syndicate.) "I had in cool white she sat on a green hill among the daisies and dreamily watched the pale day moon. An artist's portable camp stool and an easel stood beside her and in her hands was a palette, much daubed with green and yellow. The bees droned and all was sleepy and warm.

Then a man's voice quietly chimed in with her mood— "There's a superstition about that, you know— " "Yes?" she questioned without moving, and then, startled, she turned to see a tanned, white flannel clad young man standing behind her, his keen blue eyes thoughtfully considering the day moon.

"Funny so few ever write about that or paint it," he was saying. "Now I could place it over hazy hills, between columns of marble—his long fingers tightened on the brush they held, "but that superstition—" He turned to her and she greeted him with a smile. But it was quite different from that intimate questioning "yes." Oh, it was entirely polite, the smile was, but very cool, for the girl had come back from the white day moon to this queer old world where there are men who have been introduced, and there are others (oh, quite attractive others) who have not.

The artist laughed good humoredly. "I didn't come up to talk of moons," he said, "and I apologize for being so informal, but I'm painting this landscape—" his sweeping gesture took in the sunny hills and the gleaming river—"and just as I was getting it, my light yellows gave out—that's the main tone—and then I saw your easel and wondered if you, being a painter, too—"

"Of course," she admitted, "light yellows. One couldn't paint without them today. But the oil tubes aren't here yet. If you'll wait—" She motioned to him to be seated. "It's wonderful to paint," she said as he complied.

"Isn't it, though? And on a day like this." She nodded and sniffed the sun-scented air delightedly. "Nature's just basking," she declared, and laughed as she added, "Cooking things always smell good to me."

The artist tapped the ground with his brush. "Nature," he said, "is the one artist who is practical. There are so few like that."

In the valley below was a white church, seeming ridiculously tiny as they looked down from the hill. The wee door swung open and— "Why, that darling white speck," cried the girl, "it's a bride! And the black speck is the groom, and all the rainbow specks are—"

The artist watched them. "From this distance," he mused, "we can suppose them the ideal couple. Mother Nature is healthy, artistic and practical. We people can all be the first and then we have our choice between the other two."

He had often failed in this strain at the club. "I hope," he added, "that one of those little specks can dream to some purpose and that the other can—hollers. They might use the day moon," he suggested.

"Oh," she remembered, "the day moon? What was that superstition?" "An old Hindu thing, I think. You watching it so intently made me recall it. On the noon of the full of the day moon one should pray to it for his heart's desire. But he won't receive it unless it is worthy and fairly practicable. It's best to sleep with a white cat until the new crescent appears, and there ought to be someone else who wants the same thing. They could vow for the practical."

"How keen you are for the practical." She turned to look at him. "Well, being an artist I've had to cook for myself now and then. It makes a man think. I shall never marry an artist, wife you, now, if you were to marry some intensely practical fellow."

Suddenly he didn't want her to marry any too intensely practical fellow. "But maybe you're not an awfully good artist," he suggested hopefully. "I don't wonder our grandmothers laugh at us," she declared, rising briskly. "This way of discussing our most personal affairs in an impersonal way with utter strangers is funny."

He chuckled at her dainty decisiveness, and, rising, too, "Do you know I wish you weren't an artist?"

The girl was shading her eyes and looking off toward the hot, lazy river. A canoe, paddled by a strong, dark-skinned woman, glided ashore. The girl smiled.

"Ah, there's Annette," she murmured. "Annette Fraser, the artist," he nodded. The girl's hazel eyes doubtfully appraised the easel and stool. "I hope those are right."

She turned quizzically toward the artist. "Oh, by the way," she said, and there was amusement in her voice and, yes, apology. "You see," she waved her hand toward the canoe, "Annette paints," she paused a moment; "I'm a teacher of cooking."

Quite abruptly she sat down among the daisies and lifted her eyes to the day moon.

"No," he exclaimed, and quite abruptly he sat down on the green be-moored palette; but his eyes—well, he had forgotten the day moon.

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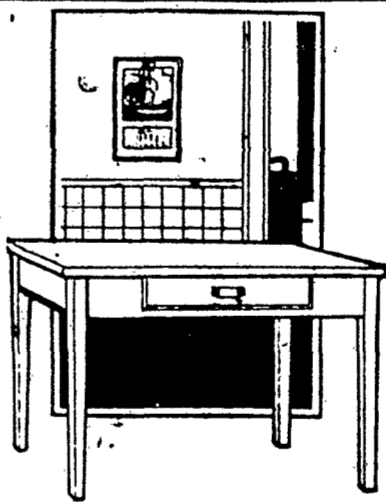
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