

LOAD OF COLOR IN NEW FABRICS

Printed Materials in Winsome Hue, Strong Feature of Present Fashions.

THE NEW SILKS AND COTTONS

Designers Have Provided Great Array of Clothes Made Up in Many Styles for Spring and Summer Wear.

An outburst of color is the most salient feature of fashions at the moment. It is almost impossible, observes a prominent fashion authority, to realize the far-reaching effect of this outburst. It is far-reaching not only in the effect that it has on women's dress in general, but upon the trades and in countries of the world.

Methods of making fabrics and of coloring them, hitherto unexcelled for long since, are now in full swing. All sorts of printing and dyeing processes are affected by fashions. Fashion is more than an influence; it is a vital and powerful stimulus to many of the world's most important industries. It is unfortunate that fashions are treated in a disparaging way by those who do not understand their full significance.

Fashions are not trifling and frivolous. Few realize that not only men's dresses, but thousands of people are set to work when a new fashion goes over; a great demand is created for special types of materials.

A type of plating embroidery on a fabric to give the appearance of printing is seen on a model which consists of a smart robe-manteau of navy blue serge and royal blue crepe mongol, a silk crepe almost as heavy as a wool serge. The dark serge is covered with deep royal blue silks. The pattern is so arranged that the royal blue embroidery stands out almost as a background on certain parts of the dress, while in other parts the ornamentation is so light that it seems to be only a slight interweaving of bright blue on the deep navy background.

Every Wardrobe Must Have One.

There is no doubt about the fact that many and various printed silks and cottons will be worn, made up in many and various manners. Every body has gone wild upon the subject, and unless a collection of clothes contains one or more of these printed costumes, they will not be noticed by the majority of clothes. The prints are done very simply. There is not the slightest indication of femininity. But there is every evidence of the attention to detail which characterizes the printing of the silks and cottons. As one looks around at the collection of printed silk dresses which has already appeared upon the market, there seems to be not a single violation of the principles of correct design.

Silk is evidently the thing for the spring months, but there are some tweed and homespun suits and skirts which are certainly worthy of some no-

they stand alone as important elements in the popular demands of the fashionable world.

The Wrapping Coats.
Added to these one-piece frocks there are the wrapping coats that are made in three-quarter length. They are full and ample in their proportions with wide sleeves and wrapping skirt portions. They are made to fold about the figure over the one-piece dresses, so that they form an element of style that is entirely in accordance with the popular conceptions of fashion as it is understood by the smart women who are making the styles of the moment a popular success.

For the South they are wearing not only whole frocks of printed silks and cottons but those that are made up of a combination of a printed and a plain material. This fact is illustrated by a dress that has its lower section made of a print that runs in stripes, on to the upper section of the costume. The lower portion is made of a print of blue on a white background and the upper section is made of a plain and heavy quality of dark blue crepe on to which the stripes of the printed material run



Frock of Printed and Plain Silk in Dark Blue and White is One of the Predicted Leaders for Spring.

In a succession of decorative stripes, outlining the sleeve edges, there are facings of white which serve to accentuate the principles of the design of the garment and the whole dress appears as one of the best examples of the art of the American designer as applied to the figure of the American woman.

Around the waist of this frock there is a plain and unadorned version of the Deauville scarf. The dress happens to be a combination of dark blue and white and the handkerchief, curiously enough, is made of a square of pure white silk bound with a narrow little edging of dark blue grosgrain ribbon. It serves as just the proper sort of belt for the dress and, at the same time, it happens to be a finish for the dress which is made up of the two colors.

The white, then, is set in at the long armholes, with a slender bit of blue edging to contrast with the finish of the scarf about the lowered waistline and the design of the dress becomes, with that addition, something that is entirely complete in itself and that is fitted to stand the competition of a whole season with the persistence of a fashionable thing that is destined to outlast the demands of a season, no matter what may be the points that are exhibited to show what that season is up to in the way of style.

Cotton Thread Embroidery.
French dressmakers always have used considerable cotton thread in their embroideries on silk and wool materials. Hence, that clever artist in the details of needlework, uses ordinary white sewing cotton for a very casual appearing embroidery on a silk frock. Other French makers work out what appears to be printed patterns in cotton threads of bright colors such as blue, rose, green and purple.

Color, as allied to millinery, is important. Several prominent French milliners are continuing this spring the vogue for plain combinations with black, as brought out late last season. This spring, however, the pinks are deeper, nearer the coral tones. Such shades as these are used to face hats of black straw and as trimmings. There is a great demand for ribbon in these shades, both wide and narrow. An unusual use of narrow moire ribbon is seen in upstanding rows which completely cover the brims of hats. Very interesting and daring hats have arrived from Paris in combinations of bright orange and black.

One can predict with more assurance about color than about shapes in spring millinery. In shapes, models are practically trying out new ideas. At the beginning of such a season there is always a varied collection. There is one point in this respect, however, upon which all hat makers appear to agree, and that is the poke bonnet of both medium and small size.

Yells are important for spring. This will be good news to the very feminine type of woman who always finds this little detail of dress particularly becoming. The lace veil that just falls over the brim of the hat is well liked.

THE BLACK DRESS

Old Favorite Is to Be Popular Again This Spring.

Change in Silhouette Is Centered in the Sleeve—Frankly Quaint in Effect.

The variety of type expressions played for spring wear appears to be infinitely greater than the lists of past seasons, writes a fashion correspondent. The supremacy of the black dress, regulated altogether upon the slim outlines that became the natural outcome of the flat, slinky crepes was the chief reason for this steady and unswerving feeling. And to analyze the cause even one step further, the absolutism of black as the reigning color also fostered a certain kind of dress expression.

It is not to be expected that, even though this mode is spoken of as a "wanton" one, that it will die altogether. It is entrenched too firmly as a mode—a type that every woman feels is one of the indispensables in her wardrobe. A black crepe dress, fashioned in the straight and panel relieved outline will hold its own in the fashion program for spring.

A newer idea that has sprung up, following hand in hand with the newer fabric presentations, is the dress that assumes lines and effects that are frankly quaint. This is a far cry from the tone of sophistication that underlies the long, slim black crepe frock. Even were one to have reviewed only the collections of the new spring fabrics, either in silk or woolen, the character of the prints and patterns which predominate immediately suggest the policy that will mark the new frocks.

The dress proper appears to have undergone little change in silhouette. The low waistline remains, although not so emphatically low placed. In some quarters designers are reckoning upon the skirt that introduces a bit of fullness, either as a result of shirred fullness or circular cut.

The most outstanding change in the silhouette is centered in sleeves. Long, tight ones, of conventional-tailored cut appear on the majority of those of the newest expression.

Black continues to be the favorite in millinery for dress wear, despite the many-colored hats that are in vogue. The millinery, while the larger models and the more intricate shapes have an important place, there are many moderate sizes and simple designs of styles that are just as effective. They too have all sorts of decorative trimmings, airy arranged and they have quite as much the air of richness as the larger hats. The admirer that, with its baroque of style, is one of the most liked hats. It is black and particularly suited to the statuesque woman.

THE FRENCH HAT WITH EARS



This odd little French hat has "ears" to fit over the puffs of hair at the side. The milliner embroiders black satin with gold and sets it with black cabochons to make the fascinating toque.

METALLIC FABRICS IN FAVOR

Metal Cloth Is Attractive Made into Hats, Blouses, Girdles and Hand Bags.

The new metallic fabric, if used in moderation is really most attractive. We find hats, blouses, girdles and bags made of this lovely stuff.

To brighten the dark fur coat, what is more beautiful than a sleek turban of this beautiful brocade? Black with silver motifs, dull opal and figures of old gold, blue and silver, and numerous other combinations are offered to suit one's individual taste. The turbans are small shapes and are wrapped around the head in the true Arabian style. No trimming is necessary, although long earrings will add considerably charm to the appearance.

To wear with a separate draped or plaited skirt, the bolero of metal cloth is more delightful and forms the better half of a clever afternoon or informal dinner gown. The bolero should be simplicity itself, relying solely on the beauty of the material for its success. An oval neck, and sleeves of the kimono type, barely four inches long, are notable features of the newest blouses, and the bottom is finished with a broad crushed band that is snugly over the hips at a rather low line.

Another type of blouse developed in brocaded metal cloth is the "squelette" model that crosses in front, and may be made with long sleeves or bonnet all. These blouses, with striking vests worn with a coat or topcoat.

For evening wear the lined metal cloth is well liked, and one may have her choice of silver or gold melting into ochre, pale green, peachy rose, turquoise blue or black. These gowns are made on the straightest of lines and show the sleeveless bodice with round neck, cut high at the back. Sometimes the bodice is fitted with quaint charm and attached to a circular square skirt that dips gracefully at the sides.

FLAT CREPE HOLDS THE LEAD

Not Too Dull to Be Somber, and Not Too Bright to Be Ostentatious in Feature.

Flat crepe has succeeded in becoming the first choice of the plain crepe for spring. It is almost impossible to say that unless a dress is developed in one of the fancy fabrics like printed crepe de chine or brocaded or matelasse silk, then flat crepe is bound to be the medium.

Its affinity to crepe de chine, always a favorite—the white possessing the body and sturdiness of the heavier crepe-canton, makes its vogue easily understood. It lends itself admirably to the draped silhouette, and is equally likable in the straight or plaited versions of the mode. The refined feeling that it has—just not too dull to be somber, and not too bright to be ostentatious—produces, in one of the outstanding qualities of the fabric.

Black and navy dresses are seen often in this fabric, and the colored interpretations are no less attractive. Almond green, peach and beige are so lovely in it that the vogue of these colors seems indisputable.

LINE WILL BE THE QUESTION

Paris Plan Will Be to Give Figure More Fullness; Retain Youthful Silhouette.

Nineteen twenty-three brings a little larger skirt for women, notes a Paris fashion correspondent. Straight tunics will be worn only by young girls. Women will tire of the loose dresses and will pick models with more form than the clothes that have been shown during the past year.

The line will be the question. The problem is to give the figure more fullness without changing the youthful and agreeable silhouette of the last year's. The most fashionable fabrics of 1923 will be printed tissues; crepe de chine, mousseline, crepe georgette and satins of all colors.

It is certain that the fashionable gatherings of next summer will show a greater variety of colors than for years.



Cost Dress of Navy Blue Serge and Royal Blue Crepe With Embroidery Done in the Same Shades of Blue.

the and consideration. At the moment there is what is called the "natural" colored tweed suit and it is as fashionable as it can be. For instance, a girl will wear a suit of this variety with a checked and brilliantly colored scarf, and she will be able to create, with the assistance of a fine sports hat, the effect of the smartest sort of an outdoors person. Then there are the tweed dresses made all in one piece, which are still extremely charming and which carry all the best feeling of style that the average modern girl demands for her wardrobe. They are made in a variety of one-piece models, and they are especially beautiful in the shades of blue, green, and brown.

CATCHY NEW SPRING OUTFIT



Very attractive is this Parisian effect in soft-tone crepe de chine bodice, with a very soft blue Perlet twill circular skirt, cuffs and collar. The hat is a Milan with a cocarde in navy ribbon to harmonize.

In the Spanish Mode.
Hair-dressing today has gone in for the Spanish mode, which, it may be added, is generally unbecoming to women outside of Spain. It requires the low forehead which northern races lack. The hair is drawn sleekly over the ears, only to rise in an extraordinarily high roll across the back of the head.

Better Than Patches in a Coat.
Should the lining of your coat show signs of wear under the arms, make neat silk dress shields to match your lining and sew carefully over the worn parts. A silk belt may be added over the lining if it is worn out at the waistline.

Carry Mine's Output Through Tunnel.
An eastern coal company, in opening up three new mines, situated close together, was confronted with the problem of transporting the output to a river four and a quarter miles away, with steep and rugged hills intervening. A railroad around the hills or one through appeared to be too expensive in first cost and in operation, so it was decided to bore a small tunnel through the hills and convey the coal on a series of belts, as shown in the Popular Mechanics Magazine.

The distance of four and a quarter miles, in which there is a rise of 900 feet, will be made with 20 conveyors in series, each delivering the coal to the one ahead. At the loading end, the belt will be five feet wide for receiving the coal direct from the mine cars as they are hoisted up the shaft, and will carry the coal 1,500 feet to the next conveyor, which will be four feet wide. The unloading belt at the river will be four feet wide, and will deliver to four or six other belts, which discharge the coal through chutes into barges.

Specifications for Biological Glass.
The bureau of standards in collecting information from the army, navy, the biological survey, the public health service, and manufacturers of biological products concerning the requirements of glass for this purpose and the desirability of preparing standard specifications covering the same. The bureau has already assisted manufacturers of biological products in obtaining glass suitable for their use, but the requests have indicated a possible value for more complete specifications.—Scientific Amer.

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