

WOMAN'S VARIED INTERESTS

TRIMMING ON STRAW MILLINERY

Combinations of Crimson and White, Tiny Flowers and Bronze Foliage, Black and White Cherries and Leaves in Every Color but Green.

THIS season millinery designers have decided that leaves shall not be green, but of every other color to be seen on earth, sky and water. Foliage of the gray-blue of ocean rocks on straw hats of the same shade is a good example of the subdued in millinery. Worn with a black suit or frock, such a hat may have real distinction. Quantities of black and white leaves are in evidence. In lacquer they are tremendously smart on sailor shapes whether used in one tone or in a combination of black and white. At times they accompany white or black cherries. White leaves encircle part of the brim and the lower half of the crown of a white straw sailor above the second line of which foliage in a row of yellow roses is in turn surmounted by a ruche in orange tulle. This makes one of the prettiest combinations in a season which is apparently surrendering itself to the fascination of yellow and white blendings.

Yellow and Orange in Foliage. From this combination the step is a short one to shaded yellow and orange effects, an alluring example of which is a leghorn having foliage in yellow and burnt orange placed perfectly flat about the brim, while at the back of the hat is a flower or a ribbon bow. At times pink leaves are intermingled, or sometimes dark brown ones are used. One model among the leghorns is trimmed about the brim with orange leaves and at the back has a cluster of brown roses. Another shape shows yellow foliage and a cobalt blue velvet bow, and on a third are pink opalescent leaves and a single rose in a deeper shade of pink.

Dantier even than leghorns, when worn by young girls, are hats in white rice straw garnished with pink foliage and roses. Because these are so lovely above white organdie frocks they will be seen in numbers at the fashionable resorts this summer. **Pink Roses with Blue Leaves.** Blue leaves come in various shades. The fashionable cerulean is prominent among them and so is Canton or Chinese pottery shade. Foliage in Canton blue, together with pink roses and white organdie trims a natural colored leghorn. Here the blue and pink set each other off perfectly, while the

white of the organdie bows and the pale yellow of the shape serve to tone down the intensity of leaf and flower. Tall spike-shaped leaves in brown, tête-de-nègre and café au lait are on many of the straw hats. Nothing more readily lends itself to the development of millinery. They are seen again and again on small shapes, notably a very close, narrow-brimmed affair against the high circular crown of which is poised a cluster of brownish spires starting from a single pink rose and a mass of flatly placed foliage.

Because blue, pink, white and yellow contrast so well with brown tones, myriads of tiny flowers are being brought into prominence.

Frequently they contribute to the beauty of evening gowns, as in the case of a white net trimmed sparsely with tiny lilies-of-the-valley and small brown frocks. Fetching, too, is a frock in brown net, its overskirt and the lower half of its bodice in café au lait and its shoulder lines veiled with brown tulle. Where the dark and light transparencies meet at the bust the joining is covered by an outlining in brown leaves.

Empire Garlands Encircle Hair.

Bronze foliage is on a frock wholly in café au lait net, worn by a girl who wears on her hair an Empire wreath of diamond-studded leaves. These Empire garlands on the coiffure and about the neck are the loveliest of all ornaments designed to accompany summer evening gowns in flowered organdie. Many of them are of tiny iridescent beads, but even more entrancing are those in opalescent effects. Now dark, now light, they change as do chameleons. All of the pink roses are lovely with them.

As the season wanes autumn shades in foliage will be more in evidence. Already heralds of these tones repeating the fading loveliness of summer are shown on hats. The pronounced vogue of red and white appears in a wreath of dull crimson on rice straw and, as the garland is not perishable it will doubtless have been transferred by mid-August to a brown, a tête-de-nègre or a black Milan.

Ivy leaves are the sole exception to prove the rule that millinery foliage is of every shade save green. Milliners are using ivy in several shades. On hats these leaves appear in separate clusters, here pale, there deep, making light and dark patches on the straw shape.



The large Leghorn hat pictured in the centre is trimmed with blue ribbon, flowers and bows, and faced to match the dress. This wide picture effect, tilted to the side, and the rounding crown give an unusually graceful line to the summer head-dress. The sailor at the upper right is of black lacquered straw, with black lacquered ribbon and brown kid flowers, while the tilted sailor at its side is purple in color, with a matching ribbon bandeau.

Cool Tub Frocks

Of Flowered Crepe, Batiste and Linen They Serve Many Purposes

A CHARMING afternoon frock for country wear is shown on this page. It is of flowered crepe cut in kimono style. The three-quarter sleeves are trimmed at the bottom by

a net ruffle piped with green. The neck has a rolling collar of net in V-shape, also piped on green.

A vest of white net completes the waist, which is fastened down the front. The back of the waist has a box pleat going from the top of the neck to the waist line. The long yoke tunic is of flowered crepe, flaring at the bottom, while the plain skirt is of white crepe.

Black velvet ribbon joins the waist and skirt, with three short tabs of the



An afternoon frock of flowered crepe, trimmed at the sleeves and neck with green-piped net ruffles and the skirt with a yoke tunic.

velvet behind, which gives it a quaint effect. In blue, rose and black. Price, \$19.50.

Linen frocks have always been smart, and will continue to be on account of their good lines and durability.

Narrow Hemmed Handkerchief.

An unusual colored handkerchief is of old rose linen, with an initial worked in white. Instead of the usual hem it has a very narrow turned-over one that can hardly be seen. In all colors, price 75 cents each.

Bad Taste in Dress

It Lies in Combining Wrong Garments and Using Unnecessary Accessories.

NOT long ago, an observing man remarked that the well dressed woman is the one who knows what not to wear. It is certainly true that many women and young girls are badly dressed, in that they combine the wrong garments. This fact was exemplified not long ago at a country club, when a young girl wore pink ear-rings, a short sleeved V-neck dress and a large hat in the morning, when she should have had on a simple tailored outing suit, a linen gown, or crasin skirt with silk or linen blouse, and a Panama hat.

Individuality to Excess.

Individuality of dress is not to be discouraged, unless it borders on bad style. A woman or girl may effect the picturesque, but she must be sure that the style suits her, that it suits her surroundings, and that she is not inconsistent in such other matters as hair dressing, shoes or outer wraps.

Inconsistencies Barred.

The smart woman or the up-to-date girl sees that inconsistencies do not appear in her ginning. She does not wear plumed hats with short tub skirts, or French heels with a Norfolk coat. She realizes that jewelry is out of place with sporting clothes and that when playing tennis arms are far more attractive unbracketed. A costume is far more apt to be marred by the unnecessary, minor accessories than by the lack of them.

DECORATIVE VALUE OF PICTURES

Good Taste Demands That They Shall Be Correctly Framed, Well Hung and in Proportion to the Room — "Scenic" Paper Is Sufficient Wall Treatment.

NOTHING does more to beautify rooms than the proper hanging of pictures upon the walls, but an unwise selection of pictures or the use of pictures good in themselves but spoiled by being improperly framed or hung can do quite as much toward destroying a room's harmony and balance.

There are certain details of home decoration that cannot be readily worked out in the way desired. It may not be possible to replace an objectionable wall covering or an undesirable rug, but the use of pictures can easily be regulated, and nothing does more toward establishing the character of a room than the objects which hang upon its walls.

In many instances the use of any picture whatever is bad, as in the case of old-fashioned "scenic" wall papers, popular a century or more ago, with which the walls of an entire room will be covered, showing a continuous scene in different tones of gray or varied colors, and depicting events in ancient history or illustrating tales from mythology. Often these papers show scenes from pastoral life, forest glades or other designs, sufficiently bold and decorative in themselves to make complete the adornment of the walls.

To hang pictures against such a background would destroy the value of both the wall covering and the pictures themselves, and would produce an effect of hopeless confusion that ought to be avoided. The same thing is true of wall papers which have designs so definite and striking as to render the use of any but the largest and most important of pictures feeble and trivial.

Heirlooms Often Inartistic.

One reason for the failure of pictures to fulfil their purpose is that they are used without any apparent regard for the fitness of things. Almost every household possesses pictures about which cluster sacred memories and hallowed associations, seeming to make necessary their use in the most prominent of positions. Yet their use often entirely destroys the decorative effect of the home as a whole.

When they are paintings of people attired in the picturesque dress of long ago they may be said to possess an interest sufficiently general and decorative to entitle them to positions of importance, but photographs, crayons and pastels would be far more appropriate in the parts of the home where the intimacy of their surroundings would be the highest tribute to the value of their associations.

For rooms that may be considered more or less public, such as the entrance hall, the living room and the dining room, there exists an endless variety of pictures from which to choose. There is scarcely a famous picture in existence of which reproductions may not be had, both in black and white and in color.

Among pictures suitable for public rooms are portraits by Van Dyck, Rubens, Frans Hals or Nattier. Should portraits not be desired, there are the well known pictures of old English life by Denby Sadler, or the familiar religious pictures by Hoffman, also to be had in photograph or color.

A large engraving of the "Sistine Madonna," framed without a mat in a wide flat band of dark oak, and with the narrowest of gilt mouldings between the oak frame and the picture, would be dignified and beautiful. A sepia print of Titian's "Assumption" framed close to the picture in mahogany or dull gold might be preferred. A reproduction of the well known "Russian Wedding Feast" would be admirable in the dining room, or pictures of fruit and flowers, but pictures of dead birds or of strings of fish should be avoided.

Appropriate Frames Necessary.

The tasteful framing of pictures has much to do with their success. It costs no more to have a picture correctly framed than to have it so treated that it constitutes a permanent offence against good taste, for the

true function of a frame is to emphasize the beauty of a picture by making the most of its good qualities, to separate it from its surroundings and to bring it into more complete relationship with its environment. A frame must act as the setting of a picture and at the same time it is more definitely to the other decorations and furnishings of the room.

The choosing of picture frames is an art that cannot always be acquired, even if the broad and fundamental laws which govern good taste are applied to it. In almost every shop where picture framing is done, however, there is apt to be some one who, by long practice and familiarity with the subject, is able to suggest a selection which will be successful.

In framing a picture one is apt to select a frame which will call attention to itself and thereby lose its value as a frame. It must be remembered that a frame is an accessory. If it fails to supplement the beauty of a picture, its use is not successful. It is far better to err in selecting a frame so modest that it will never be noticed excepting as an adjunct to the picture which it surrounds.

The use of frames of wood is generally to be advised upon engravings, etchings, other pictures in black and white and photographs of any finish. There are some instances where gilt is preferable, but wood frames are apt to be more permanently satisfying.

The mat is, strictly speaking, a part of the frame. Its use depends upon circumstances and the use to be made of a picture. A mat, like a frame, must finish the picture. While often helpful, there are as many instances where its use should be avoided. Very large pictures are usually more successful framed without a mat, for this treatment seems to emphasize their dignity and decorative importance.

Gilt Used with Discrimination.

Gilt frames are generally to be advised upon pictures in color, although colored pictures are successfully framed in ebony. What has been said of mats in connection with wooden frames applies also to their use with frames of gilt. As there are many varieties of gilt, there is a wide range of choice in selection. If the picture is "low" in tone, a frame of dull gilt will be more satisfying than gilt, with a brightly "burnished" surface, which might be successful upon a picture in brighter colors. The width of the frame and the choice of a moulding are questions upon which only the most general suggestions can be given.

A great part of the value of pictures

depends upon the way in which they are arranged and hung. A well recognized principal of interior decoration is that every room requires some centre of interest, and to provide this decorative feature is one of the chief functions of a mantel or chimney piece. Where no mantel exists such a centre may often be supplied by a bookcase or some important piece of furniture, with just above, in the place of particular dignity, the most important picture which the room contains. Other pictures of smaller size and of minor interest may be hung in positions less important.

Unless it be absolutely necessary, pictures should not be hung by long wires from a cornice next the ceiling. These wires are unsightly. A picture gains dignity in being hung upon a support which is concealed. Many people decide upon the hanging of pictures before the wall papering is in place and drive the required nails without defacing the freshly papered walls. When a picture is not too heavy, it may be hung upon a "thumb tack," capable of being pushed into the wall or removed without leaving a mark.

In hanging pictures the colored pictures should be placed in one room and those in black and white elsewhere. If hung together, each will destroy the value of the other. If it is necessary to place them in the same room, the pictures in color might be hung upon one wall and those in black and white upon another, for, arranged in this way, the eye cannot rest upon all at once.

Small pictures should not be scattered over wall surfaces. They gain greatly in decorative importance when hung in groups or placed closely together. Should several portraits be hung in a group, they should always face one another if they are in profile, or else a "full face" portrait may be hung between two portraits facing the centre.

Wall papers, particularly in green, are quickly faded by the light. When pictures are hung against them the arrangement should be varied occasionally. Otherwise the pictures' removal will disclose paper of the original color in startling contrast with that which has become faded.

It is astonishing how great an effect upon a home pictures tastefully and consistently hung may have. Often a careful rearrangement of pictures will go far toward giving an architectural balance, without which even the most elaborate and costly interior is something less than an unqualified success.

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