

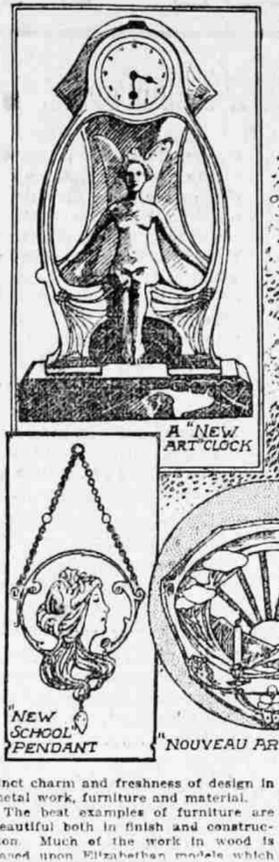
The "New Art" AND WHAT IT REALLY STANDS FOR

CONSPICUOUS among the many styles of furniture, bric-a-brac and jewelry of the present day is that which has come to be known as art nouveau or the most modern. This new cult has invaded our belongings from chairs to table silver, from brooches and rings to mantels and wall papers. Even the photograph has not escaped its reforming touch, and we are now being posed in new art backgrounds. Surrounded as we are on every side by this recently developed fad, few persons if asked would tell just what the term "new art" really means.

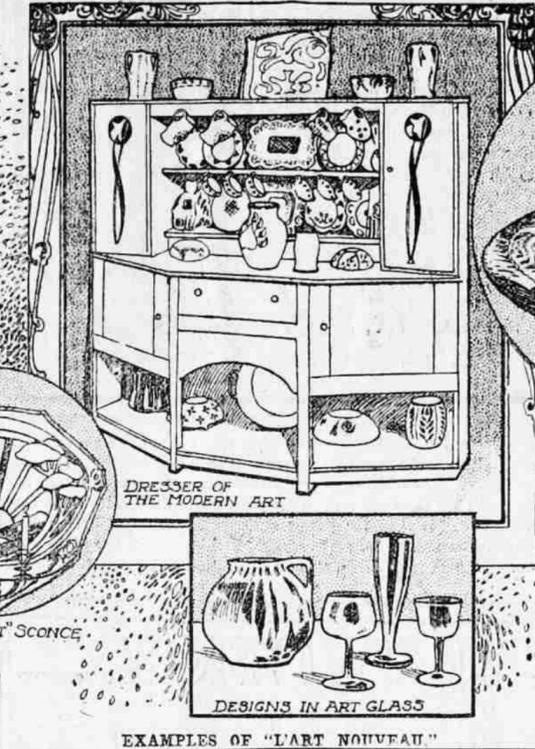
It is a new school of art which seeks originality and naturalistic effects and has abandoned the hard and fast principles of standard styles. It is also a protest against the inert furniture hangings which disfigure many modern homes. The result as we now see it has been worked out in the Parisian studio of M. Bing, who has merely enlarged and in a great number of cases exaggerated the work turned out by the English Art and Crafts society, whose leading spirit was William Morris. After the movement spread to France it became known as art nouveau and "art moderne," the former title has been generally adopted. The movement started by M. Bing is being carried on by a few designers and craftsmen, who, having decided to shake off conventionalities and try for individual treatment, retired to Nancy and there established a school of design. Many of the art nouveau productions suffer from tortuous exaggeration, and in numerous instances we find that in reproducing the natural growths and forms in detail the work is absurd and grotesque.

There are chairs and tables with distorted supports for the existence of which there is no excuse. It is perhaps in jewelry more than in anything else that this exaggeration and unsuitability of design are most noticeable. Delicate gems are often set in a heavy, awkward and meaningless fashion more suited to the treatment of wrought iron than that of gold and silver. In fact, many designs otherwise good suffer from the material in which the ideas are carried out. A very happy design seen recently was a man's ring worked out in old rose gold. Two mermaids held the oblong piece of setting, on which was engraved the profile of the wearer. The tails of the mermaids formed a chain.

So far the worst phases of the new art have been pointed out, but in clever hands it can be made to possess a distinct charm and freshness of design in metal work, furniture and material.



have been adapted to meet modern requirements. Rooms treated in new art furnishings possess the beauty of the Tudor age without its discomforts. In these apartments there will be fine, rich panelings and graceful moldings associated with a quaintness of ornament singularly pleasing. When the true spirit is found in an interior new art decorative



scheme there is a total absence of anything in the least out of place. At first glance one is apt to think art nouveau furniture a rather graceful adaptation of the mission type, although the constructive wood is not the green oak we associate with the latter cumbersome style, the newer development more often being of weathered oak with a dull finish.

When the nouveau art has been observed even casually there is no mistaking it for anything else. It is recognized by its infallible characteristics, consisting of the leaves, stems and flowers of plants and trees which form the basis of its designs. To be sure, they are twisted in eccentric patterns in many pottery examples of lamps, ornaments and table decorations. In cut glass these natural designs are especially prominent, some of the glasses and tumblers being in almost perfect calyx shape and others resembling

nothing more than a very beautiful mushroom. I am afraid the housewife who has more of the practical than the artistic in her makeup will object to the new glass designs as being difficult to wash and polish on account of their smallness at the rim.

The influence of the same artistic spirit is apparent in German and Austrian furniture and pottery, but the extravagances have not been allowed to run riot to such a degree, and there is more moderation than in the English and French productions. There is an exceedingly attractive German offshoot of this art called secession ware, which, as its name implies, is a phase of design seceding from the old art principles very much along the lines of the nouveau protest. The models of secession ware are carried out in a grayish green which harmonizes with art materials of the textile order. A library lamp of the secession style, electrically

equipped, has a large graceful leaf for a foundation, and the upright support is a new art figure of a woman holding in her outstretched arms a green silk shade trimmed with fringe and ruchings of the silk. The electric bulb is concealed beneath this shade.

The development of the new art is more the less interesting from the fact that it is another demonstration of the truth of the time honored axiom that "there is nothing new under the sun." There is no doubt that the style has possibilities undiscovered and that in time something remarkably good will be evolved from it. Anyway, the fad is gaining ground, and its disciples say that it marks an epoch in decorative art.

For summer furnishings this style will divide honors with Japanese effects

in bamboo and rattan. This season's rattan furniture comes in delicate shades never before seen in such material, pale lavender, blues and pinks rivaling pretty reds and greens. If one wants to create a novel effect it is possible to astonish the natives with shaded rattan furniture in several tones of blue or green. This new French furniture is an innovation especially designed for porch sets. Indeed, in the matter of piazza furnishings the shapes and pieces become more artistic and comfortable each year. Not long ago the articles were limited to a few unattractive chairs and lounges which afforded little rest.

New sets include tea and reading tables, a receptacle of wicker for golf balls and a basket in which may be thrown the usual litter apt to accumulate on the best regulated porches.

Many of the porch chairs are fitted with pockets for magazines and books when out of commission. Hammocks of silk or cord match the color of the furniture, and the up to date porch has pretty matting screens and Japanese rugs harmonizing with the other fittings.

The shops are displaying truly rural furnishings constructed of birch bark for the forest lodge or camp. The living room pieces are not so new, but we now are shown beds, bureaus and chests of drawers built of birch with the bark left on. Quaint little rustic armchairs, some of them with matting seats and backs, come for the week-end use on piazza or lawn. Indeed, the choice is almost limitless in nouveau art, rattan and willow examples of furniture and art objects for the home.

But the secret of true art in furnishings of any period lies in the fitness of things. If there were a wider grasp of these principles there would be fewer of these jarring incongruities in one's everyday surroundings, which to an artistic temperament are considerably more than the "little rift" within the lute of house furnishing harmony.

EDITH LAWRENCE.

Dishes In Which Onions Figure

ONIONS AU GRATIN.—Boil three or four onions for one hour in two quarts of salted water. Pour off the water and then cut up the onions. Put them in a baking dish and pour over them half a pint of cream sauce and half a cup of grated bread-crumbs dotted with bits of butter. Place in a quick oven and bake for twenty minutes.

Escaloped Onions.—Boil the onions until tender in salted water to which has been added a little milk. Drain and put the onions in a baking dish with alternate layers of bread-crumbs, salt, pepper and a dash of powdered sage. Dot each layer of bread-crumbs with pieces of butter. Pour over the whole a half cup of milk. Cover the top with bread-crumbs and small pieces of butter. Bake it a light brown and serve hot.

Buttered-Spanish Onions.—Peel large Spanish onions carefully so as to remove only the outer skin. With a sharp knife cut off the top; make a hole in the middle of each onion and fill with the following stuffing: Cut into squares some veal kidney and good bacon. Chop separately a little parsley and suet and mix all together, adding salt and pepper to taste. When the onions are filled the tops are replaced and secured with a string. Place them in a buttered pan and bake slowly, basting with melted butter. When perfectly done remove the string and serve on thick slices of toast.

Fried Apples and Onions.—Use twice as many rather sour apples as onions. Slice the apples about paring them, and also slice the onions fine, and fry them together in butter, being careful to keep the pan covered to hold the steam, which will prevent burning. While cooking sprinkle slightly with sugar to give added flavor.

"Something New." Certain members of the fashionable world, always in search of that "something new," which inevitably, of course, resolves itself into something old renewed, have grown tired of even the most artistic kind of electric lighting for their dinner tables and have brought forth from the plate chest those huge candelabra which have not seen the light for many a day. Assuredly the soft mellow glow shed by wax candles has never been surpassed where the becoming element is concerned, and the old silver candelabra with its many gleaming branches gives grace to any dinner table. Of course for some time many fortunate owners of these pieces of silver have had them fitted with electric lights for use on the dinner table.

Smart Society's Very Latest Fad, Heel and Toe, Buck and Wing Dancing

[Chicago Record-Herald.] Dancing for exercise! This is the latest fad of Chicago society women. Step dancing—to give the long-popular buck, clog, jig and wing variety its newer and more aristocratic name—"poetry dancing," ballroom dancing pure and simple, all these are practiced most assiduously for purposes of health and strength rather than mere recreation. And in behalf of the latest athletic fad it is urged that not only do the fair dancers grow strong and rosy by practicing their chosen steps of fancy dancing, but that a degree of grace and lightness attainable in no other way becomes also manifest. "As light, graceful, frolicsome and high-spirited as kittens," this is the way in which the pretty high-steppers are veraciously described.

Exercise taken merely as such and as a matter of athletic duty becomes monotonous in the long run. There are times when it is difficult for a society woman to bowl, play golf, ride horseback, or indulge in other outdoor exercises in pleasurable manner. Few of these recreations seem particularly interesting taken alone. But fancy dancing? Why, one must practice alone, or else shall the fellow members of the class be astonished, at the next weekly meeting, by the improvement and proficiency attained? Besides, fancy dancing, be it piano, music box, or even phonograph, and who could help dancing? And if the dancing be in the daytime and with wide-open windows many of the advantages of outdoor exercise are easily attained.

From Athletic Viewpoint. The recognized value of fancy dancing viewed merely as an exercise, is amply attested by the fact that at the men are given step dancing to the University of Chicago men are to have the new Bartlett gymnasium. Miss Mary Louise Foster, who, with her mother, Mrs. Annie Ward Foster, sets the society belles to dancing gaily for the sake of health and lightness, is to have charge of the men's work at the University of Chicago. The fact that Miss Foster is grace itself and as pretty as a picture may possible contribute somewhat to the popularity of step dancing among the society people of Chicago.

The statement that regular fancy dancing results in fine lung development, good digestion, bright eyes, good nerves, light step, splendid powers of endurance, and just enough muscle to keep the figure in best possible condition, would seem to be borne out by Mrs. Frank Avery, now dazzling Long Beach society, is one of the most accomplished step dancers among Chicago society women. Mrs. Avery has been for some time devoted to the study of the art. Her accomplishments, Miss Eugenia White, who last year deserted Chicago for a New York husband, can also attest. In fact, a tradition that she once danced a very pretty cakewalk, set a box at grand opera, to the delight of her friends and companions, Miss Eugenia White, previous to her marriage to Dr. Trudeau, frequently charmed her Chicago associates by her dancing. Mrs. Stewart Patterson and Miss Amy Waller, both did some ef-

those of preceding generations. How should they be, with no training in dancing grace?

"The practice of fancy dancing gives a remarkable grace and lightness to the movements, and sends up at once the color, carriage and good spirits of the dancer. Properly performed, under proper conditions, it is a health-giver and beautifier of rare potency."

The ordinary ballroom costume, it is further urged, is with difficulty made compatible with graceful dancing, especially in these present days of flowing, trailing skirts and draperies. The rapid time of modern ballroom dancing also works somewhat against grace and beauty. Change the flowing gown for a cunning skirt of black silk, accented plaited, and short enough to be out of the way of the tripping flying feet; set half a dozen or more merry dancers in competition with each other, and all to music of the gayest, most inspiring order; then, after watching the result for a few moments, decide whether or no fancy dancing is not admirable for health and beauty.

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