

# WOMAN'S VARIED INTERESTS

## PICTURESQUE INDIVIDUAL GOWN

But Worn Without Discrimination, the Costumes Designed for Unusual Women Would Be Ludicrous.

COSTUMES of an eccentric type are frequently adopted by women who realize that their best points are brought into prominence by effects which the average woman cannot successfully carry off. For instance, not every woman could safely essay a pale coral and black robe d'intérieur which serves to bring out the best points of a woman of long line and well-nigh incredible enderness. A Spanish flounce in coral satin, with its upstanding ruffle caught beneath a garland of black velvet flowers, forms the entire skirt. At the left side it separates above the ankle and sweeps the floor in two black tassel-tipped corners.

Coral and Black Are Combined. The loose bodice in jet-beaded black tulle veiling coral chiffon is

become the foundation for spreading sleeve frills of pleated black tulle. This black note on an otherwise all-yellow bodice is repeated in patent leather heels and black velvet bows on brocaded slippers, a black jetted corsage rose, a black coiffure aigrette and a black jet bracelet. The arm ornament, one of the new fancies in jewelless jewelry, consists of a string of beads wound thrice about the wrist and clasped under a pendant locket.

Careful Use of Plaid.

Only a decidedly slender woman could wear a model developed in black, green, blue and white plaid. The skirt, closely swathed from knees to ankles, twists across the front of the figure from left to right, and is most voluminous at the base of the

caught in for several inches below the waist line.

Chinese Hat with Red and White.

The blue aigrette-trimmed straw toque and the heavily-patterned lace veil worn with this costume are not eccentric-looking when compared with a bridle-fastened bowl-shaped black straw Chinese hat worn by a young girl above a red striped white serge jacket. The stripes run diagonally on the back and crossed fronts, and horizontally on the white linen-covered ball buttons trimming the wide sleeves and enormously wide pockets which cover the hips.

## The House Beautiful

For Unity, Furnishings Must Be Simple, Consistent and Suitable.

ONE of the secrets of the successful decoration and furnishing of a home may be described as the creation of artistic unity or agreement. Many mistakes are made by undertaking a too elaborate plan of furnishing or by combining wholly unrelated details. The use of individual objects so ornate as to draw attention to themselves is apt to frustrate the true aim of furnishing which is to combine colors and furniture in such a way that a consistent effect may be produced without any one detail being unduly noticeable.

In "The Seven Lamps of Architecture" Ruskin lays down the axiom that nothing is beautiful unless it is also suitable. Translated into other terms, it may be said that true beauty must be consistent and must contribute to general harmony. An old Flemish tapestry hung amid appropriate surroundings might well serve beauty, but placed in a log cabin its decorative value would be less than that of the simplest of Indian blankets.

At the root of American inconsistency in furnishing there lies American love of show and display. This striving for effect is quite at variance with the idea of tasteful simplicity, the having of "nothing in excess" which must be the guide of successful furnishing. The result is that homes are full of objects the combining of which makes for chaos and confusion.

Harmony of Life and Color.

As an example of consistency applied to the furnishing of a home, take the cottage of a peasant in Northern France or in the Austrian Tyrol. Nothing could be simpler than the building itself, and what little decoration it possesses is almost wholly that of correct line and well-chosen color. Its interior, containing little that is not really useful, will also be beautifully simple and suited to its surroundings.

From what has been said it is not to be inferred that the use of only the plainest and simplest of furnishings is recommended, but rather the consistent use of anything which possesses artistic merit. The decorations and furniture of the various French periods are surpassingly beautiful, but theirs is a beauty which is exceedingly exacting.

Bad Effect of Conflicting Styles.

Imagine a gilded table and a suite of gilded chairs covered with tapestry of the Louis XIV period placed in a room where the architectural surroundings are of the Mission or Craftsman type! The beauty of the furniture would be completely lost. It would appear tawdry and trivial. Its surroundings would seem harsh and crude. But place the same furniture amid suitable surroundings, against walls paneled in gilt, with old paintings set within the woodwork, and with chandeliers or wall lights of ormolu and crystal! Its beauty will be revealed because the surroundings will be in keeping.

Many of the mistakes made in home furnishing may be attributed to the stock kept in the shops where furniture is sold. In order to give the greatest possible apparent value for the money and to cater to the greatest number of prospective purchasers, many shops offer poorly-designed and badly-constructed furniture, much of which would ruin any interior in which it might be placed. Shopkeepers argue that they are compelled to keep what their patrons demand.

It would therefore seem that to improve the design and quality of the furniture to be purchased it would first be necessary to educate the buying public into demanding furniture of a higher type. Much advance has already been made, but much remains still to be accomplished.

Lost Architectural Beauty.

American homes are being built more and more in some definite architectural style. Architects are no longer content to design buildings that do not convey an expression of some well defined architectural idea. Even the best-designed and consistently-built home, however, may be utterly spoiled by carelessly-chosen furnishings. The simplest home, on the other hand, may be well furnished by making a search for the furnishings.

wall papers and draperies that will carry out the architectural expression of the building itself.

Anything written regarding consistency in furnishing brings up the problem of "temporary furniture," the planning of something which will be adequate and tasteful until the permanent furniture may be secured. In fitting up a correct and somewhat formal small suburban home not far from New York a few years ago it was found that the amount appropriated for furniture was not sufficient to furnish the entire house in the manner desired. It was necessary either to leave it entirely unfurnished or else to select much less desirable furniture for the entire house.

Use of Temporary Furniture.

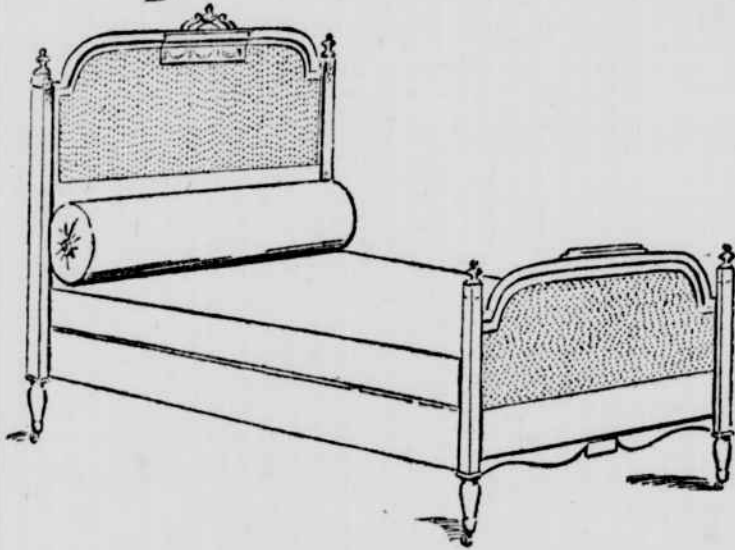
Choice of commonplace dining-room and bedroom suites was about to be made when temporary furniture that might be used until correct fittings could be purchased was suggested. The result was the acquisition for the dining room of the simplest and plainest of large kitchen tables, a few severely simple chairs and a plain wooden buffet, such as are often used as kitchen dressers with shelves above. These pieces of furniture were painted a deep cream. Upon the buffet was placed an array of blue and white Canton ware, while upon both buffet and dining table were scarfs of coarse crash embroidered with cross-stitch patterns in blue. The walls of the dining room were tinted gray and these furnishings, tasteful and serviceable, yet costing almost nothing, were used until an exceedingly correct dining-room suite in the style of William and Mary could be afforded.

One of the bedrooms was fitted with dressing and toilet stands of packing boxes hidden beneath valances of cretonne and with twin white iron beds having head and footboards covered with the same fabric. The result was nearly as satisfactory as the bedroom suite of white enamel which in due time came to take the place of this improvised furniture. In the case of both the dining room and bedroom the original purchase of furniture hardly to be desired and yet too costly to be really discarded would doubtless have prevented the acquiring of correct furniture at a later day.

## Country Bedroom Sets.

Of Wicker or with Cane Insets They Are Attractive and Easy to Keep Clean.

A COOL appearance is all important when furnishing a bedroom for the summer home. Three pieces of a very good yet inexpensive set are shown here. The



BEAUTY, AS WELL AS USEFULNESS, IS TO BE FOUND IN THIS CANE-PANELED BED.

dressing table and bureau, instead of having the single mirror formerly used, are made with triple mirrors, which are a great improvement, as they can be adjusted in any way desired. The double bed is of good size, with panels of cane both at the top and foot of the bed. Three pieces complete the set: the double bed, bureau and dressing table. Price, \$200.



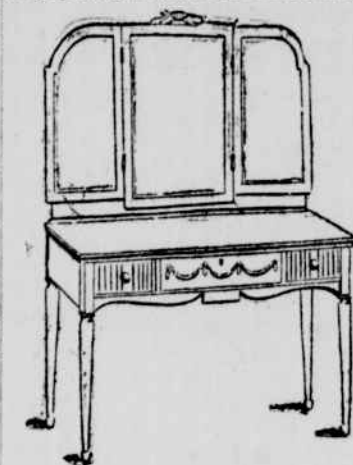
AN IMPROVEMENT OVER THE ORDINARY DRESSING TABLE IS THIS ONE, WITH THREE MOVABLE MIRRORS.

Chairs to match, with cane seats, are priced \$225 apiece, and an attractive bedroom table may be had for from \$15 to \$25, according to the size. A mahogany bedroom set worthy of

mention for its material, workmanship and excellent finish is being shown by a good shop. The set consists of twin beds with double cane panelling at the foot, a large size bureau, an attractive dressing table with the triple mirrors and small drawers and a lowboy, suitable for a man, as there are four small drawers at the top for socks, ties and handkerchiefs, etc., the first drawer having a place for men's stiff shirts—an excellent idea. This set is \$245. With a double bed, instead of twin bedsteads, it can be had for \$200. A set of this kind is practical, as it could be used not only for the summer home but the town house as well.

English Cretonne Curtains.

Curtains must not be forgotten. Imported English cretonnes, which are so popular just now, can be had thirty-



DELICATE LINES AND DELICATE COLORING MARK THIS BUREAU FOR THE COUNTRY HOME.

one inches wide, in lovely designs, for from 75 cents to \$1 a yard. Others in the same width cost from 35 cents to \$1 35 a yard.

Cretonne Rugs.

A large assortment of cretonne rugs is being shown at this same shop; a very pretty one is called the Pilgrim Rug, with the main part pink, and the border in a simple design done in gray and edged with fringe. A size generally used for the side of a bed is 30x60 and sells for \$275.

## Shop Miscellany

Evening Gowns, Couch Covers, Kimonos, Handkerchiefs and Capes Shown.

SOME charming evening gowns are now to be seen in the shops. The first sketch is of a gown in a lovely shade of maze chiffon. The low necked and short sleeved bodice is of sheer shadow lace, with a broad piece of Alice blue ribbon underneath. A crushed belt of the material, forming a bow in the back, joins the waist

That this is an age of specialization is shown even in bags. For instance, there is the veil case, with the color of the veils repeated not only in the morocco of the case but also in the stone-studded veil pin that holds them in place.

Morocco Veil Case.

The veil case is in shape like an envelope before the flaps have been pasted together. The cover is of French morocco in a variety of colors and the lining is of white moire silk. Within the part that would be the envelope are folded chiffon veils in col-

be removed. Price, \$6 50.

Fitted Writing Case.

A writing case, 11x8 1/2 inches—enough to be easily packed—is fitted with a flap-covered gilt push clasp, which holds it securely, and may be carried by a handle placed on the outside. Opened, the lower leaf is a blotting pad, and the upper one has three small envelope-shaped stamp pockets, with four gusseted pockets for paper and envelopes rising in tiers above them. The case is fitted with a bone-handled pencil and has an extra loop for a fountain pen. In



MAZE CHIFFON.

OF ROSE TAFFETA.

ors, secured to the lining of the case by an adjustable silk strap and pinned across with a stone-set veil pin 3 1/4 inches long. The case fastens with a flat gilt clasp on the outside. Price, \$7 50.

Latest Comb Case.

A comb case is of glazed morocco in colors, lined also in moire silk, and fitted with two pockets to hold the regulation dressing comb and a long handled fine-toothed Marcelle comb. This case is 2 1/4 inches wide by 8 1/2 inches long when folded, and is held together by a gilt clasp. Price, \$4 50.

Pouch-Shaped Sewing Bag.

Even a sewing bag may be obtained to exactly match the travelling case. It is a pouch bag 5 1/4 inches in diameter, with a circular base, finished with drawing strings. The outside is of polished Persian leather and the lining is of satin, in a choice of colors. If the bag itself is needed for some other use than sewing, the leather disk pad, that contains scissors, thimble, needles and cotton, may

One of these bags is of fine quality smooth grain cowhide, fitted with an imported lock, securely closed with two additional straps and topped by a handle. When closed, it measures 16 x11 inches on the outside, and on the inside is fitted with two large pockets 15x10 inches, and two small pockets 5 1/2 inches wide, also an intervening section with cover flaps. In black, brown and russet finishes. From "Likly" Luggage Company.

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NOTE—On receipt of a self-addressed stamped envelope The Tribune will furnish the names and addresses of the shops from which the articles described on this page are taken.