

## FRENCH POSTERS GET ATTENTION IN ART DISPLAY

Comparison With American Loan Efforts Shows Sharp Contrast.

Special Exhibitions—George C. Calvert's collection of paintings by American artists, William Dudley Pouk's collection of American, colonial and French displays. Mrs. Chauncey Stirling's Oriental and Persian paintings. Mrs. J. H. Weaver's pieces of sculpture.

Hours—Sundays, 1 p. m. to 9 p. m.; week days, 9 a. m. to 5 p. m.

Admission—Saturdays and Sundays, free; other days, 25 cents.

Children and school teachers are always free.

By KATHLEEN MCKEE.

A group of French posters presented to the John Herron Art Institute by the Charles Mayer Company forms an engaging display in the west room of the institute.

A painting of a sea scene by Paul Dauchery, a well known American painter, will be on exhibition until the first of the week on the west wall of the east gallery.

The group of choice paintings, which contains a number of originals lent to the institute by William Dudley Pouk of Richmond, will continue on display during the month of August.

ORIENTAL PAINTINGS AND CHINA EXHIBIT.

The attractive Persian and oriental paintings of Mrs. Chauncey Blair of New York City and Mrs. J. H. Weaver's quaint pieces of old time china will be on exhibition until the first of September.

The centennial room which has drawn many visitors to the institute, and George C. Calvert's collection of works by American painters will remain on the institute until fall.

The French posters which were issued through the various banks of France in the interest of the loan form sharp contrast to the American posters with which we are familiar.

The most attractive of the group have been placed on easels for exhibition.

The predominant nature of the French people is evidenced in the choice of subjects and the mode of presentation in nearly every poster.

In one a French flag is draped as a background to a wreath, while in the center is a list of the memorable French battles of the great war, and the reader is asked to subscribe to the loan in memory of these great victories.

POSTER PRESENTS.

Another remarkable poster shows four men erecting a flagpole atop of the church steeple.

In all the posters there is something intangibly French about them, although it would be difficult to express the feeling in words.

There are a number of pieces in the George C. Calvert collection of American paintings which have attracted much favorable comment, and which deserve a second visit to the institute.

"Gypsy Swell" by William M. Chase of well-known repose is a well executed portrait in which the lines of the face stand out against an almost indistinguishable background.

Nearly every person has seen the home-like dusty lane which is portrayed in Harry W. Ranger's "Road Through the Woods."

There is a woodland scene by C. M. Wyant which is pleasing and disappointing at the same time.

Introduced in the foreground is a bit of scenery that you can almost step into, and you feel a shock when your eye travels upward to the sky.

The only remarkable feature which saves the picture from monotony is a streak of blue across the sky.

"Autumn," another of Mr. Wyant's works, is still less appealing with its dull tones, which seem to lack life and appreciation.

Long shaggy grass and leafy trees in just such a front yard as every person

### SELF-RELIANT HOME DOCTORS

is what women are called who all over this broad land make their annual collections of roots and herbs, and rely upon recipes which our pioneer mothers found dependable for different family ailments. In one of these recipes, Lydia E. Pinkham's Vegetable Compound had its origin and so successful has it proved that there is hardly a city, town or hamlet in America where some woman who has been restored to health by its use does not reside.—Advertisement.

### To Keep Skin Fresh and Fine These Heated Days

It would be much better for the skin if little cream, powder or rouge were used during the heated term. Mixed with perspiration and grime, these things are anything but beautifying. Ordinary mercurial wax will do more for the complexion, and without giving an oily, greasy, spotted, pasty appearance. It is the deep application for the season, as it not only keeps the pores clean, but also removes pieces of scurf skin which have been caused by dirt or oil. It can also keep the complexion clear, white, satiny. It does more toward perpetuating a youthful countenance than any of the arts or attractions commonly offered. One ounce of mercurial wax, obtainable at any drug store, will completely renovate the worst complexion. It is applied at night with a soft cloth, and removed in the morning. There's nothing better for tanned, freckled or reddened skins.—Advertisement.

### MOTHER'S FRIEND for Expectant Mothers

Absolutely Safe

Special Booklet—Motherhood and Baby Free

BRADFIELD REGULATOR CO. DEPT. S.D. ATLANTA, GA

lives in a country home, is given to us by George Innes, with a touch of a golden sunset slipping through the trees.

Another interesting picture by the same artist shows an indefinite sunset in which varying shades of yellow and brown are carefully worked out.

A water color piece which bears no artist's name is an exceptionally attractive conception of a moonlight night on a river.

"Amber Skies," by Ralph Blakelock, might as well be called "Just a bit of color inasmuch as the varying gold of the sky complements the stretch of ground constitutes the work."

It is impossible to appreciate the other painting by the same artist in which his brilliant yellow sky has an almost black background.

W. C. Ritter's painting is striking with its brilliant yellow and red sunset, although it might be said the use of the red is but too strong.

"Venetian Sails," by Lester Boronda, is interesting in the presentation with the rough effect of coloring.

Another painting of the same type by Boronda is called "The Fiesta," in which the general effect is also shown, and the results are more hazy than in "Venetian Sails."

The cloudy moonlight evening is pictured in Edward H. Potthast's "Moonlight."

WHERE VISITORS MAY TARRY.

"A Summer Idyll," by F. B. Williams, is a picture one could gaze at for hours. The brilliant summer day, when the blue of the sky and the green of the trees meet the eyes ake, is portrayed with the results even more hazy than in "Venetian Sails."

The cloudy moonlight evening is pictured in Edward H. Potthast's "Moonlight."

Another example of the rough effect is in John Fallinsee's "Winter," in which the caked effect is gained by the rough dashes of paint.

"A Bit of Bruges" is also a bit of brilliant colors and nothing in particular, for it is remarkable the amount of total color which the colors of the artist has combined in so small work.

"Upland Pasture," by George Brantley, is a striking painting in which the rocks and trees are drawn in a bold forcible manner, and the color applied with equal vigor.

An exquisite piece of workmanship is Dwight Tryon's "Autumn in Twilight," a water color picture.

The dainty colors of the bare gray trees and the care with which the pink flowers are placed on tiny shrubs and the delicate details of the stones on the ground, are all elements of a carefully executed work.

They will go to Bunwell, Fla., for the winter.

Dr. F. V. Overman, 1920 North Meridian street, will leave Sunday for Leland, Mich., where he will join his family at their summer home.

PLAID CUSTOMER.

SAN FRANCISCO, July 30.—Three trembling waltzes crouched behind a counter while John Jacobs amused himself with shooting the necks of catup bottles. Policeman Walsh cracked the act.

STOUT'S

## Louise Huff the Famous Actress Tells How To Instantly Beautify The Hands and Arms



LOUISE HUFF.

New York.—The girl or woman who neglects to beautify her hands and arms (now that short sleeves are in vogue) has only herself to blame if she is passed by unnoticed," says that beautiful actress. "She finds that only regular, thorough hand care will make her hands and arms beautiful and attractive. With no covering to protect the elbows, they become dark and rough and no matronly fine hands are easily ugly and repulsive. This can be overcome by taking proper care of them. The best way I have found to accomplish this is to often the elbows with a good cold cream. (I have found to be the best) then wipe off the superfluous cream with a soft cloth and apply that popular beautifier, talcum powder, and then a combination instantly beautifies the hands and arms and you will never be without it." Just make sure you get the talcum powder and then compare it with the other and you will need no further argument to convince you that there is nothing like it and you will not have missed it for anything. Do this to one hand and then compare it with the other.

NOTE.—Darwill and Lisska cold cream are sold everywhere with the distinct understanding that if you are not pleased with it and you could not have missed it for anything. Do this to one hand and then compare it with the other and you are accustomed to for the com-

## Society

Mrs. John Thompson, 3735 North Capitol avenue, has gone to Bethany park to spend a week.

Mr. and Mrs. George Elitz, 881 Fletcher avenue, will start today on a motor trip to Detroit, where they will be the guests of Mr. and Mrs. John Fauvre, formerly of this city.

Mr. and Mrs. Carl Emmert and Miss Betty and John Emmert, who have been the guests of Mrs. Emmert's mother, Mrs. A. S. Greene, returned today to their home in Cleveland.

Miss Ruth Elizabeth Murphy, 21 Victoria apartments, is spending several weeks in Nebraska City with her mother.

"Venetian Sails," by Lester Boronda, is interesting in the presentation with the rough effect of coloring.

Another painting of the same type by Boronda is called "The Fiesta," in which the general effect is also shown, and the results are more hazy than in "Venetian Sails."

The cloudy moonlight evening is pictured in Edward H. Potthast's "Moonlight."

Another example of the rough effect is in John Fallinsee's "Winter," in which the caked effect is gained by the rough dashes of paint.

"A Bit of Bruges" is also a bit of brilliant colors and nothing in particular, for it is remarkable the amount of total color which the colors of the artist has combined in so small work.

"Upland Pasture," by George Brantley, is a striking painting in which the rocks and trees are drawn in a bold forcible manner, and the color applied with equal vigor.

An exquisite piece of workmanship is Dwight Tryon's "Autumn in Twilight," a water color picture.

The dainty colors of the bare gray trees and the care with which the pink flowers are placed on tiny shrubs and the delicate details of the stones on the ground, are all elements of a carefully executed work.

They will go to Bunwell, Fla., for the winter.

Dr. F. V. Overman, 1920 North Meridian street, will leave Sunday for Leland, Mich., where he will join his family at their summer home.

STOUT'S

## Final Clean Up of PUMPS and OXFORDS

295 PAIRS of ladies' and growing girls' patent and kid pumps, and Colonials, medium and low, flat Cuban heels. All sizes but not all widths. Extra values. Good leather throughout.

\$3.95  
Without bows

## NEW RECIPE FOR TOOTHSOME DISH

Mrs. Edward Ferger Gives Parts for Fish Ball Sauce.

"Fish balls are my husband's favorite dish," said Mrs. Edward Ferger, 104 East Maple drive.

Mr. Ferger's recipe for white sauce for the balls is as follows:

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly all the time while cooking. Cook until slightly thick."

Two tablespoonsfuls of butter.

One-half pint of milk.

"Blend the butter and flour together, and then add the milk," said Mrs. Ferger.

"Stir slowly