

SCREENS FIND NEW PLACE IN MODERN HOME

Frankly Decorative, Lend Beauty or Illusions to Interiors.

Screens have made the grade socially, so to speak, in modernistic furnishings.

They have become highly decorative. Instead of ~~resembling~~ age-old makeshifts to hide something one is not supposed to see, screens have come out in the open as desirable acquisitions for the home, on their own account.

Screens have always been used, but there never used to be any illusion about their purpose. Few persons cannot remember having seen, perhaps a most attractive screen, but not particularly enjoying it because it obviously screened something like an ungracious bit of furniture or an unsightly washbowls.

Now screens reappear in modern interpretations as beautiful decorations. By their designs and richness they create many lovely illusions.

New Uses Ingenious

They may flank a neutral wall of a small room and give a sense of spaciousness. They may stand before a closed door and give a vista of outside. They may hang on a wall of a windowless room, and their design make people feel they are gazing out into the open where light and shadow play hide and seek in the sun.

With their ingenious new uses all kinds of screens are appearing. One low fireplace screen, in eggshell lacquer, has the same pattern as the parquet floor, only in graduated design, so that the floor seems to recede into the distance, giving an illusion of space.

A fine screen, a walnut in lovely grain has inlaid design in gold and mother of pearl of butterflies fluttering in tall grasses—bits of meadow brought in doors. Another, to keep a draft from a bed, is done in cheery colors to simulate morning sunshine. They are colorful in queer modern patterns that mean much or nothing, depending on how modern one is. A corner screen, with six sides, uses as many woods and by shading achieves a set-back effect that lengthens the room and breaks the shock of a bare, square corner.

Use Varied Woods

Most of the new screens are subtly beautiful, rather than flaunting so. And vastly subtle are their effects. Woods are used extensively for them—ebony, amaranth, sycamore, ash, acacia, tulip—and in all it is the beauty of surface that is stressed. Inlays, lacquers, or exceptionally beautiful grains, highly polished, are the rule instead of carvings or raised decorations.

All kinds of materials are used for inlays—cracked eggshell for lacquer, cork, pigskin, galuchat, semi-precious stones, ivory and pearl. And the designs run from impressionistic modern scenes, emotions and people to cute, realistic little animals. In

In the Realm of Women

BY ALLEN SUMNER

Some of the better stores, we hear, are now tagging their garments: "This will not wear well." In other words, it may be smart, but if you buy it you must remember that you are buying it for that reason and not for durability.

I am more and more convinced that most stores are giving their customers a better deal than many customers give the store. I know a woman who is sending back an evening dress today which she wore last night. "Why not?" she reasons, "I give them plenty of business and I really won't need an evening dress again for a year." When, I suppose she will do the same coy trick all over again.

"# # # Do You Know?"

"The average household task can be done by a child of 8," says Dr. Lillian Gilbreth, engineer, psychologist, writer and lecturer. "And many of them can be done by a child of 3," she concludes, on her speaking tour of women's clubs throughout the country. The obvious retort of "just try having your home managed by 8 and 3-year-olds" brings the snappy response, "I did!" for this woman is also the mother of eleven children.

Her creed is that the more chil-

fact animals and birds are very popular designs for the moderns one step, apparently, in getting back to nature.

Perfectly fascinating is one screen by Jean Dunau, a colorful lacquer to break a bleak corner. It has adorable little inlaid dogs engrossed in watching a frog while one long pup, more inquisitive than the rest, sits on a board yipping at a cat disdainfully high on a fence. There are at least fifteen different nuances of cream, tan, brown and ruddy rosewood in the color scheme.

Fully as lovely and even more interesting is the wall screen by Vera Choukhneff—a screen most modern in its way of giving the impression of a window, with draperies and a shapely vase with English primroses blooming there.

This is a painted screen—done in browns, mostly, with tan running into soft rose beiges and real roses tones. It has a mate—a floor screen that looks so much like the view seen by apartment house windows and window boxes that one would swear he is looking through an open door onto a nearby scene.

Each of these new screens is individual. Each has its own illusion to create. It may be just one of beauty, or it may be one of depth, or changing scenes or what-not. But by their newly acquired characteristics, screens are fast becoming as important as pictures and porcelains in the modern scheme.

Red Shades Revived

The general interest in bright, light reds ranging from the clear geranium red to lacquer red slightly tinged with yellow, has been one of the surprises of the season. Fashion writers were agreed that red had been overdone and could not be revived, but straightway the designers revived it. Jean Patou has several ensembles all in red, featuring the shade he has named "Patou red," which is nearly like "flag red."

MR. MAN, we've gathered just about the finest collection of new spring suits and toptcoats you could ever hope to see in one store at one time. You will see styles here that are so appealing and fabrics that have been so well chosen that they are bound to react upon your good judgment.

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