

DRAMATIC CLIMAXES WITH STYLE, FEELING IN FESTIVAL CONCERT

Dramatic climaxes executed in the most polished style, finest technique, feeling and interpretation achieved in the florid passages of "Cavalleria Rusticana," by the festival chorus, symphony orchestra and soloists, marked the final and chief performances of the 1922 May Festival Monday evening at the tabernacle.

The four soloists were admirably suited to the parts they took. Mary Ann Kaufman Brown displayed great powers of artistry in her interpretation of Santuzzi reading deep feeling into the role. Her voice is rich, smooth and clear and her presence one of winning graciousness combined with much charm and beauty. Joseph Schenk, singing the part of Turiddu, gave a very convincing performance. He possesses a tenor voice of unusual timbre.

L. Barton Evans as Alfio, read much dramatic feeling into his lines. The role displayed to the fullest the great breadth of volume and wonderful tone of his rich baritone voice.

Mrs. Fred J. Bartel as Lola, was at her best, interpreting her part into clear singing tones of marvellous sweetness.

The duets sung by Mary Ann Kaufman Brown with Mr. Schenk and later with Mr. Evans were outstanding features in the opera. Especially pleasing was the dramatic duet with Mr. Evans in which Santuzzi tells Alfio of his wife's love for Turiddu.

Perfect Training Indicated. Too much can not be said of the singing of the festival chorus. It showed perfect training in the rendition of its numbers and in its response to the director's baton. The part singing was especially beautiful, the voices blending in perfect harmony. The symphony orchestra was at its best in the execution of the "Cavalleria Rusticana" numbers, forming a fitting accompaniment for the artistic performance of the chorus and soloists.

In addition, it played two other numbers and accompanied the festival chorus with the "Hallelujah Chorus" from Handel's "Messiah." Miss Marjorie Beck, playing the piano accompaniment for the performance, gave a fine display of technique. Miss Beck is masterful in her pianism and her accompaniments for the concert Monday evening would have been creditable to a professional artist.

Hundreds of persons gathered in the tabernacle Monday afternoon to hear the concert by junior high school students. The junior orchestra, making its first bow to the public this year, amazed with its playing, which, unlike the playing of most orchestras, composed of young people, lacked the usual mechanical and unfeeling execution. Under the baton of Miss Lela Longman, supervisor of music at Garfield, the orchestra gave a splendid program.

A cantata, "The Gypsy Queen," performed by seventh and eighth grade pupils, was one of the most delightful numbers on the program. Equally pleasing were the three numbers by the Girls' Glee club. Much applause was won by the "Gar-Den" Boys' chorus in their songs and whistling number. Miss Gertrude Kohler, musical supervisor for the Dennis junior high school, directed the boys' chorus in its numbers.

WANT BIBLE READ IN PUBLIC SCHOOLS

(By Associated Press.) SPOKANE, Wash., May 23.—An active part in the primary election in this state is to be taken by the Bible Fellowship of Washington, an organization of representatives of Protestant churches, in an effort to compel both the Republican and Democratic parties to take an affirmative or negative stand on the question of admitting the Bible to the public schools. R. L. Edmonson, president of the organization declared today.

As set forth in its printed matter the object of the Bible fellowship "is to remove legal barriers to the reading of the Bible in the public schools of the state."

The first engineer to hold a high position in the United States government was George Washington. After 155 years, Herbert C. Hoover, mining engineer and secretary of commerce, is the second.

Quickly Eases Any Inflammation

Immediate Relief For Cuts, Burns and Poison Ivy.

Any soreness caused from inflammation will yield immediately to the soothing, healing properties of Hydroal Liquid. Apply at once to burn, scald or cut. Hydroal Liquid will relieve the pain and prevent infection. Burns will not blister and cuts will quickly heal from the bottom when this non-poisonous household antiseptic is used. Apply with clean rag or cotton. Hydroal Liquid is used extensively by the medical profession. It is better than peroxide. Buy a bottle today. At your druggist's, 25c, 50c, 75c. If your druggist cannot supply you, send 10c for liberal sample of Hydroal. Dept. 1, Hydroal Laboratories, Cincinnati, Ohio.—Advertisement.



Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

LOOSE LEAF OUTFITS

We carry a complete line in stock.

BARTEL & ROHE
921 Main St.

Lemon Oil Soap, 2 for 15c

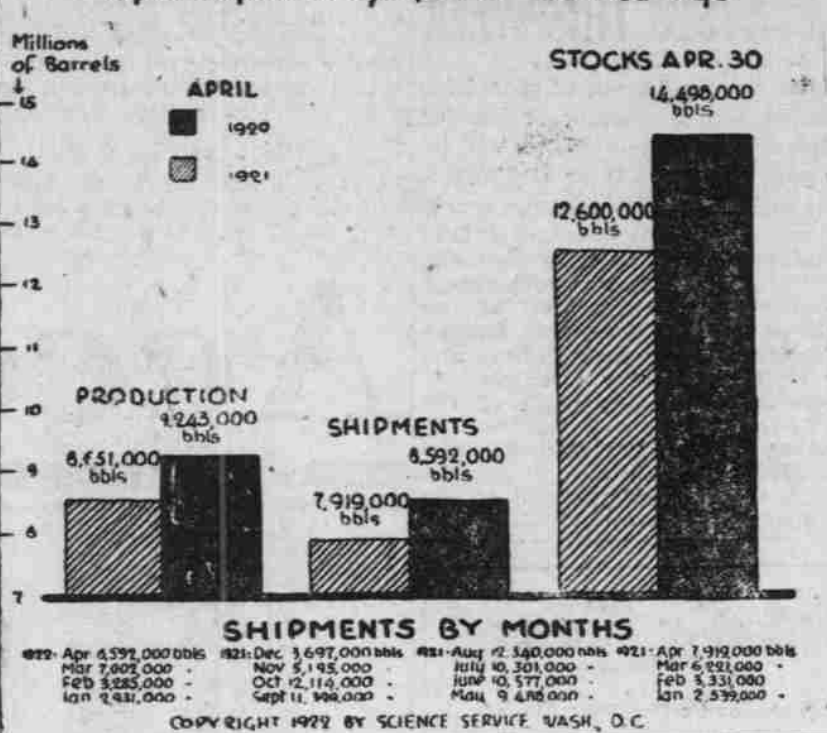
TRACY'S

3% Interest on Your Savings Accounts

American Trust Company
Main and 9th Sts.

CEMENT INDUSTRY REFLECTS BUSINESS IMPROVEMENT

April Shipments 8% Greater Than Year Ago



Matching the Rainbow

By FREDERIC J. HASKIN

WASHINGTON, D. C., May 23.—

A new and mysterious art, known and practiced by one man only, is the decoration of textiles by Aztec aura. Robert Randolph Walters, who is well known both in this country and abroad as a portrait painter, is the exponent of the new art. He invented the process and has kept it secret.

An exhibition of these Aztec aura textiles has just been held at the Arts Club here. They are different from any other hand decorated silks. Tints flow into one another in iridescent waves of color, and then somewhere, perhaps at each end, there is a shadowy scene or a vague spray of flowers such as goldenrod, apple blossoms or dogwood. The silken draperies with their changing colors and elusive pictures are as mysterious as the process that evolved them.

Mr. Walters named his new art after the famous Aztec mantles made of the rainbow plumage of hummingbirds. He saw one of these mantles in the British museum and was fascinated by it. It seemed a pity to him that an art so beautiful should be lost, for in the skillfully matched and shaded plumage of the birds there was a luster and an ethereal quality that he had never seen in modern handwork.

It was practically impossible to revive the old Aztec specialty of feather work. The Aztecs bred hummingbirds in large numbers in order to have a perfect color scale of feathers. Almost every home had its cages of the tiny, gaily colored birds.

A high standard was exacted of the artists. A special dignitary in the king's court supervised the feather work of the state and mistakes were not tolerated. The artists were required to be so careful that sometimes an entire day would be spent in matching and fitting one feather.

Once a year the birds were plucked, and the feathers were collected by artists who worked on feather garments. On a cotton background the workers fitted in the feathers, one at a time, in mosaic. Naturalistic pictures and elaborate designs were worked out by exact placing and matching of the plumage.

"TIZ" FOR ACHING, SORE, TIRED FEET

Good-bye, sore feet, burning feet, swollen feet, sweaty feet, smelly feet, tired feet.

Good-bye, corns, callouses, bunions and raw spots.

No more shoe tightness, no more limping with pain or drawing up your face in agony. "TIZ" draws out all the poisonous excretions which puff up the feet.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

Use "TIZ" and forget your foot misery. Ah! how comfortable your feet feel. A few cents buy a box of "TIZ" now at any druggist or department store. Don't suffer. Have good feet, glad feet, feet that never swell, never hurt, never get tired. A year's foot comfort guaranteed or money refunded.—Advertisement.

cause of the association, but the art is lost.

Mr. Walters left London for New York, but in his studio in Washington Square he still thought of the subtle atmosphere of the Aztec color work. Artists all about him were ecstatically turning out batik smocks and lampshades, and they naturally began to inquire why he did not engage in the popular art of dyeing with wax. He replied that he had a vision of something so ethereally beautiful that batik with its erotic colors and set designs had no attraction for him. After taking this stand, there was nothing for him to do but to try and reproduce his vision.

Three years ago, he went to the artists' colony at Woodstock, and set to work in secret. He spent all of his time experimenting with silks and coloring methods, hoping always to produce something that would give him the same feeling of satisfaction that the old Aztec mantle had given him. Eventually he achieved his ambition.

The process, whether it includes dyeing or painting with oils or water colors, he guards carefully. He explains that he has put not only his fortune but his heart and ambition into it. It was evolved out of his own background and interests, and the method as well as the style of the art is therefore an expression of his own personality.

Mr. Walters has had a varied experience with the arts. He has been of painting at Munich and Paris, and a violin student at Leipzig, a student he spent some time at Oxford delving into the classics and studying the life of the ancient Greeks. He invented a color organ to establish a note scale of warm and cold colors, and this scale he later used as the foundation of his Aztec color work.

Most of the silks in his exhibition are meant for wall draperies or scarfs.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

GERMAN GENERAL'S SON STUDIES U. S. BUSINESS METHODS



Capt. Fritz von Falkenhayn.

Capt. Fritz von Falkenhayn, son of the late General von Falkenhayn of Germany, has come to the United States to study American business methods and inventions. He is thirty-two and was technical chief of the German flying corps

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.

MacMonnies added, in a flight of poetic abandon, that they remind him of "glitter and shimmer and sheen of dragon flies' wings and pale sun risings and storm blown gardens."

There is one piece entitled "Rainbow." The long stripe has at top and bottom a shadowy green and blue lake with slender reeds half visible in the water. From these cool colors the sky rises through rainbow tints to a vivid orange sunset, and in the center of the scarf between the two scenes is the conventional rainbow curving across the sky.

"Morning Star" is a blending of dark purple, green and blue suggesting the sea at dusk, lighted only by one shaft of pale lemon colored light. "Summer" is a silk hanging with a background of sky blue shading into rose. Delicate yellow flowers bloom in the grass at the foot of the piece, and above a single branch of a budding tree stands out against the sky.

What the artist considers his masterpiece of textile decoration is a great pink flamingo poised against an exotic tropical background. The flamingo appeals to Mr. Walters as the motif that is most beautiful and best adapted to decoration in form and color. Much as Whistler used a

butterfly, Mr. Walters uses a swiftly sketched pink flamingo for his signature. With his pink flamingo, his rainbow silks, and an alluring touch of mystery, Mr. Walters has become the talk of the art colonies of New York and Washington.

Long stripes about 15 inches wide and 7 or 8 feet long hang on the walls. They float in the breeze from an open window and the ripple makes the colors more iridescent.

Mr. Walters explains that this flowing of the colors involves one of his theories. He believes that sharply outlined designs are not suitable for textiles that are to be draped or allowed to float, because the design is lost or distorted when the material falls in folds. He believes that where folds form the charm of decoration, the fold sought to have free expression and ought not to be interfered with by hand designs, that the designs should float into the folds. This is the reason of the shadowy effects.

It is not easy to describe anything so elusive as the colors in the variegated hangings. Frederick MacMonnies, sculptor of the Civic Virtue statue which has so upset New York, calls them a poet painter musician's vision of color adapted to fabric.