

MOYENAGE TUNIC HELD ON SHOULDERS BY STRAPS OF JET BEADS IS OF BROCADED SATIN

Beneath Superb Overdress Is Skirt of Heavy Gold Lace—Clouds of Golden Tulle Seem to Have Poised About the Shoulders, Forming Bodice, and Floating Tulle Is Caught at Wrist Under Bracelet of Jet.



For The Limousine

THE Moyenage tunic, held to the shoulders by straps of jet beads, is of black satin brocaded with splendid golden roses. Beneath this superb over-dress is a skirt of heavy gold lace. Clouds of golden tulle seem to have poised about the shoulders to form a bodice, and the floating tulle is caught at the wrist under a bracelet of jet. Even the great feather fan is in golden tone, and, with her gorgeous gown, she wears gold-colored stockings and slippers of gold cloth.

If one cannot have a fur evening wrap this season, velvet is selected; indeed, some of the new velvet evening wraps are far more beautiful for evening wear than fur could be. A chasuble wrap, with its graceful ripple drapery at the back, is of sapphire blue velvet, with a lining of gold-colored satin, veiled with chiffon of the same shade. The lining makes a splendid background for gold and black brocade, when the wrap is thrown open. The collar and cuffs in the typical muffler style of the season, are of chinchilla.

There is such distinction in a mink coat that it may be worn with propriety as an evening wrap over an opera costume. The very epitome of elegance is a mink coat made of beautiful, dark, matched skins arranged in striped pattern at the border, on the sleeve, and in a deep, pointed yoke effect. Mink is the fur of furs to carry out the gold collar scheme of this season; the pelt shades from golden brown to deep brown, almost black, and the gradation of tones is most beautiful. A fine frock is of white tulle and gold lace, with slippers of white glazed kid decorated with little gold buckles.

Husband Complains About His Wife's Figure.

IN the October Woman's Home Companion, the fashion editor prints some interesting letters she has received from women telling her their dress troubles. She says:

"Here is another woman, with a reasonable husband. At least, so he probably thinks. She writes: 'I am turning to you in despair, Miss Gould; do help me to dress stylishly. Since my four babies came I have grown quite stout and have lost my girlish figure, yet my husband expects me to look just as I did when we were married.'

"Really, I should like to have written this husband and, if I had, this is about what I would have said: 'If your wife has no longer the slender figure of her youth, remember she has the dignity of motherhood, and with a little more time and money to spend on her clothes might look just as fascinating as the young girl you married.'

"But how about yourself, my good sir? Are you still the handsome, trim young fellow she fell in love with? Isn't there a little bald spot now where the abundant locks used to be? And

Chasuble Wrap of Sapphire Velvet



For The Opera—A Golden Gown

hasn't the strap of your vest grown a bit longer? "Suppose you had borne and brought up four children. Do you think you would look just as you did when you were married? It seems to me you have

or less space, I feel a brief discussion concerning them will not come amiss.

As has been stated, nullo is a declaration to lose tricks; it is an avowal of all the other calls; a negative, no trumper. Miss Florence Irwin, the brilliant auction correspondent for many years of the New York Times and one of the ablest exponents of the nullo in the country, refers to them as a declaration to lose tricks; it is an avowal of all the other calls; a negative, no trumper. Miss Florence Irwin, the brilliant auction correspondent for many years of the New York Times and one of the ablest exponents of the nullo in the country, refers to them as a declaration to lose tricks; it is an avowal of all the other calls; a negative, no trumper. Miss Florence Irwin, the brilliant auction correspondent for many years of the New York Times and one of the ablest exponents of the nullo in the country, refers to them as a declaration to lose tricks; it is an avowal of all the other calls; a negative, no trumper.

"one no trump" overbids "one nullo". If the heart value be used, "one heart" overbids "one nullo." Two nullo's, however, are required to overbid "one no trump," and "two nullo's" to overbid "one heart."

The successful player of a nullo can never win the odd trick. The number of tricks you name in your bid represents the number of tricks (tricks over and above the book, be it understood) that you expect to force upon your opponents. To state it differently, by subtracting the number of tricks you name in your bid from seven, the odd trick, you get the number of tricks you may win and yet be successful at a nullo. A bid of "one nullo," for instance, means that you may take six tricks (the book), two from seven being six; a bid of "two nullo's," that you may take five tricks, two from seven being five; a bid of "three nullo's," that you may win four tricks, three from seven being four, and so on. If you take a greater number of tricks than the number you contract to lose, you are penalized 50 points per trick, as losses in the game proper. If you take fewer tricks than the number you contract to lose, you get value for each under trick.

As to what cards should constitute the honors at nullo has been the subject of more or less controversy, some contending they should be the four deuces, others the four aces (as in the positive no trumper), others again that it be played without honors. The majority favor the four aces; however, they are scored inversely, that is, to the side not holding them, the four aces, therefore (divided) are held by the opponents, the value 40, is recorded in the honor score of the player, and vice versa. As at the other declarations, one double and one redouble are permitted.

In view of the facility with which tricks get away from one under ordinary conditions, at first blush it would seem that nullo is an exceedingly simple game, one in which the veriest tyro would inevitably come out on top. No greater fallacy can possibly exist, as numbers who have had their fingers burned in the attempt can fully attest. In reality, it is one of the most difficult of games, and in this very fact lies perhaps the chief objection to its adoption in the game proper, one of the underlying motives influencing the committee who revised the laws being a desire to simplify the game, and thus make it attractive to beginners.

It can but be admitted, however, that nullo is an exceedingly diverting game, unique in conception, and full in possibilities, and replete with surprises, unexpected contretemps, unlooked-for developments.

Though losses may be piling up against you, and you find yourself taking trick after trick with cards that you had supposed were invulnerable and you had thought to force upon your opponents—there is no game, by the way, which can go so badly wrong as the nullo, when it does go wrong—there is something almost ludicrous, even mirth-provoking at times, in the startling, unexpectedness of it, and you involuntarily catch your breath and wonder how it all happened. Contrariwise, the feeling of exultation you experience when you make good at a nullo is so much greater than that you experience when making good at the ordinary bid as scarcely to be compared with it.

In auction proper it is usually easy to detect your errors, to put your loss another point of objection to its adoption, it being claimed that you get no experience from the play which will be of help at none in the future.

It is computed that the chance to bid a nullo develops perhaps once in the course of an afternoon or evening's play, or once in three ordinary rubbers. You will bid a nullo much oftener than you will play it, and in this very fact, its effective use as a weapon. Heedless of the fact that the nullo is one of its special claims to distinction. You will not infrequently score penalties as the result of your nullo bid on hands which, without the nullo, would inevitably demand a pass, and so enable the opponent, by securing

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G-P-11

his bid at a low contract, to make good.

A nullo bid should not, as a rule, be ventured unless all four suits are protected. A chance, though, may be taken on the protected suits, provided the hand is not the one to be exposed, and does not assure more than two, or, at the most, three, tricks. Protection at nullo means protected weakness, high, or dangerous, cards so well guarded by small ones, twos and threes, that you may play under whenever the suit is led. As aces and kings are essential in a positive no trumper, so aces and treys are essential to the nullo. Missing suits are a valuable asset, as they often admit of the discard of high, or dangerous, cards of the suit which would otherwise might force you into the lead. Two-card suits also are desirable, long suits, topped by high, or commanding, cards, are no detriment to a nullo bid, provided, as has been explained, they are so well guarded by low cards as that you may avoid taking a trick in the suit. The bete noir of the nullo player are hands wherein the lowest

cards are cards of intermediate value, as sixes, sevens, eights, etc.

One of the maxims of the nullo player is that if you must take tricks with certain cards, you should take them early, before there is the danger of being in the lead at a critical stage when you have only winning cards to lead.

As it is important to retain the command of the opponent's suit at no trump, so in nullo it is of the utmost importance to hold the suit, or get away, cards, as the device, the trey, or the lowest unplayed card of a suit, whatever its value, so long as you still hold cards of the suit. Conversely, it is often well to continue the lead of a suit, provided there is no chance that the opponent will take the lead until the lower cards of the suit held adversely have been forced. You are never safe so long as the exit cards of a suit are held against you.

As this subject requires more elaboration than I had anticipated, despite the fact that I am treating it as briefly as possible, I will reserve the remaining features for another issue.

fabrics as well as in the new wool embroidery stitches and braiding in silk or metal threads.

The all-white blouse in lace and chiffon for dressy wearing will also be used, and white blouses trimmed with a touch of color will come in for some share of attention.

Pastel Shades Popular.

Then, too, the pastel shades in wash satin and wash crepe de chine have quite endeared themselves to the general public in such practical models as require washing and they will likely be retained. Of these light shades, gray, blue, maize, wistaria, pink and flesh color are favorites.

The leading waist fabrics will probably remain without any very novel introductions. Crepe de chine has no rival for the practical all-around blouse and will hold its own place, as it has for season after season. We will likely see the reflection in the waist field of the renewed favor about to be shown the satin-surfaced silk, so that the waists of satin, messaline and charmeuse will outnumber the silks having a corded weave, such as faille. Wash satins will be used for the white and pastel waists and regulation satin for darker models. Dark colored taffetas promise to be much in demand for those newest of Paris models in long outside-the-shirt styles. For these and for the basque blouses fancy vivid stripes of color running through the somber ground are advocated. These, too, will doubtless prove attractive for the severe tailored waist for wear with walking and street suits.

Sheer silk crepe de chine, chiffon, silk Jersey cloth, lace, net and voile will be made use of for the dressy waists. Waists of colored voile will often show white collars, cuffs, vests, buttons or embroidery.

Too Much Jam.

Our boys went down to Mexico To fight for Uncle Sam; Straightway some joker sent back word The lads were needing jam.

Sweet sympathy crept in the hearts Of every soldier's "mam"; At once they sent by fast express Their treasured stores of jam.

Some two carloads in full was sent; 'Twas more than they could cram Into those lads' already full Of good corned beef and ham.

They "jam'd" until they couldn't rest, And it became a bore; Till home they wrote with aching hearts— "Please don't ship any more."

"We're filled up with good solid food, Potatoes, beef and lamb; For goodness sake, whatever you send, Don't send us any jam!"

E. N. COY.

MIDDY BLOUSE IS BASIS FOR NEW MODELS DESIGNED BY FAMOUS PARISIAN MODISTES

Favorite Style of Summer Apparel Being Adapted to Use in Fall and Winter by Being Made of Heavier Material With Sash of Same Material—Dark Colors Are Receiving Most Attention.

OF THE many blouses made to wear outside the skirt, the sport blouse of middy or coast style, with the fullest fullness at the waist by a sash of self material will be given its share of attention, for after a summer's trial it has proved itself an extremely welcome and handy form of separate waist, and as a winter blouse it ought to be as suitable in crepe de chine or soft woolen as was its wash sister on the summer fields of sport.

In fact, a marked favor has been shown this summer to the separate waist. It has been worn with suits, with the popular sport skirts, and as fashionable adjunct to most any kind of sport or dressy costume. This vogue promises to continue into Fall and Winter, and new ideas are already being introduced in dark tones, waists to end with the new somber suit colors, which are to be characteristic of our winter wardrobe, for from Paris the word has come forth that dark colors are to predominate.

To join the simple and practical type of sport blouse, Paris has launched some more extreme models built up on the middy and basque styles, the most ultra of which are the taffeta designs, close-fitting, and reaching to the knees in length, while fastening down the front with a row of buttons.

Both outside and inside finishes will be warm, and the styles will be as various in type as are other items of fashionable apparel now, when no one line or one period seems to be able to focus the attention of fashionable designers.

There are also models on the basque order with fitted backs and dark fronts, quaint and unusual in character. The basque type—by the way, both name and style come from the Spanish peasant—is of much more medium length than are the middy and coast models. Another design which is being given some attention by such Parisian designers as Christiane is that where the outside finish is but little longer than the inside, the latter being finished with the same material as the outside. This model is usually made with a lining which slips in under the skirt and holds all in decorous place. There is a knee-length model in two shades of light and dark gray taffeta. It is a combination of the Russian blouse and those models of slip-over-the-head silk Jersey blouses worn in the Autumn. Here the blouse is opened down as far as the waistline in front and fastened with taffeta-covered buttons. The collar falls into a peasant hood shape in back, lined with the darker gray and the eash belt of taffeta crosses in back. A hem of darker gray completes the buttons.

Sleeves Set Low.

The sleeves are set low in a roomy armhole and are closely fitted below the elbow, with long, wide, gathered cuffs. Another blouse is of navy blue chiffon, trimmed with rows of fine tucking in the center of the chest. A novel touch in the girle is here obtained by means of fancy straps buttoning over a set-on piece of taffeta. The center front, however, buttons quite down to the edge of the waist, and there is a tiny chemise vest and fancy stock collar at the upper part of the long and close-fitting sleeve.

A third model is a basque of black

taffeta—a material much favored for the Fall waist—and is cut with a moderately long basque skirt at back and sides, but with the front line curving up to the waist belt. The back is tight-fitting, though there is a flare to the basque below the waist. These blouses seem to be cut down into a slight cap shape over the shoulder while following the curve of the arm underneath. The sleeve itself is of three-quarter length, and this is a bit unusual in a season when long sleeves are said to be about to prevail exclusively. The little frills set in at the lower edge of the sleeve are characteristic of the trimming scheme now in vogue; one which has been made use of for outlining pocket holes on dress skirts as well as for sleeve openings and for fancy waist slashes.

Dark Colors Modish.

As has been said, the colors for Fall and Winter will tend very strongly toward dark and rich hues. Such colors in suits and dress goods as maroon, dark blues of a greenish cast, dark

greens, taupe and gray, purples and the purplish reds, such as catwaba, plum and mulberry, as well as dark brown, in the order of Java and African brown, are mentioned freely. That separate waists will also partake of this movement toward dark colors is predicted by Paris, and already the darker waists are being shown here in America, for suit and dress colors are so closely connected with waists that a strong influence is always exerted. Such dark colors, then, as navy blue, steel gray, brown, and dark red are being made use of for semi-tailored taffeta and satin waists, while the lighter blues, grays and tans are employed for more dressy models in chiffon and crepe de chine, and the pastel shades are retained for sheer models in chiffons, laces and nets.

Dark-colored silks with white or brilliant colored stripes are among the novelties being employed for the long basque models, as well as for those on the basque order. Color is also often introduced in trimming of contrasting

MATCHING OF TABLE LINEN WITH CHINA IS NOVEL IDEA

While Critics See Good Qualities in Novelty, Danger of Monotony Is Pointed Out as Striking Disadvantage. Displays, However, Are Attractive.



LINENS TO MATCH ONE'S CHINAWARE.

THE display of dinner sets for Autumn brides in a big shop window recently was accompanied by a companion display of dining-room linens embroidered to match the various patterns on the chinaware. The idea is attractive, though there is danger of monotony in this notion of having linens and crockery alike. For occasional luncheons or afternoons tea tables, however, linens embroidered to match the china would be rather demure.

The interesting display included lunch cloths, table runners, sets of

dollies and even table cloths embroidered, the border designed to come just inside the plates on a round table set for six or eight. The embroidery was dainty rather than heavy, and the colors reproduced those on the china; delicate pink rose Bavarian designs, Japanese porcelain effects, Limoges patterns, with gold-colored silk embroidery to imitate the gold always used so plentifully on Limoges china, and English patterns, some with birds, and one beautiful set of linens in the blue English wedgwood color.



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AUCTION BRIDGE

BY ANNIE BLANCHE SHELBY.

NULLO, that is, a declaration to lose tricks, was brought to the attention of the auction-playing world in 1912, the first articles written on the subject appearing in the Chicago Tribune in February and March of that year. They were from the pen of A. R. Metcalfe, a well-known authority on auction and kindred games and the author of a number of important works on the subjects. Fred C. Thwaites, of Milwaukee, at one time president of the American Whist Whist League, was the originator of the nullo.

Nullo, whereby you contract to lose rather than to win tricks, was a decided innovation, and as might be expected, created quite a stir. In some sections of the country, especially the Middle West, they at once sprang into

favor and were universally adopted. By others they were received coldly from the start. Perhaps no subject which came up for consideration by the New York Whist Club at the time the laws of auction were revised in 1915 received more careful and serious attention than the nullo. In spite, however, of their exceeding fascination and the many strong points adduced in their favor, the decision was almost unanimous that they be not adopted as an integral part of the game. Notwithstanding this verdict, so great was their hold upon certain players they are still played to a greater or less extent, always, however, with the understanding that they are supplementary to the game, not a part of it, and never without the sanction of all the players engaged.

Because of their continued popularity and the fact that many of the recent books on auction give them more

the value best suited to the peculiar requirements of the nullo has always been more or less a subject of controversy. Numerous values were suggested at the start, but after being tried and found wanting, the center front finally simmered down to a choice between 10, the value of the no trump, and eight, the value of the heart.

Of the two values, the no trump value, 10, has perhaps the greater number of adherents. Whichever be used, the correlative value takes the precedence; that is, if the no trump value be used,