

NOTE OF UNUSUALNESS MAKES ONE TYPE OF DINNERDANCE GOWN PECULIARLY ATTRACTIVE

Color Scheme in Wonderful Callot Creation Is Delightful and Frolic Which Is Christened "Cleopatra" Has Tapering Line and Insidious Sinuous Grace to Bear Out Its Name.



THERE is a note of unusualness about one type of dinner-dance gown that commends it to the smart young married woman who likes to cause a sensation by her manner of dress. Strongly suggestive of the lines of a tea-gown in this new creation in sea-green chiffon, shell-pink satin and silver lace; but the model was definitely designed for dinner and dance wear by a couturier who never makes a faux pas. The management of the green draperies is masterly and the whole costume, with its suggested tint

AUCTION BRIDGE

By ANNIE BLANCHÉ SHELLEY

AMONG the better class of players there are two distinct types, the "card-sense" player and the "book" player.

The former is keen, perceptive, quick to recognize and take advantage of situations, and a player much to be admired. If he also makes use as needed of certain prescribed rules and conventions, thus making his play intelligible to his partner and paving the way for concerted action and harmony he is altogether admirable. If however as is often the case with players so gifted he undertakes to direct and play the hand alone he lacks one of the first essentials to a partnership game.

In all partnership games players have equal rights and interests, and are entitled supposedly to equal consideration. The one naturally is as much interested in the result and successful outcome of the venture into which they have for the time being entered as the other. Therefore, to be entirely ignored by

better bid than "one no trump," though he holds protection in every suit. His values amount to 16, justifying if necessary a rebid a second time. However, all pass, so the hand is played at "one spade."

A holds a difficult hand from which to make a lead. To open from his four-card club suit containing a 10-ace double would be most unwise. To lead from his four-card diamond suit headed by 7 would be misleading to his partner. The trump lead is out of the question, as it would be a lead up to strength. By the process of elimination, then, the two-card heart suit is the only one that remains, so he leads the 7, the higher of the two. This lead, known as a doubleton lead, is favored about 70 per cent of the time. The chance it may give for a ruff on the third round of the suit. This end, as a matter of fact, is seldom attained, as generally before this round the dealer has secured a lead and exhausted one's trumps. It is a lead, therefore, that should rarely be resorted to, save in cases like the above, where any other lead would apparently be worse.

Incorrect Play Shown.

However, for the play of the hand, I give it first as incorrectly played by the opponents, that is to say, by B, thus making it possible for Z-Y to make a grand slam.

Trick	A	Y	B	Z
1.....	7♥	10♥	K♥	A♥
2.....	2♠	10♠	9♠	5♠
3.....	2♠	10♠	3♠	2♠
4.....	7♠	9♠	6♠	4♠
5.....	3♠	6♠	J♠	K♠
6.....	5♠	4♠	K♠	Q♠
7.....	5♥	J♥	3♥	6♥
8.....	4♥	8♥	Q♥	J♥
9.....	7♦	Q♦	9♦	2♦
10.....	8♦	3♦	6♦	5♦
11.....	10♣	3♣	3♣	J♣
12.....	Q♣	10♣	5♣	K♣
13.....	A♣	7♣	9♣	Q♣

Result: Z-Y a grand slam, giving a net score, including 36 for honors, of 199.

At trick eight Z uses good judgment in dropping hearts from the dummy hand (knowing that he can put him again in the lead) and instead leading a diamond. This trick, which forces the adverse queen, leaving dummy in command of the suit, Z trumps. Upon again throwing the lead to dummy Z is thus enabled to discard his three losing clubs on dummy's two good hearts and one good diamond.

Now for the hand as correctly played by B:

Trick	A	Y	B	Z
1.....	7♥	10♥	8♥	2♥
2.....	7♥	10♥	2♥	5♥
3.....	7♥	10♥	6♥	A♥
4.....	7♥	10♥	9♥	K♥
5.....	7♥	10♥	4♥	A♥
6.....	7♥	10♥	3♥	6♥
7.....	7♥	10♥	5♥	Q♥
8.....	7♥	10♥	2♥	8♥
9.....	7♥	10♥	3♥	6♥
10.....	7♥	10♥	5♥	Q♥
11.....	7♥	10♥	2♥	8♥
12.....	7♥	10♥	3♥	6♥
13.....	7♥	10♥	5♥	Q♥

Z-Y make four by cards instead of a grand slam. A score of 72, as against 199, all because of B's too strict adherence to rule.

Trick 1—A again leads the heart 7—really his best lead. Z plays dummy's 10, the lowest of the queen-jack-10 sequence. He reads that if the card led, the 7, is a fourth best card the 10 will hold the trick and he at the same time will retain the command with the ace.

Change Often Valuable.

B who notes the three cards higher than the one led in the hand of dummy, and who himself holds three cards higher, knows by the eleven rule that the seven is not a fourth best, but is rather a short-suit lead, possibly a singleton. Moreover, as A would not lead low holding the ace, he knows positively that ace of the suit is with Z. Instead, therefore, of observing the hand-and-fast rule, "third man high," regardless of developments, and playing his king only to have it fall to Z's ace and thus establish the suit in dummy, he disregards rules and plays low. This, to be sure, leaves dummy in the lead and enables his guarded trump king (leader) to be led through, but as dummy holds a re-entry diamond, Z would likely throw him the lead in any event and the same thing would happen. It should be understood that the dummy did not hold a re-entry, B's play without a doubt should be the king, in order to force Z to lead and compel him to lead trumps up to his guarded king.

Trick 2—To this lead B again departs from rule and plays low. The primary object of a cover in such case is to make good a possible 10 or 9 of the suit held by one's partner. Since dummy himself holds these cards, the cover would lose its significance. Also, if Z fineses the 10, as undoubtedly he will, A's queen or jack if he holds either of these cards, will win the trick, and there will still be a chance that B's king will hold good. B, therefore, passes both the 10 and 9, trick, and at trick 4, Z put himself in the lead with king of diamonds.

Chance Taken With Dummy.

Trick 5—Z leads trump ace and draws B's king. Z's play is now uncertain. Whether himself to continue the hearts in the hope that if heart king does not fall to the ace, it will at least be forced on the third round establishing the suit in dummy's hand while he still remains with a re-entry or at once to put dummy in the lead through the diamond ace, and lead hearts through the king, is a question. However, he adopts the former course, though there exists the danger, which, in reality develops, that he will be led through in clubs.

Trick 7—B secures the lead with heart king and at trick 8 leads clubs. He leads the 9 on the principle of being sure of the trick. Z covers with jack and A with queen, securing the trick. As Y holds the required heart king, he makes the dummy king and then leads a small club, throwing the lead preferably to Z. Z wins with king, then makes good dummy's diamond ace, and at tricks 12 and 13 his two remaining trumps. As the hand is now played, Z's opportunity for saving a trick by his petty play at trick 8 in the hand as it was formerly played, does not develop.

What You Can Do With Plums.

Do not neglect the plum this year because sugar is so high. Put up your own plum jelly alone, but for a substitute for sour milk, vinegar or other acid fruits. Plum juice can be made to take the place of lemon in pie. To make plum jelly, add to them two-thirds as much sugar as plum mixture, two tablespoons flour and one tablespoon butter. Cook together for 10 minutes, add sugar and flour and stirred plums. This pie may be made with one or two or three. Plum juice may be used in place of vinegar in making mayonnaise dressing. When working with plums, avoid tin vessels, using either granite or porcelain.

—MRS. HUGH PULVER.

Fayetteville, Ark.

Sugar-Saving With Rhubarb.

As sugar is high try this way of cooking rhubarb: Place it in soda water five or ten minutes before cooking using half a teaspoon of soda to a pint of rhubarb. Then drain and cook as usual. I have found brown sugar gives the better flavor.

—BLOOMINGTON, Kan.

COMPLETED PLAN OF HOME FURNISHING AND DECORATING MUST BE FIRST VISUALIZED

Whole House Should Be Considered Relatively—Keeping This Fact Well in Mind Will Avoid Restless and Warring Effects When Each Room Is Treated Independently.



Modern mahogany furniture adapted from the style of Chippendale is admirably suited to the more pretentious room.

BY MARGARET GREENLEAF.

THE woman who is deeply interested in making of the house she lives in a place of real comfort and beauty sets about her work so earnestly and sincerely that in this day of general interest and discussion of the home and its making she has little difficulty in informing herself of the requirements of her particular house.

So much emphasis is laid on the proper attention to the architectural detail of the interior that she first assures herself of the period or school which the treatment of her rooms indicates and from which she receives the inspiration necessary to enable her to proceed intelligently to fit her home. As she takes it, room by room, either under the suggestion and guidance of her architect, her decorator, or on her own responsibility, she will in making the full decorative scheme find it necessary in some degree to visualize the completed plan of furnishing and decorating.

For example, hall, living-room, dining-room, library, or whatever the room allotment of the first floor space may be, must be considered relatively if, as is usually the case, the several rooms open into one another. With this fact well in mind she will avoid the restless and warring effects likely to result when each room is treated independently. Then, with her color scheme in hand, illustrated for her by bits of wall covering or drapery material and a small panel of wood finished like the standing woodwork of her home, she may proceed systematically, from shop to shop, matching, trying, comparing, until she has her lighting fixtures, tiles, draperies, rugs and finally her furniture located and mentally settled in the several rooms of her house, her little notebook showing carefully made inventories of each complete room in the furnished and decorated home-to-be.

Psychological Touch Lacking.

The ambitious amateur will often confide that she looks forward with a sense of security to the fitting of her dining-room. "Everything is practically settled," she will say. "I have exactly the furniture I wanted for the room," Jacobean, Adam, Sheraton or what you will. But when she comes to the actual completion of her rooms she is very frequently deeply disappointed. And why? She will ask: "What have I failed to do—or have I overdone?" In a way she has lost her bearings. The lack lies in the absence of the psychological touch which would bring life and character into her room, making it individual.

If she has the slightest doubt of her ability to thus select and arrange the environment in which she and her household must live, she will do well to take her problem to some experienced consultant and, by laying the uncertainties before his or her professional eye, obtain commendation, or the suggestion of such eliminations and changes as will lead her scheme more nearly to her ideal than the alone has been able to bring it. Frequently she will find just this service fully supplied to her by the shop from which she makes her purchases, as there are few of us who are not at least remotely related to the Missionary who favored ocular demonstration of the customer with several pieces of furniture assembled as she will have them, can more readily reach a definite conclusion.

Dining-Room Decoration Difficult.

By the experienced decorator the dining-room is admitted to be one of the most difficult to bring out successfully. The mere matter of harmony of color, the selection of the requisite number of chairs and tables and sideboard do not insure her the room she has hoped for. However, the dining-room as we sometimes see it at its best in the American home today is full of interest and character. It has become a far more than a place set apart for material refreshment, to which the household resorts three times a day. In the dignity of its fittings, in the formality of its arrangement, in the harmony of its color scheme it ministers to the aesthetic taste as well. The makers of good furniture have ably met the somewhat exacting requirements of the American home-maker and provided for her selection pieces of excellent design and workmanship, reproductions, adaptations and furniture of wholly modern inspiration. Clearly, then, such disappointment cannot be justly attributed to inability to find the right furniture, and we must seek the solution of the problem elsewhere. Also, we have seen that the background, color and finish may be beyond reproach. Then, it would seem, the difficulty lies deeper: It is more subtle and elusive. The room might be anybody's dining-room, and that is the answer. It is the personal touch which is lacking, the distinctive charm of individuality.

Woman of Taste Owns to Failure.

As a practical instance we recall the fact that a woman of taste and some experience recently took the room of her dining-room to a professional decorator. "I have gone forward so surely and successfully," she said, "in the fitting of all the other rooms of my home; I have been so pleased to think I would be able to do it all, to make my room a personal expression of myself, but I was too sure—for in the dining-room I have certainly met defeat, and I can't tell why." She continued: "I love the color of the walls, the fine old ivory of the woodwork and the really beautiful lines of the mahogany furniture I am using. This, I am told, is American empire—adapted, I suppose, from the French. In any event, there is no mistake in the furniture; design and workmanship are perfect for the room settled and in hand, I have left it for the last as being the most easily completed. Fancy my disappointment, when, with my rugs laid, my draperies in place and the furniture arranged all as I have planned, I found the room wholly uninteresting. It was scarcely different from my hand-

some fitted private dining-room in hotel or the ordinary dining-room of my neighbor, Mrs. Jones, or her neighbor, Mrs. Smith. Tell me, then, where the trouble lies. What can I do to it?"

Certain Changes Suggested.

Looking over the room, the decorator was forced to agree that it was hopelessly commonplace. The gray blue of the dull painted walls was matched precisely in the color of the velvet used for the overdraperies. Next the glass of the windows she had placed the curtains of a very light net. The tone of these contrasted unpleasantly with the pale ivory of the woodwork. The seats of the chairs were covered in blue haircloth, crisper and brighter than the drapery or side walls. This gave an agreeable accent to the monotony of the room. The rug also was promising—a Saraband pattern of small palms on a blue ground in orange, ivory and black. Even with these good features the room was wholly without distinction.

Room Given Character.

These draperies went far towards giving the room character and distinction, which was further augmented by a long strip of gold and blue damask which was fashioned into a scarf which crossed the length of the oval table and was lined and finished on all sides by a quarter-inch fringe in blue and gold. This seemed to bring the strong color contrast into the body of the room. Placed on it, in the center of the room, was a beautiful form of Italian ware (a lidded jar) in blue and orange, which seemed the one ornament for this place. Under the wide window against the plain dull gray wall a plant stand in majolica pottery, showing the same brilliant orange and blue in its coloring, held feathery green ferns as a permanent decoration. A few very few—pieces of Colonial silver found place on the polished sideboard, where also rare old blue and gourd Venetian glass decanters further brought out the color scheme. Finished, this dining-room had all of the qualities a mistress had desired for it and it is altogether distinguished and beautiful.

Over-Decoration to Be Avoided.

Another plan she might have pursued in toning it up to the requisite pitch would have necessitated changing the wall treatment. Set above the chair rail, a landscape paper would bring color, figure and consequent character into the room. With this wall treatment plain toned window hangings should be used.

But here is a pitfall which must be avoided. There are more dining-rooms over-furnished and over-decorated than those which are incomplete. There are those which are incomplete.

What girl or woman hasn't heard of lemon juice to remove complexion blemishes; to bleach the skin and to bring out the roses, the freshness and the hidden beauty? But lemon juice alone is acid, therefore irritating, and should be mixed with orchard white this way. Strain through a fine cloth the juice of two fresh lemons into a bottle containing about three ounces of orchard white, then shake well and you have a whole quart of skin and complexion lotion at about the cost one usually pays for a small jar of ordinary cold cream. Be sure to strain the lemon juice so no pulp gets into the bottle, then this lotion will remain pure and fresh for months. When applied daily to the face, neck, arms and hands, it should help to bleach, clear, smoothen and beautify the skin.

Any druggist will supply three ounces of orchard white at very little cost and the grocer has the lemons.—Adv.

To Keep Your Skin Free From Hairs.

(Beauty Topics.)

If you are willing to spend a few minutes' time in your room using a delicate paste, you can easily banish any ugly, hairy, green without discomfort or injury. The paste is made by mixing some water with a little powdered delatone. This is then spread over the hairy surface and after two minutes rubbed off and the skin washed. You will not be disappointed with this treatment, providing you get real delatone.—Adv.

Lemons Beautify! Make Quarter Pint of Lotion, Cheap.