BUSTLE MODELS TO BE SEEN EVERYWHERE AND INDORSED BY AUTHORITATIVE TAILORS

One Fetching Design Is of Light Brown Broadcloth With Customary Narrow Skirt—Coat Is Slim-Fitted and Has Curving Line at Waist—Full Circular Tunic Is Draped to Give Bustle Effect.

Paris Introduces Bustle Coat

Buttons And Fur

Gown With Least Amount of Fabric

NO collection of tailor-mades would be complete just now without at least one bustle model, and here it is. Rather a sensational style, perhaps, and not one that will be adopted by conservative women, but a smart mode, none the less, and one entirely indorsed by authoritative tailors, both here and in Paris. The suit described is built of light brown broadcloth and has the customary narrow skirt short enough to reveal trim buttoned spats in the same shade. The coat is semi-fitted and has a curving line at the waist, the very full circular tunic being draped cleverly to give the bustle effect.

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Worth seems to have taken deeply to heart the mandate that no feminine costume shall consume more than five meters of material. But, as you see, the modest allowance of white cloth used for this dainty Worth tailleur has been somewhat eked out with sealskin. The short eton jacket and narrow skirt are the very latest mode, and, like most of Worth's models, this one has a slightly longer skirt than other couturiers are favoring. White broadcloth and sealskin are combed in the costume, and the simple sailor hat is of black velvet.

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One may depend upon bulloz for buttons, and this year fur is to be expected from every builder of smart tailored wear. For a debutante, of course, a saucy and charming little suit of tan velour and Kolinsky. An intriguing detail is the adjustment of the belt—a very wide belt of soft tan suede. The belt buckle has been slipped around to the right, while the coat closes at the left, but there is nothing askew about the effect, according to fashion. With her tan-colored suit this debutante wears a dashing buckled cap of bronze velvet and her buttoned spats are a shade lighter than her costume.

AUCTION BRIDGE

BY ANNIE BLANCHE SHELBY.

HAVING considered as thoroughly as possible, in view somewhat limited space, the over-call or take-out by third player of his partner's no-trump bid with a suit bid, major or minor, as the case may be, I will treat today of the take-out when his partner's bid is a trump. Various conflicting factors enter into this policy, and the several cases must of necessity be considered separately.

First, as to the take-out with a no-trump, when the partner has bid a major suit, spades or hearts: I have so repeatedly impressed upon my readers the expediency, as a rule, of playing a hand at a major suit rather than a no-trump that I hasten to explain such take-out is rarely advisable, scarcely anything save the holding of a hundred aces (and even so, it is not always best), or the being entirely void of the suit, rendering it justifiable.

When third hand has help for his partner at the suit named, he should generally let him alone, though his hand be so constituted that originally he would have bid no trumps. By help in such case is meant two or more of the suit—this insuring the majority to the side—or perhaps even one, if that one be a high honor, as ace, king or queen, any one of which would help clear the suit and perhaps be good for a trick. Lacking help, but with an otherwise bona fide no-trumper, it is often well to make the over-call.

Minor Suit Needs Over-Call.

The over-call by third player of his partner's minor-suit bid with a no-trump is an entirely different proposition, and, without reference to the help he may be able to give in the suit, should be observed whenever and in all cases where his hand admits of his so doing. The only exception, perhaps, to this, conditions otherwise justifying it, is when the score is such that the extra risk which a no-trump generally entails becomes inexpedient.

If, then, his partner having called "one diamond" or "one club," third player holds strength, aces and kings, in at least two suits (not counting the suit named), he should generally over-call with a no trump. Save to the score, few players want to play a hand at a minor suit, and when such suit is bid, it is bid, as a rule, more in the hope that the partner, counting upon at least a certain minimum number of tricks in the bidder's hand, will be encouraged to make a better bid than in the hope the bid will stand.

Now as to the over-call of a major suit with the remaining major: Such over-call should be made only when third player has absolutely no help in the suit named, but has genuinely good strength in the remaining major. The over-call of a heart with a spade does not call for an increase of contract, and is therefore a somewhat less risky proceeding than the over-call of a spade with a heart, which calls for a two-trick contract. An increase of contract imposes greater responsibilities and should be resorted to only as a matter of expediency and when conditions seem absolutely to demand it.

Over-Call May Signal Danger.

The over-call of the partner's major suit bid with a minor suit is distinctly a backward policy (therefore a danger signal) and should be employed in exceptional cases only. Some authorities disapprove of this over-call altogether, but to conserve the best interests of the two hands and therefore to insure the best teamwork, it is fully as important that the original bidder be informed as to the special makeup of his partner's hand when his strength is in one of the minor suits as when in one of the majors. Such over-call not only requires a greater number of tricks to make good, but, the trick values being less, insures the less chance of going game, and in the modern game of auction, game at the player's declaration is the goal he strives to attain.

Even conceding these disadvantages, however, a minor suit which fulfills its contract is infinitely to be preferred to a major suit which fails, so in cases where game, perhaps even the contract, seems dubious at a certain trump, though a major, it is far wiser to abandon it and adopt the safest alternative, apparently, which offers.

The score has an important bearing on cases of this nature and should be duly noted and considered. When it is such that the minor suit would call for no more tricks to go game than the major suit, the minor suit take-out could hardly in the strict sense of the word be called a backward policy, but rather a precautionary measure, a reaching out for the trump which the player has reason to believe will insure the best chance of going game at the least risk. Even at such score, however, the minor suit take-out should not be employed, no matter how good the suit, or how high an honor score it may insure, if the hand contains help for the partner's suit.

Partner Is Warned.

In all cases where third hand overcalls his partner's major suit bid with a minor, the partner should carefully consider the situation and determine according to the best of his ability the particular policy eventually to adopt. At times it may seem best to let the minor suit stand; at others, notwithstanding his partner's indication of weakness in his suit, to persist with his own, especially since he can do so without an increase of contract. Again, encouraged by the knowledge that his partner has strength in a certain suit, he may perhaps deem it well to shift to no trumps if, in addition to his own suit, he holds certain side suit strength. No set rules can be laid down for such cases, everything being dependent upon the relative strength or weakness of his hand, the exigency of the score, and to a great extent upon his individual judment. As in innumerable other cases, what would be right under some conditions would be distinctly wrong under others.

The take-out of a minor suit with a major does not by any means say no help in the minor suit, but strength in the major and the wish to play the hand at the trump calling for the fewer tricks to go game.

The overcall of a minor suit with the remaining minor, as "1 diamond" over "1 club," or 2 "clubs" over "1 diamond," shows as in similar cases above explained, no help in the suit the partner has called, but genuine strength, perhaps a goodly array of honors, in the suit which he, third player, calls.

In spite of the special emphasis which has been repeatedly placed upon the importance of the take-out and its effectiveness in insuring good team work, it is surprising how few comparatively observe the policy, or are familiar really with the principles governing it. How often do we hear the remark, "Mrs. So-and-So is a good player but an atrocious bidder." With all due respect to those making such remark, I beg leave to enter a protest.

Bid Is Most Scientific.

The test of good auction is in the bidding; therefore no player failing in this respect is, or, strictly speaking, can be a good auction player. Such player may make his leads correctly; may know when to lead his own and when his partner's suit; may strictly observe unblocking tactics; in a word, may be entirely acceptable as leader, second, third or fourth-hand player; as declarer, he may handle the two hands subtly and correctly, and by his exceeding skill, garner tricks from seemingly impossible sources, yet he lacks in the first essentials to the true auction player. Such player (assuming that he was equally good at making his declaration) as a bridge player would be incomparable, but auction in its very inception is a radically different game from bridge.

To emphasize the point, I quote as follows from Miss Irwin: "While I admire the faultless player, I should choose the faultless bidder for my partner. Give me the man who never offers me false information; who never declares the king when his highest card is the jack; who never makes a double that will give the adversaries a chance for a safe shift; who knows how to stop bidding his own suit and leave me with my better one; who can practice self-effacement when the cards demand it; who will give me a warning overcall when my bid strikes a bad combination in his hand; who will give me the opportunity to tell him that his bid is unwelcome to me; and above all, who thrusts no undesirable responsibilities upon me, in the shape of conventional bids to which I am forced to respond, whether I like it or not."

The two cases last mentioned refer to "pre-emptive bids" and "informatory doubles," both of which I shall shortly take up.

Sweater Holder Needed.

Have you ever hung your pet sweater away on a coat hanger for a couple of days? If you have, you have probably found it stretched most distressingly when you took it down again. So then, have you hung it, ever so carefully, up on a hook?

Yes? Then, of course, you have found a most annoying little bump in the wool where it hung.

So, then, perhaps, you have decided to keep your sweaters in a bureau drawer and you have caught them on the edge of the drawer and pulled a thread.

Well, here is a suggestion to make the keeping of your sweaters truly easy. Have a special sweater holder. This special holder is no more than a huge embroidery ring, of the sort that is used for the handles and tops of knitting bags. Attach a ribbon or tape to the ring at each end, and by means of this ribbon hang it on a hook. Then pull the sweater through the ring. Several may be placed on the same ring without any trouble.

The ring, to be best fitted for its work, should be wound with satin ribbon. The quality need not be expensive, but the shiny surface of the satin ribbon makes it easier to pull the sweaters through the ring and there is no possibility of splinters from the surface of the wood when it is covered in this way.

Warning Given Against Bargains in Shoes.

Ban Put on Laced Boots by Ultra-Fashionable.

MANY of the shops are offering special bargains in footwear these days and boots "worth $6, $8 and $10" are attractively priced below the $5 mark. But it will be found that most of these marked down shoes are of the laced type and the woman who wants to dress smartly should beware of them. Fashion does not admit the laced boot to the inner circle of exclusiveness and with all formal costumes the buttoned type of footwear—either boot or spat—is called for. Laced boots with mannish lines and low, walking heels are correct with tailored trotabout costumes, but the French heeled lace boot has no style value as an asset to the dress-up costume and is not worn by the best-dressed women.

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The knitting-muff is a war-time product. It takes the place of the knitting bag which somehow does not accord with a Wintry costume, but demands Summer sport garb as its background. The knitting-muff is made of fur, of course and has openings at the sides for the hands. It is carried like a muff but it is really a deep fur pocket with draw-strings at the top. A dainty seal muff of this sort has an extra pocket for opera glasses and drawstrings and cuffs are of ermine. It will hold yarn and needles comfortably and is just the thing for the matinee—where everybody knits during the entr'acts.

* * *

Camouflage is such a fetching name that it is being applied to everything these days. At least ten kittens the scribe knows of are named camouflage and there is a camouflage pudding, mostly white of eggs on top. In the sartorial realm, by a happy chance, it is the veil that has been named camouflage and the term does seem to fit this airy nothing of dress very aptly. The real camouflage veil is an affair of fine, invisible mesh with a pretty tracery of design in hand-thread work that seems to cover the face yet artfully leaves eyes and the mouth undisguised.

In Terms of Millions.

Birmingham Age-Herald.

"There goes a man who thinks in terms of millions."

"He doesn't look to me like a great financier. In fact, I would take him to be some kind of a scientist."

"Correct. He's a germ expert."

She Did Her "Bit."

People's Home Journal.

First hen—Have you done your bit?

Second hen—Well, I should cluck! Ought to see the fine trench I made in the vegetable garden next door.

LONG JACKETS OVER NARROW, PLAIN SKIRTS ARE INTRODUCED BY PARISIAN COUTURIER

Handsome Suit Designed by Doeuillet Is of Citron Green Velours de Laine and Brown Martin Fur—Jacket Laps Well Across to Left and Below Waist to Knee at Left Side.

French Suit Trimmed With Sheared Rabbit

Long Jacket Popular

LONG jackets over narrow, plain skirts are a representative mode of the house of Doeuillet and this couturier favors the apron or panel front with fur trimming at the edge. A handsome suit is built of citron green velours de laine and the fur is brown marten. The jacket laps well across to the left and below the waist to knee at the left side—a very smart effect just now. Dull gold embroidery shows the fur band on the tunic and an odd, curving belt of dull gold braid with hanging tassel lend a military suggestion to the costume.

Shaved rabbit is the craze in Paris just now and you would never guess that this beautiful fur is anything so humble as rabbit. The coat is exceedingly interesting in cut, with its front and back sections buttoning across a fur-bordered apron at the hip. The bell sleeves over fitted under-sleeves are a striking style point. This is a Cheruit tailleur in Cheruit's favorite dregs of wine shade and the material is worsted and mohair mixture.

BLOUSES GALORE OFFERED, BUT WOMAN OF FASHION FINDS FEW THAT ARE REALLY CHIC

Slipovers of Chiffon and Beads Dress Up Separate Skirt—High-Collared Tailored Waists Give Smart Military Effect—Everyday Styles Simple but Distinctive—Draped Collar Modish, but Is Trying to Middle Age.

MILLIONS of women and millions of blouses in these United States. Shop counters banked high with blouses. Advertisement pages in the Sunday newspapers spotted with pictures of special value blouses. But only one blouse in, say, 20 of compelling interest. It is the compelling blouse, of course, that the woman who seeks to be individual and distinctive in dress is looking for—the blouse that stands out among all other blouses in its vicinity because of its arresting style and charm. And such blouses are never to be found on shop counters—and rarely on newspaper advertisement pages. One must search for them, glean for them—and by the same token, pay for them. For the compelling blouse is usually a pretty bit of finery that costs a pretty penny—unless one has the knack and the skill to copy an alluring model at home. Many women can do this and, indeed, a distinctive model of filmy stuff, embroidered with silk or beads, is not so difficult to achieve, provided one has the patience to do fine needlework, and the seeing eye that can carry home a unique design or a special manner of cut.

Tinted Crepe and Beads Used.

For the really compelling blouse models one looks about in the little specialty shops, where imported things or hand-copied models of imported things are sold; or in the department of the big store which carries "exclusive models." These are rarely displayed to the casual gaze of the bargain hunter or the undiscriminating shopper; they are brought out with reverent hands for the consideration of the purchaser who seems really in earnest about securing something special and out of the ordinary. Therefore such blouses are harder to copy at home than less interesting models displayed conspicuously for the perusal of a calculating eye. But in the windows of the little importing shops, lovely blouses are displayed every day; enticing hints of the satisfying belongings that may be found inside the shop itself.

Many of these very chic models are of tinted chiffon or Georgette crepe with garnishment of bead embroidery, and hemstitching where seams occur or where two tints of the material are set together. Lifted in the hand, such a blouse is a mere wisp of flimsy fabric, but ah, the graceful lines and general allurement of that blouse when it is slipped on! Always one finds the cut very loose and unfitted, the soft material falling softly from the shoulders and drawn in symmetry at the waistline by means of a girdle or sash. A most compelling model is of olive chiffon with a design of bronze beads on the front and the same beads outlining a square neck. In and out through the bead design runs a bronzy green velvet ribbon, and narrower ribbon is threaded through the band cuffs below which tumble plisse frills hemstitched at the edge. The chiffon is buttonholed with silk, by hand, where it is slashed to allow the ribbon to pass through. Another blouse, in tunic style, with a sash confining its waistline, is of red Georgette with a festoon design of blue beads. Rows of beads, an inch apart, surround the neck opening and suggest a yoke, the effect broken by epaulettes of flesh-tinted Georgette set in at the shoulders and outlined with beads. The festoon design follows the edge of the yoke and runs out over the sleeve; and it decorates the cuff and also the edge of the tunic. The narrow, folded sash has a tiny bead design and a fringe of the beads.

Loose Necks Are Favored.

Compelling also are the soft, slimpsy and altogether graceful little models called Japanese blouses. These are made of crepe chiffon with a bit of hand-embroidery across the front and a turnover, draped collar outlining a round neck. The fastening is at the back. For younger women these blouses are enchanting but the button-in-the-back style, combined with the loosely draped round neck are undeniably trying to older faces which need the definite outline of a V decolletage or the softness of a collar high at the back of the neck. One is impressed by the numbers of very gay blouses among these models for wear with afternoon tailleurs of velvet and glove cloth—for you know glove cloth is the material of materials for very smart tailored costumes just now. The rich blues, reds, olives, citrons and other shades noted in dressy blouses are never crude or garish but have a soft, Oriental color suggestion. Perhaps this penchant for colored blouses is a reaction from the staid and sober colors we are wearing now in the street. Dark and "quiet" street garb has been adopted by common consent out of sympathy for those who are sacrificing personal desires about the wearing of mourning during the war. Women everywhere are uniting to abolish mourning at this time when black garb is so depressing and discouraging to hearts that must keep all their courage; and women everywhere, for the sake of those who refrain from the wearing of mourning, are adhering to sober and neutral colors for the street. But the blouse, of course, hidden under one's jacket, may be what it will, and this Winter it chooses to be very colorful and charmingly gay.

Stock Collars Worn.

One calls one's morning shirtwaist a "negligee shirt" now; and indeed it has a mannish suggestion with its straight groups of tucks, its plain sleeves ending in cuffs, and its high turnover collar tied with a black moire ribbon cravat. With a military hat and a mannish trotabout tailleur—the sort one wears to Charity meetings and Red Cross affairs—the high-collared "shirt" does seem to give the last touch of trig smartness to the costume, and if one's pretty afternoon blouse of crepe has a pronounced decolletage, one can stand the tall and not over comfortable stock collar o' mornings. Most of these tailored "shirts" are of thick, soft white silk, some are of fine linen, others of the soft, mercerized stuff of which men's negligee shirts are fashioned. The cravat of black silk is a very important item and must be exactly right in size and shape. If coal is as scarce as some folks predict this Winter, there will be an amazing vogue for the velvet over-blouses, which are just coming in. They are sleeveless and slip in tunic style over a thin waist of chiffon or similar material.

Superstitions of the Kitchen.

COOKING is such practical everyday work that it seems strange for superstitions to invade the kitchen. Yet probably there is not a cook in the world, one writer claims, who would venture to stir any sort of mixture, from a custard to a gravy, in any other direction than "with the sun." Many a cook will tell you that a custard will curdle if stirred in the opposite direction, and that a cake will be heavy if the mixture be not always worked round sunwise.

It is a common saying that if the crank of a churn be reversed—after turning it in the proper direction for a time—all the work will be undone. In some parts of Europe, when butter does not come easily, a live coal is placed under the churn, "so as to save it from bewitchment."

Regarding bread-making, there are several superstitions. In Yorkshire, England, nearly all the housewives still bake their own bread. After kneading the dough and leaving it to rise, a deep cross is cut in it with a knife. This is to "let the witch out," and the custom is common to this day. In Scotland they say that the yeast must be made within an hour of sunrise, or the bread will not be light.

Peasants in the west of Ireland, it is said, will never leave an eggshell open at one end only. The spoon is always thrust through the lower end. Otherwise some wicked goblin will seize upon the shell and make a boat of it in which to sail the soul of the careless person to destruction.

The superstitions with regard to salt are endless. That the spilling of salt is unlucky is perhaps the commonest of all superstitious beliefs, and prevails in the kitchen as well as at the table. There are Scottish households where salt is still held in such reverence that the saltcellar used at the family table is invariably kept standing on the family Bible.

Master Spider Exposed.

New Republic.

There is a colossal labor of explaining in prospect for the Germans. Of all the nations now extant, the Germans have spun the widest and stickiest web of intrigue. Lift a stone anywhere in the world, and a bloodsucking Von Igel, a venomous Von Luxburg, a scaly Bolo wriggles to cover. The urbane Von Bernstorff, the ridiculous Zimmermann, the astere Von Jagow, are successively exposed in the role of master spiders. High Germans and low Germans, all species and sub-species, are implicated in the vile business. How are the Germans to reconcile this fact with their pretentions to straightforward manliness, to self-conscious strength, to alone-with-God honesty? Was German directness never more than a cloak to crooked scheming?

Things Silver Can Do.

SILVER just now is attracting an extraordinary amount of attention. It is certainly a wonderful metal. At a pinch it can disguise itself as gold with such convincingness that anybody save a skilled chemist would be deceived. It assumes the color of gold, all of the brilliancy of the latter and even its luster.

Any alchemist of old who knew the trick could easily have made incalculable money by transforming silver into this seeming gold for the benefit of greedy get-rich-quick persons. The Baron de Retz (original of the storied Bluebeard), who murdered scores of children to gain the help of the devil, would have "fallen for" the scheme offhand.

To transform silver into gold all you have to do is to take green sulphate of iron, citrate of soda and silver nitrate—a 20 per cent solution of the first, a 40 per cent solution of the second and a 10 per cent solution of the third. Mix equal quantities of these, shake vigorously for several minutes, allow the stuff to settle for a quarter of an hour and pour off the liquid. It will leave behind a jelly-like residue, which, if spread on paper turns blood-red.

"In one of the forms thus obtained," says a very eminent chemist, "this soluble silver assumes a shape exactly resembling metallic gold, in burnished lumps which have all the brillancy of gold. Spread in a pasty condition with a fine brush over paper, it takes in drying a luster as high as that of gold leaf. In fact, anybody would mistake it for gold leaf. The effect, however, may be better seen by brushing the substance over a plate of clean glass, the result, when the paste has had time to dry, being a most beautiful and perfect gold-colored mirror."

LITTLE BENNY'S NOTEBOOK.

The Sword of Damocleez.

Scene, the dining-room in the King's palace.

King—Make yourself rite at home, Damocleez. If theres enything you dont see, ask for it.

Damocleez—Mutch obliged, your royal highniss. But wat is everybody giggling about?

King—If you look rite over your hed you mite find out.

Damocleez—Good nite, look at the big sword! wats that doing there, your highniss?

King—I put it there. Its jest hanging there by a hare.

Damocleez—Wat, only one hare, your highness?

King—Thats all.

Damocleez—Well is it a strong hare?

King—O, not exter. Jest a reglar horse hare.

Damocleez—G wizz.

King—I hung it up there jest to show you no matter how grate you think you are, a brick or sumthing mite fall on your hed eny second. Wont you have some more stuffed wattirmelon, Damocleez?

Damocleez—No thanks, your highniss, I think Ive ate to mutch alreddy. Wood you mind if I get up and wate in the parler till the rest of you get throo?

King—I serteny wood.

Damocleez—Well wood you mind if I went out and got my life insured and came rite back agen?

King—You stay rite ware you are.

Damocleez (holding his plate over his hed)—Yes sir, your highniss.

The end.

—Lee Pape, in Chicago Daily News.

Six Months Old Baby Had Pimples On Forehead. Cuticura Soap and Ointment Healed.

"When my baby was six months old red pimples came on her forehead. We were told it was only a rash, but the pimples began to spread down her face and neck and they irritated her. They would be large in the morning and get dry and were soft. A neighbor told me of her successful use of the Cuticura Soap and Ointment and we got them. In a month there were no signs of the pimples. She was healed." (Signed) Mrs. George Whyte, Condon, Oregon, Jan. 4, 1917.

It is so easy to prevent skin and scalp troubles by using Cuticura Soap, and no other, for all toilet purposes, assisted now and then by touches of Cuticura Ointment to first signs of pimples, rashes, dandruff or irritation. Bathe with Cuticura Soap and hot water, dry lightly and apply Cuticura Ointment. At once the itching ceases, sleep and rest follow, and complete healment in most cases results in continued use of these fragrant, super-creamy emollients.

For Free Sample Each by Return Mail address post-card: **"Cuticura, Dept. H, Boston."** Sold everywhere. Soap 25c. Ointment 25 and 50c.