

# ORIGINAL MODELS for THE AMERICAN WOMAN

BY JOSEPH OF FIFTH AVE, NEW YORK. CREATOR OF AMERICAN FASHIONS



Two very attractive frocks for midsummer days.

JUST now the important question—the question that is giving every one who is at all interested in fashions most concern—is to do with the width of skirts. Early in the spring there was more than a hint of crinolines in the air, but now, it turned out, by the manufacturers of dress materials who, naturally enough, have been difficult to reconcile themselves to a situation that demands but half or two thirds of their former output, but now it seems that all erstwhile hopes for a return to voluminous skirts are about to be banished.

In the costumes that are being made ready for midsummer wear at the fashionable resorts may be read the dicta for early fall, and midsummer skirts, though of flimsiest material, are, if anything, of scantier proportions than those that are being worn at this moment.

There is, however, one important difference between them and the exaggerations that existed during the short lived "hobble" period. Narrow though they may be, the newest skirts never appear to encase the figure, but, contrarily, suggest that they have been, as indeed in the case, draped about it, for there is always a graceful fall or, as the French express it, a "flou" of the fabric that is certainly very much appreciated.

All this is quite admirably expressed in the two frocks I have had sketched to illustrate this article. The first, a white marquisette, has a panel of shadow lace down the center, inclosed by bands of English eyelet needlework. It will be noticed that at the top the skirt has considerable fullness pressed into gathers, while at the knees, where it is banded by the shadow lace, there is less, and still again, that the band of eyelet, which completes the length, is extremely narrow.

The tapering has been very deftly accomplished by slipping the side sections under the front panel, gradually more and more, or as much as possible without disturbing the natural course of the top gathers and the resultant folds. The girde of white satin and the closely rolled satin rose give to the frock a characteristic finishing touch.

As for the second model finely dotted white net is gathered into the belt and again at the knees, where it is draped a mere trifle evenly all around, the length being completed by a series of four inch ruffles, bordered with Mechlin insertion and headed by small pink satin roses. The blouse consists of a fichu of the net trimmed with Mechlin insertion and roses, draped low back and front about a vest that, also, is of the net, shirred across the top into a wide band formed of three rows of the insertion. A girde of white satin, a cluster of roses where the fichu ends trick into the belt, and another just at one side of the front at the top ruffle, and—there you have the costume—a remarkably dainty and effective dress for midsummer days.

Before the season commenced I prophesied that ecru and cream tints would be very persistent rival of pure white this summer, and time has proved the truth of the assertion. In batiste, voile, and marquisette some of the most alluring confections turned out are cream color, the lace and embroidery with which they are trimmed being dyed to match. Most beautiful of all, however, are the frocks that give the impression that they have been yellowed by time. Their tone is precisely that of old ivory, and is procured by a secret process.

We always manage to invest such frocks with an air of quaintness by introducing touches of old color tints that harmonize exquisitely with the main color, affording the character note. I am designing now such a costume for a French woman of fashion who is visiting friends over this side, and who, I must tell you in spite of her loyalty to Paris is much taken with the American woman's manner of dress, and particularly, as she says, with the way she carries off her clothes.

The gown referred to will have a long, languid skirt, fitted in this "timeworn" fit, cut with four scalloped sections placed one above the other, the scallops bound with their own taffeta. Draped over this will be a tulle of batiste in the same tone cut straight across the front about a girde about the last of the scallops and then abruptly pointed at the sides in a sort of a pannier effect, each point being

attached a few inches above the tip and fastened to the taffeta skirt, one end to a buckle and the other with a bow of Italian coral velvet ribbon. Incidentally the tall like back is one of the new features in connection with round skirts.

As in both models of the illustration, the girdle of cotton frocks are frequently very long all around with or without a still more elongated back, and wherever trimming is not put on straight around or in lengthwise panels, it is arranged to slope toward the back to produce the drooping effect which I have already mentioned as important.

Sashes and draperies, also, are so calculated as to accent this appearance as much as possible, and even sleeves are being set in with the gathers, where there are any, pushed well toward the back.

We are making some interesting experiments now with the blouse that is finished to come down over the skirt not in any guise of a peplum, but just to end at the waist line much after the manner of the old basques. Thus far we have not attempted to introduce the separated waist and skirt, although even that is not a remote possibility, as it has some advantages which are worth considering.

There are many occasions upon which an observant player may prevent his partner from falling into a trap if he will pay a little attention to the bidding and draw the proper inferences therefrom. There are probably as many more when a player can take his partner out of a doubtful contract for the sake of a better one.

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## MISTAKES IN BRIDGE AT AUCTION

Some Suggestions Worth While—By R. F. Foster

Overcalling the Partner. ONE very common mistake in the second round of bids is probably due more to thoughtlessness than anything else, and this is the overcalling a partner twice when once is enough to disclose the situation. It is not necessary for both to know the situation, so that one knows it well enough to handle it.

The mistake usually arises when one has called a suit that the other holds nothing of, and this other is anxious to show that while he cannot assist the suit first called he has a very good one of his own. So far the bids are not only correct but conventional, but the mistake many players make is that having said that much it should be enough. There is no necessity to keep up the process of showing nothing, and every time a player does it usually turns out to be a mistake, and sometimes a costly one.

Here is a hand that shows how this mistake usually arises in the bidding between partners:

Z dealt and bid no trump. A called two diamonds, which Y passed, and B, anxious to show that he could not be of any assistance to his partner in diamonds, bid two hearts. So far, this is good bidding, as there has been no intervening bid from Y, and B is simply suggesting that hearts might be better than diamonds, as B is weak in A's suit.

Now, three hearts is just one trick more than B can make, and three diamonds was also a trick more than A could have made so that no matter which of them plays the hands it stands to lose 50 points, instead of winning two by cards.

The mistake is in A's second bid. He has all the information he wants; that B is short in diamonds but long in hearts. A is in precisely the same position with the suits reversed. What is the logic of undertaking to make three by cards with a hand that is precisely similar to the one you overcall, as if it were not good for a trick less?

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Y 1072  
A 2  
K Q J 7 6 4  
O 10 7  
A K Q 8 5 3  
A 9 8 3  
A 10 5 3  
Y 9 8 6 4  
A B C D  
A 9 8 3  
A 10 5 3  
Z

On the rubber game Z dealt and declared a club. A bid a heart and Y said two diamonds. B passed and Z went back to the clubs, declaring three tricks, to show his partner that he could not support three diamonds. He bid two hearts and Y went three diamonds, trusting his partner for a solid club suit, on which Y hoped to get rid of his losing cards.

When it got round to A, B and Z passing, he bid the three diamonds, which was rather forward bidding, to say the least of it, but he figured that Z had no diamonds, and that B probably had a few and A could ruff spades and force with him strong heart suit. Whether it was a good double or not, getting Y a chance to win the rubber if he made good, A set the contract for 300 points, but he lost the rubber on the next deal.

I think B should have gone to no trump. I sat behind B at the time and it seemed clear to me that if A could bid up to two hearts and then double three diamonds, A should have enough to go game at no trumps, but had not quite enough to go game at hearts, even with the diamonds stopped and a tremendous heart suit.

Assisting on Trumps Alone. ONE of the most difficult things to impress upon the beginner at auction is the importance of avoiding a bid on the suit that his partner is bidding on. In a no-trumper this is usually clearer than it seems to be in the trump suits, and few players fall into the error then. To illustrate:

Suppose that the dealer starts with one no-trump, and he goes round to the fourth player who declares two diamonds. If the dealer passes and it comes around to his partner, that player

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could never bid two no-trumps without a diamond in his hand even if he had an ace and a couple of kings in other suits, because he knows that such cards are of no use to his partner, who has a diamond trick, or else he is going to set that diamond contract.

But when it comes to the trump declarations, many players fall to see it in the same light, and although they know their partner is bidding on a certain suit and they have nothing but the same suit themselves, they seem to forget that everything else may be against them, and that what the partner wants is not more trumps, but some tricks in the side suits.

The dealer, in his original declaration, which is made in the dark, counts on his partner for two probable tricks, and when he declares a trump suit he expects these two tricks to be in the plain suits, in which he is shy. Unless the partner has more than two tricks in the plain suits, he should not assist the bid, no matter how many trumps he has, as the trumps will probably all fall together.

Here is an example of such a mistake:

Z dealt and bid a heart, which is not a good bid on the opening round, as he has no winners in the suit, but that is not the point. A bid no trumps, and Y, on finding six trumps in his hand, promptly went two hearts. When A went two no-trumps he went right along with three hearts, which A doubled, and all the tricks that Y and Z could make were five of their trumps, which fell together at the end, after A and B had picked off seven tricks in the plain suits and made the ace of trumps.

As showing the possibilities of the game, it is curious that if the kings of diamonds and spades exchange places, A would not make any more than the odd trick at no-trump instead of a grand slam. Instead of his catching those two cards, they would stop his suits and bring in the hearts.

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## POTLATCH SPIRIT AMONG THE SIOUX

Former Indian Agent Describes Unusual Ceremonies and Rites Practiced by the Dakota Indians on the Occasion of Their Great Annual Gatherings.

Written for The Journal by Cicero Newell, Formerly United States Indian Agent for The Brule Sioux of Dakota.

DURING the past week Seattle has enjoyed her Potlatch, a present-day celebration distinguished by a term which the Indians of the northwest used to designate their great holiday gatherings.

For many years, even before white men knew that was a western continent, even before it was known that this earth was a round body, the American Indians were accustomed to gather in the seventh moon of each year for what the Indians on this coast called a potlatch. When the moon was full and round, that was the signal for them to gather in one place.

A Gathering of the Sioux. In the seventies, soon after General Custer met his fate on the plains of Montana, I was United States Indian agent for the Brule Sioux. While there I had the pleasure of attending their annual gatherings.

I will speak of one encampment that they had near my agency. This was on the Rose Bud creek near where it empties into the White river. The Indians in charge of the encampment selected a level plateau of land about one mile in diameter that was surrounded on two sides with high hills; the other side was a deep canyon that had plenty of wood and water, likewise good grass for their ponies.

many dogs and provisions to last them during their stay. They pitched their tepees in one great circle that was at least one mile in diameter. The Ochalallas occupied one part, the Brules another place, the Two Kettles, Tarkons, Sisons and Cheyennes, and other bands, each had a location by themselves. Every time a new lot of Indians arrived on the grounds a great cheer went up, and all rushed to give them welcome.

When the day came for the exercises to commence, there were at least 12,000 Indians present. Every one had one pony, and some had many more. Likewise, each Indian had one or more dogs. White men delight in eating turkeys; the Dakotas say that they are filthy birds, that they like the crow, which they do not eat them if they can get other meat. The dog is their favorite dish. When they left that camp, there were no dogs to go back with them.

Ceremony of the Holy Tree. As this was a religious festival, they fed their holy men on the best they had—therefore the scarcity of dogs on their return home. While the young people were enjoying themselves in singing and love-making, the older ones were getting ready for their religious meeting. They selected a place in the center of this great circle of tepees, that they made ready for the holy tree. Tepee poles were put up and covered with blankets, tepee canvas and boughs of the fir tree, so that shelter from the rays of the sun was provided.

The committee in charge of that work selected a tree that was about one foot in diameter at the base. This tree was in a canyon near this circle of tepees. On the day set apart for the cutting of the holy tree, all of the Indians, both old and young, were dressed in their gayest colors, every face was painted a bright red, showing that their hearts were glad. When the hour came to cut the tree, the Indians had gathered near the tree where they could see everything that transpired. Shortly one of the holy men stepped out with his pipe in hand, holding his hand toward the sky. He prayed to the great spirit to guide them in his way.

Then an Indian maiden who was about 18 years of age took an ax and commenced to cut the tree. Her ax rings were so long that they flew around as she swung the ax, so that she could not work. One of the women came forward and untied the buckskin strings that fastened them to the top and bottom of her ears. Then she proceeded with her task. No man was worthy to do that work. It must be done by a maiden who is pure and unspotted before the great spirit.

Then the tree soon came down with a crash. As it struck the ground a cheer went up from thousands of throats. The Indian maiden was heroine of the day. The limbs of the tree were soon trimmed by willing hands, and then the young men loaded it onto a wagon. Many horses were hitched to the wagon, to carry the tree to the place where it was to be cut. The tree was soon cut up on level ground.

Then commenced the most interesting feature of the day. All of the Indians, both old and young, mounted their ponies and formed a line at least one mile in length across the prairie facing the place where the holy tree was to be taken. I asked my interpreter the meaning of that formation. He informed me that they would all ride over the level plain, shouting and shooting off guns, making all the noise they could, as they wished to scare away the evil spirits that hovered near the earth. They did not want any evil influences to come near the holy tree. What he told me reminded me of a story that I read about a certain tribe of people that surrounded a certain city. They walked around the walls of that city blowing horns until the walls fell. Perhaps the same powers were brought to bear upon the evil influences that hovered in the air at that place.

When everything was ready, a signal was given, whereupon the whole line started to run. Such a shouting and noise arose as I never heard from human throats. It seemed as though Bedlam had broken loose. Horses fell, throwing their riders to the ground, but they soon remounted and went on to overtake the others. This large cavalcade swung around the place where the tree was soon to be planted. Then they retired to their tepees.

Reason for This Ceremony. My readers ask, why did they do this? If a man was lost in a blizzard and had given up all hope of getting back to his wife and children, he prayed to the Great Spirit to save him. If the Great Spirit guided him home, he promised to make a blood offering at the next great meeting of his people.

## CURIOUS CONTRASTS IN THE ORIENT

How the Religious Teachings Are Perverted by Some of the Ignorant Native Priests Into Evil Superstitions and Practices.

By Ella Wheeler Wilcox. THE Jains are one of the more religious sects which flourish in India; for, just as in the Christian lands there are countless sects, all basing their beliefs and creeds upon the Bible, so in the orient many have found as many varying orders, all pointing to the Vedas for proof of their claim to righteousness.

The Vedas, like the Bible, have had many interpreters; besides which the lack of education in India leaves a large percentage of the people victims of hordes of priests, who cater to their superstitions in order to keep them under subjection of priest made laws. The Jains, however, are intelligent, and many of them are men and few educated women are to be found among them. Their one mania is a virtue gone rank, until it has become a vice, as any virtue may become, if not guided by common sense and good judgment.

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When the men came forward to make their blood offerings, I saw the holy man cut in each breast two holes, in these holes he inserted a stick about the size of a lead pencil. To this stick he tied a thong of raw hide, to that he tied a skull of a buffalo. Some of the Indians had four skulls hanging at one time, one from each breast, and one from each shoulder blade. They jumped up and down until the skin broke, allowing the skulls to fall to the ground. Others were tied to horses, the horses turned loose dragging the man after the sun while they were dancing. Then they pulled and turned until they had broken the flesh loose.

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