

TROTTING TO THE STEPS OF THE CASTLE FOX



The gentleman starts on left foot going forward, and the lady on right, going back.

This position shows the lady about to drag the left foot up to the right.

The same position on the other side.

The gentleman is at the lady's side, instead of in front of her.

As in all dances, you should aim for easy and graceful positions.

Vernon Castle Tells How to Dance the Amusing and Simple Modern Dance He Originated

By VERNON CASTLE.

IN presenting the last of our three modern dances, the Castle fox trot, I am obliged to revert to the very old and true saying "There is no new thing under the sun." However, in the present dance you will find a pleasing change, and as it is very like the one step I think it should become popular.

On and off for the last three months we have been introducing this dance at various parties, as it has always been received with a great deal of enthusiasm. So far as the music for this dance is concerned, if you will play an ordinary "rag" half as fast as you would play it for the one step you will have a pretty good idea of the music and tempo.

And now for the dance itself. Before teaching the steps I should like you to listen to the music. You will find absolutely no difficulty in dancing to it but the natural inclination is either to dance every fast step double time to the music or very slow steps with it.

The latter is what most people do, and what is more they seem to enjoy it. But it seems to me that as to keep up the dance in the one way is too fast and in the other too slow, the only real solution is to combine the two. By doing this you not only make the dance comfortable but you also make it possible to do a great variety of easy and amusing steps.

The position for this dance is the ordinary one, and I start on my left foot going forward and you on your

right foot going back. We take two slow steps with the music and then four fast steps double time to the music. This completes the step and one bar.

We repeat the thing, two slow and four fast steps, and so on around the room. This is very easy, and as it is the main step it should be done in between other more difficult steps. In this way it makes the changing from one step to another more simple. In taking the slow steps in this dance the stride should be as long as possible, as it adds a great deal of grace.

The next step is not quite so easy to explain as it is to do. The first two slow steps are the same, except that I walk forward a little to one side, instead of directly facing you. After the second slow step we spin round for three fast steps, reserving the fourth and last fast step to stop with, because when one begins spinning very fast it is difficult to stop right on the beat, and so we save our last step upon which we stop, and I prepare to go forward again. By stopping suddenly like this you will find you unconsciously fall into half a grapevine step, which gives the finish a very pretty effect.

I feel sure it is unnecessary for me to explain what a grapevine step is, as it is far too well known. In the beginning of the dance furor, when all the new steps of the turkey trot first came out, the grapevine was the standby of all the beginners, and it was about as far as most of them got, for which they should now be thankful.

The counting for the second step is "O-n-e, t-w-o, one, two, three, stop," the first two steps slow and the last three spinning fast.

The third step is much like the first, with the addition of a very pretty little

back kick. The first two steps are the same—slow ones, you going back on your right and I forward on my left. We then give a tiny hop and both kick up at the back, you with your right foot and I with my left.

This takes up two fast beats, and for the other two remaining beats we take two fast steps in the same direction we started. This completes that step, which takes the same number of beats as the others. The counting is "O-n-e, t-w-o, hop, kick, three, four."

For the next step, instead of taking two slow steps forward we take two drags to the side. This drag is a very old negro step, often called "Get over, Sal." It is done this way:

You take a small hop on your left foot, then quickly throw the weight of the body on the right, dragging the left up to the right. This should take up one long beat. I realize how difficult it is to understand this, but I can think of no simpler way of explaining it.

After this you do exactly the same step on the other side. This takes up the other long beat; then you finish with four fast steps as in the beginning of the dance. For you the counting is: "Drag to left, drag to right, one, two, three, four." As I am opposite you I have naturally to drag to the right while you drag to the left.

Now here is a step which is, I think, by far the prettiest of all. In order to get into it easily it is necessary to begin in exactly the same way as the first and main step, except that I am at the side instead of directly facing you.

We commence "O-n-e, t-w-o, one, two, three, four." Now we take one more slow step, as though we were commencing again, and instead of taking the second step we face quickly around in the other direction without changing the position of our feet. This takes up the second long beat.

The rest is fairly simple. We take four fast steps back in the direction from which we came, and repeat the step, "O-n-e, turn, one, two, three, four," and so on. There is one difficulty in this step, and that is to keep the feet

in the same position while you turn around, and after you have made the turn to avoid starting off again with the four fast steps ahead of the music. (Copyright, 1915, by Otis F. Wood.)

Artificial Gems Cannot Deceive the Expert

CHEMISTS have long been making precious stones in laboratories in New York, Paris, Berlin and other cities and putting the manufacture of these products upon a commercial basis, so that there has been an increasing sale of the artificial gems to the public. The greatest progress in perfecting the laboratory gems and making them exact imitations of nature has been achieved in the last ten years.

Enthusiastic chemists make the prediction that the laboratories are gradually but surely replacing the mines and the depths of the sea as the source from which the public is getting its jewels. They say that the artificial gems are not only identical with those of nature in constituents and essential qualities, but are actually superior in uniformity of texture and in coloring.

The chemists have been working to produce all of the five principal varieties of gems—diamonds, emeralds, rubies, sapphires and pearls. All other varieties are classed as semi-precious stones and their imitation does not offer the same possibilities of profit as in the case of the chief gems.

The triumphs to which the chemists point with most pride are the scientific or synthetic rubies and sapphires, which are declared to be identical in all chemical and physical properties with natural stones. A French chemist, in speaking recently of the scientific ruby, made some statements which have aroused a lively discussion in the jewelry trade both in Paris and in New York.

He said that even skilled experts can no longer distinguish the true ruby from its factory-made imitation. As a proof of this statement he pointed to the fact that more than a million carats of

artificial rubies are being sent each year from Paris to India, the home of natural rubies.

From this fact he drew the conclusion that extensive frauds are practised. He said that a large part of the stones are shipped back from India and sold in Europe and the United States with certificates declaring them to be real pigeon blood rubies from Burma. As the price of the scientific rubies is only a few cents a carat and the resale price is close to \$100 a carat he figures that there is a profit of 30,000 per cent.

This is the reason, the French chemist said, why the Government pawnshops in Paris will no longer make loans on any precious stones except diamonds. He further said that Parisian dealers, from whom Americans get a large part of their supplies, buy no rubies except with certificates to guarantee that they are real and not imitations, but, he added, the certificates may be fraudulent.

These statements have awakened a storm of protest from dealers in precious stones and jewellers in Paris and New York. One of New York's leading authorities said:

"The chemist who made these charges is a prominent man in his line, but he offered no evidence to back up his claims about supposed frauds in the trade in India rubies. There may have been an occasional fraud, just as sometimes counterfeit bank notes and false money orders and fraudulent paintings appear; but it is ridiculous to say that such frauds in the sale of rubies are at all frequent."

"It is entirely wrong to say that experts cannot distinguish the finest of artificial stones, including rubies, from natural products. The experienced lapidary or jeweller can tell one from the other quite readily. In fact, there are simple tests by which the public which buys the stones may determine if they are genuine."

"The high standards of the jewelry trade and the French laws, much stricter than those of our own country in such matters, are sufficient protec-

O-n-e, T-w-o, One, Two, Three, Four, and if You Keep Counting You Will Rapidly Become a Fox

tion against frauds, but there is really no such difficulty in distinguishing true from false gems as some persons have supposed.

"There is no mystery about the large shipments of scientific rubies to India. The people of that country are notoriously fond of bright colored trinkets and have always been large buyers of jewelry of all kinds. The poverty of the great mass of the natives makes it impossible for them to buy the real rubies which are mined in their own country, and so the French imitations find a ready sale there."

"The scientific rubies shipped to India stay there, and the importation of these factory products into India and other Oriental countries has absolutely no connection with the exports of real rubies from the same countries."

"The scientific stones have really not injured the trade in precious stones, and the proof is that the particular stones which have been imitated most successfully are higher priced to-day than before the imitations came upon the market. Fine specimens of pigeon-blood or ox blood rubies are now bringing from \$200 up to \$400 or more per carat, and these prices are from forty to 100 times the price of the best imitations."

How does a person tell whether a gem is from nature's melting pot or from a factory? The jeweller described some of the differences.

The uniformity in color and texture about which the chemists boast supplies one of the ways of detecting their product. Nature is not so uniform in her work. The material of the imitation stone is dryer than that of the natural gem. This can be noticed by the sense of touch. The dry quality

of the material in the imitations results in a peculiar striation when these artificial stones are polished, and this is apparent, especially through a magnifying glass.

Imitation rubies are subject to injury when exposed to extreme cold. They have been known to crack open in a single night, even when stored in a safe.

The most pronounced difference to the eye is the inferior degree of fire and brilliance in the imitation ruby. These effects are produced by the reflection, refraction and dispersion of light by the stone and its facets. Part of the light is broken into the spectrum of rainbow colors. The imitations are not equal to the natural stones in giving out brilliant optical effects.

The science of optics has in the last year or so given much aid to jewellers in making tests that are said to be absolutely conclusive as to the nature of a gem. The refractive index, or the power of bending light rays, is determined as to precious stones in the same way as that of the spectacle lenses which the opticians sell.

This refractive index gives the clue as to the nature of a supposed gem. It is possible for the laboratories, by the manipulation of lead glass or other compounds, to produce the same refractive index as in the stone that is imitated, but in that case the specific gravity of one will differ from that of the other. Consequently every imitation will differ from the natural product as to one or the other of these two qualities.

The precious stone experts readily apply the tests for these qualities and so have a simple and sure means of distinguishing the real from the imitation gem.

There are various other optical tests that are certain to expose the false gem. One is found in the fact that natural stones, being of crystal formation, give double images of objects seen through them because of what opticians call double refraction. In the case of colored stones the two images are of different colors.

Any person may easily test a supposed precious stone for these double images. The only real gems that do not refract doubly are the semi-precious stones garnet and spinel.

Jewellers say that the statements of the chemists as to laboratory gems have been exaggerated in various ways and as a result dishonest dealers often take advantage of the situation. Such dealers may try occasionally to sell an imitation for a real gem, but more common frauds are in making extravagant claims for the imitations.

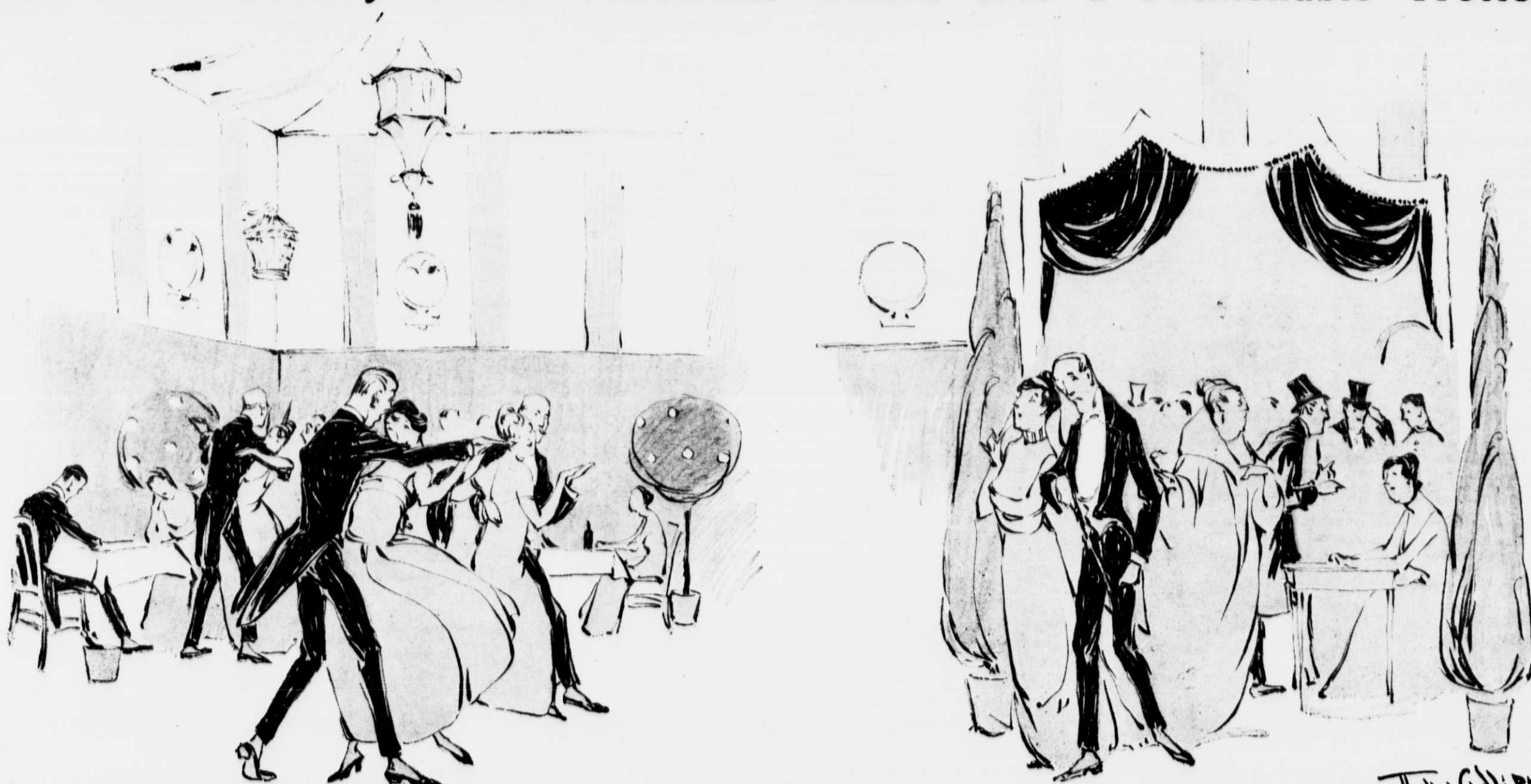
Rubies and sapphires are declared by the jewellers to be the only gems that are really reproduced in the laboratories with the same chemical composition as the natural stones. Both are gems of the corundum group.

The first artificial rubies were made by fusing the dust of small and inferior rubies and the products were called reconstructed rubies. They brought from \$50 to \$80 a carat and were soon driven from the market by the cheaper synthetic or scientific rubies. These are made by mixing and fusing certain chemicals which are not costly, and the imitation gems are sold by legitimate dealers for a small part of the prices of the old, reconstructed rubies. One fraud is in selling the synthetic rubies at high prices, calling them reconstructed and representing them as made up of real, natural rubies.

Another fraud is in selling artificial white sapphires as synthetic diamonds. The jewellers say that no synthetic diamonds have ever been made for the market. Diamond dust has been made at enormous cost in experiments, but no diamonds suitable for ornaments have ever been made artificially. The diamond dust made by a French chemist would cost vastly more than similar dust from the diamond mines of South Africa.

The dishonest dealer can get a much higher price for the synthetic sapphire if he can persuade his customer that it is a diamond. Blue is the desirable color for a sapphire, and therefore artificial white sapphires are not of much account when sold simply for what they are.

New York Society Turns Vanderbilt Stable Into a Fashionable Trottery



Scenes in the Club de Vingt, a popular meeting place for members of the fashionable set here. The club is housed in the building at Madison avenue and Fifty-second street, which heretofore sheltered the horses of Mr. Vanderbilt.

Thema Gagliardi