

# BEAUTIFUL THROAT AND NECK

## SIMPLE EXERCISES, COLD WATER AND BRISK RUBBING WILL SECURE THE FASCINATING CHARM

**B**EAUTY of throat and neck constitutes one of the greatest charms that a woman can possess.

There is nothing more exquisite than that line which leads from the tip of the chin to the bust, unless it be that which slopes from the nape of the neck to the shoulders. The latter is often a beauty which attains its perfect bloom after the first freshness of youth has gone from the face; a ripe, firm development of neck and shoulders is more frequently the prerogative of 30 than of 20.

So highly does the Frenchman esteem beauty of throat and neck that for ages he has been jotting down verses, using up pounds of paint, and sculpturing innumerable white marble figures, to prove that the fairness of woman lies in a white neck and the Venus throat.

He would no more write a heroine down in one of his yellow-backed novels without mentioning these beauties than he would forebear to dilate upon the fact that just at the base of her throat lies a big dimple. This he calls "Diana's pool." It is a snowy hollow that few but French women ever possess.

In the days when Greece produced Phryne, when Hellenic culture was at its height, and when the Greek standard of beauty, which all the world has since acknowledged, was first set up, the throat and neck of the Venus de Milo were carved. They were wonderfully beautiful—the curves and pose ideal, the dream of all true artists and beauty-seekers.

There is a well-known artist of today in whose pictures almost invariably appears a female figure so posed as to bring out most of the charming lines of neck, throat and shoulders.

He turns his model's back to him and sketches with only a glimpse of face just where the curve of cheek breaks to the fullness of chin; or he puts a world of coquetry into glances which she gives over her shoulder.

His delights in the white column of a Juno, or the clear modéed, fine reserve of a fugitive nymph, but always he starts with the back of the neck and the rest comes as best it may. All must acknowledge that there is a tender grace in the lines of the back of the neck; there is even earnestness and aspiration, as the neck rises, bearing modestly or bearing proudly, the venturesome head that lifts itself so gracefully.

But we must not let rhyme run away with reason. It is to reason why and profit thereby that we had best address ourselves—not to sentiment.

If the throat is to attain its greatest possibilities it must be exposed as much as possible to air and light. On no account wear tight stocks or collars. Often give it a brisk rub with cold water.



Swaying the head slowly back and forth will make the throat round and plump.



Turn the head slowly from side to side.

If at all drawn with thin lines here and there, try the following treatment daily for a few weeks: Write a towel out of hot water and hold it on the neck for a little while, keeping

the towel hot by frequently dipping it in water. Then give a dash of ice-cold water to the neck and rub in almond meal. This should be a panacea for wrinkles, even of long standing. Wearing a hot

compress with dry flannel or oil silk outside to keep in the moisture and warmth freshens a throat and the voice as well. Liberal use of cold water makes the firm if followed by brisk rubbing, and a

satiny texture of skin is also achieved. Having achieved a white throat, it must next be made full and round. In loose attire, with the throat and shoulders bare, and the arms as free as

possible, unsightly hollows on each side of the collar-bone may be filled out by bending the head slowly forward until the chin touches the neck and then slowly raising the head to its normal position. Repeat

these movements many times, 15 or 20 minutes at least.

Again, bend the head backward as far as possible; then raise to its normal position. Repeat for 20 minutes.

Still again, bend the head backward as far as possible; then raise to its normal position and also repeat many times.

Sitting erect, with the head firmly poised, bend the head sidewise, first to the right several times, then to the left. These exercises may be taken standing or sitting, although an erect standing position near an open window is best.

Sitting or standing quite erect, with the head upright, slowly roll the head to the right, to the left and then forward. Reverse these motions, repeating several times. This should develop grace and flexibility of both throat and neck. To decrease a double chin, raise the head and stretch the neck upward as far as possible, until conscious of a pulling sensation of the muscles of the throat.

There are still other movements which the zealous devotee should practice now and then.

Taking a standing position, let the arms hang relaxed at the side. Raise the shoulders as high as possible, then forward, down and backward until a circle is formed. Continue this for a time and then reverse the motion. Do this every day for five or ten minutes. If the neck needs development and rounding out, so that it may become full and pillar-like.

Again, stand perfectly erect, with the arms at the sides, lift them up vertically, inflating the lungs as the arms ascend. At the same time raise up on the tips of your toes and throw your head back, at the same time touching the backs of the hands overhead. As the arms slowly descend, exhale from the lungs.

There is no danger of enlarging the cords of the neck by this exercise. Their size, on the contrary, should be reduced.

As a rule, a lovely neck and shoulders should be left to speak for themselves. Oddly enough, women with really fine necks have the idea that by ornament or trinkets they increase, or at least call attention to, their beauty.

This is a mistake. The graceful lines of the shoulders and the sweep from the nape of the neck down the back are broken and have their value lessened by a necklace.

However, if one must be worn, let it be of pearls for a neck of alabaster whiteness, while one less clear in color should have rubies or emeralds as the most becoming stones. When the bones at the base of the throat are too intrusive they may be coerced into submission and concealment by a pendant attached to the necklace.

Character may be determined by the neck. The shorter and thicker the neck the stronger the character and the greater the prospect of health, happiness and long life. Such a neck gives an appearance of power to the head.

A long, thin neck detracts from the size of the head and enfeebles its effect. If the neck curves forward, a yielding disposition is indicated; if it curves backward, a haughty disposition.

KATHERINE MORTON.

## SENSIBLE WRAPS FOR COLD WEATHER

## BOX SHAPES AND TRIPLE SHOULDER CAPES ARE THE DISTINCTIVE FEATURES OF KNICKERBOCKERS IN LIEU OF PETTICOATS

**T**HE inclement weather is responsible for a sensible change in street wraps, the smartest of which are on the raiian order. The materials, quite generally impervious to rain, are as stylish as serviceable. Made three-quarter or skirt length, the preferred coats are of cravenette in the quiet Oxford grays or this long white, with here and there some effective models in novelty wool.

A becoming coat on this order is in shepherd's cloth, a shaggy gray and black material which somewhat resembles boucle. The model of the coat is the prevailing box shape with skirt flaring widely. The sleeves are flowing and ornamented with a stitched band and two black bone buttons. They are also appear upon the smart shoulder cape. Three fasten this detail at the chest, and two joint the pointed ends of the high Medici collar.

Another long coat with this same easy looseness, which is required of all wraps nowadays, is in Oxford gray cravenette, with black velvet and novelty braid ornament. This decoration appears only in a limited quantity, as the best of such coats depends mainly upon the cut and a solid-inlay finish for effect. The narrow bands of the velvet are applied to the military collar and turn-over cuffs, the braid joining them with a novel scalloping. A smart coachman's cape covers the shoulders, and the front of the coat is pressed to hang in heavy pleats.

Covering slightly trained skirts in many varieties of wool, these three-quarter coats are worn for sleeping and other morning excursions. They are rarely lined, the materials being already heavy enough for warmth, and if a contrasting effect shows at the inside it is generally because the stuff is double-faced.

Useful ulsters in stouter and less Norfolk gridding at the waist.

Norfolk suits consisting of a short skirt and a very loose jacket are much liked for practical wear, and if the throat is dressed stylishly and a becoming hat is worn, much of the masculine touch is avoided. For no matter how much the world may prate, short skirts and mannish effects have their drawbacks as well as their virtues. We may rejoice as we go our ways that we are not catching germs or supplying odd ends for the sport of wrestling winds, but we must look pretty as well. Therefore, remember that it is the elegance and attractiveness of the accessories which make the Norfolk suit. With those in rough gray or black wool, a stole and muff of gray squirrel are dressy fixings, and if the stole is worn stock fashion—close at the throat, with the ends crossing at the back of the neck, the effect will be even more swag-gery. Superior squirrel is the old name for this stylish pelts, which the women who read Godey's in ancient days admired immensely.

A becoming short jacket is made of plain cloth, with the whole garment in stitched pleats. This also shows the Norfolk influence, in that it is belted at the waist above quite a long skirt. One smart garment in this model was of gray satin-finished cloth, with gray and black braid shaping a stylish frogging at the front. Upon the close cuffs, which finished the full pleated sleeves, was placed one of the braid ornaments. This coat also showed a shoulder cape in three layers, with the bottom edges stitched with black. All the pleats of the coat were treated in the same way.

Combinations of velvet, lace and fur distinguish some of the reception gowns, with which it is a fad just now to wear white furs, no matter what the color of the costume. White fox and ermine sets are seen on all sides, and the hats going with them also generally show a touch of the same effective skins. To get the fur into the military without cumbersome requires much coaxing and the most gifted fingers to boot; and to achieve the lightness necessary some part of the hat must be of lace.

A stunning hat with the brim of white fox and the crown of Byzantine lace—a thin, silky web of great effectiveness—accomplished at every point the requirements of fashion.

Accompanied by a huge white fox muff this dazzling headpiece was worn with a black velvet and lace dress. The lace was put over white silk and formed a deep skirt flounce and the best part of the bodice. An edge of black fox, headed by a band of black velvet ribbon, bordered the flounce when the dress was worn.

walst was of the lace, with deep shoulder cape falling over puffed velvet sleeves finished with lace cuffs. White velvet in a highly ornamental stole trimmed the front of the bodice, both this and the white stock being softened by an edge of black.

Jettied and spangled laces, in conjunction with fur and velvet, also appear in elaborate reception gowns, and some of the effects of color in them are truly wonderful. For example, a black velvet costume, with insets of black net spangled with metallic blue, fell over a silk lining with the reflection of blue steel. Under the gauzy insets of a plain velvet gown were brilliantly flowered linings, the figures of the insets breaking and mottling them into a blur of color.

Medallions of hand-painted silk, with frames of lace, are frequently set in white cloth costumes intended for elegant service. These pictures—for one can only call them pictures—display single flowers, urns with trailing vines, and even Watteau figures.

A pair of court lovers in aurore satin garments and rose-garlanded hats danced over one exquisite lace and cloth frock intended for reception wear. Five of the pictures, showing long slender ovals, were placed in the cloth skirt, with points of the deep lace flounce running up to frame them. Four smaller ones ornamented the lace and cloth bodice, and a narrow rose garland of the painted satin in detached flowers between others of lace fell in a berth around the shoulders.

This is a fashion too splendid for the ordinary world you will say, but please remember that any novelty which calls for individual gifts can be turned to economic account. Nowadays six women out of every dozen paint to some degree, and if they cannot do this, flowered silks

may be cut out and employed in the same way.

One was girl who knows the value of always seeming to be in the swim bar made with her own fingers what she calls a Watteau bodice. Made of pale blue chiffon, she has introduced in this an all-over treatment of lace insets, the pattern of these stiff baskets overflowing with flowers. The flowers she hand-painted in natural tints, and at the handle of each basket a lace braid was applied to the chiffon to form a French bowknot. Pale pink panne composed the belt and stock of this darling confection, which is worn with a plain white silk skirt with pink and blue chiffon dust ruffles. It is for high dress, of course, for smart dinners, evening receptions, etc.

Coming down to more practical toggery, there are some thin figured wools in the market which it pleases Fashion to make up self-trimmed. Except at the throat and waist, where a contrasting velvet is sometimes used, rarely does a thread of other trimming appear on these frocks, which are as swag-gery as they are inexpensive. Sometimes the material is shirred at some point, sometimes it is tucked, sometimes pleated. These modest tricks relieve dullness in skirt and bodice panels, hip yokes, sleeve caps and yokes. Handsome buttons in any of the popular designs may fasten the front of the waist, and with a chambray undervest and fur stole the neat get-up is ready for any weather.

Pelrine capes and stole bands are the favorite models for fur shoulder fixings, but here and there one sees a short cape of equal attractiveness. A stylish model has a short back and scalloped fronts reaching a little below the waist. Tails attached by the same ornaments which fasten the front hang over the arms, and at the throat the capes mount in a high collar. Persian lamb, ermine, black fox, and monkey skin are some of the pelts

used for these shoulder coverings, which, like all such trappings, should be accompanied by a muff to match. But whatever the skin employed, the tails used at the shoulders or at the front—for some of the capes also display them there—are always of fox. And to judge by the different colorings in these appendages, the fox



Novelty wool gown, self-trimmed; gray squirrel stole.

is a many-hued animal, for blue, black, brown, white and gray tails are seen.

For the coldest weather many women of good sense are discarding petticoats entirely, stoutly made knickerbockers of black cloth taking their place. The knickerbockers button snugly below the knee, and, though such details admit of little charm, everything is done to make them attractive. Braids are put in military stripes at the outside of the legs, and, if a silk lining is used, it may be in some brilliant color.

One pair of black cloth knickerbockers had the silk on the outside (black in this case) to facilitate the easy drop of the skirt. At the waist the heavy pleats were inserted in a bias hip yoke, fitting skin



Chinichilla shoulder cape.

tight. All of the cold-weather trousers show these flat yokes, which are necessary for the smooth fit of the skirt.

All of the pattern houses sell the knickerbockers. If you buy them ready made, they are dear—\$12 the pair, at least. MARY DEAN.

firm, mark off the squares, and when cold break on these lines.

**An Excellent Fudge.** Every school girl has a receipt for fudge, but this one is especially good and the result of long experience. To one quarter of a pound of unsweetened chocolate allow one-quarter of a pound of butter, one and one-half pounds granulated sugar, one cup of sweet milk, one teaspoonful of vanilla extract. Break or scrape all chocolate into tiny bits, and put all the ingredients together into a porcelain-lined kettle or agate kettle. Stand over the fire, stir occasionally, and let boil rapidly until it hardens upon being dropped into cold water. Remove from the fire and stir until it begins to grain. Pour immediately into buttered pans and when firm and not hard mark off into squares. If it is desired to make it sugar, beat hard for a few minutes just before pouring into the pans. A variation of this receipt can be made by using rich, thick cream in place of milk, omitting the butter.

**Chocolate Creams.** The usual method of making creams at home is to prepare an uncooked cream for the centers, but what is known to confectioners as fondant is far richer and more palatable. To prepare it some care must be exercised, but if the directions are carefully followed there should be no question as to the result. As the fondant can be made the foundation of candies of several sorts, it is well to prepare a generous quantity. Select a perfectly clean agate or copper kettle and put into it four cupfuls of granulated sugar with one cup of rich

cream. Place over the fire and stir until the sugar is dissolved, but not a second longer. When it reaches the boiling point, add two pinches of baking soda and stir once; then allow it to boil until it forms a soft gum when dropped in cold water. Take from the fire and allow it to become cool, then stir to a cream. Cover with a damp linen cloth and stand on ice until the following day. In the morning put half a pound of unsweetened chocolate in a perfectly clean tin basin and stand over the kettle to melt. Form the fondant into balls and stand on greased paper. Thrust the point of a fork tightly into one at a time, dip into the chocolate, drain and return to the buttered paper to become cold and firm.

**Chocolate Caramels.** To make good, plain caramels, grate one-quarter of a pound of unsweetened chocolate and put it in a granite saucepan, with half a cup of milk, one pound of brown sugar, two tablespoonfuls of molasses, two rounded tablespoonfuls of butter and a teaspoonful of vanilla. Heat slowly, stirring constantly until the chocolate and sugar are thoroughly dissolved. Then boil without stirring until a few drops in a cup of cold water will harden quickly. Turn into a greased pan and when cool mark into squares with the back of a knife. For variety, stir a cupful of chopped walnuts into the mixture after removing it from the fire.

**Creamed Walnuts.** To prepare these delicious sweets, use the fondant already mentioned, flavoring

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RECEPTION GOWN OF BLACK VELVET AND CHANTILLY LACE.



DASHING COATS FOR WINTRY WEATHER.

## SWEETMEATS FOR HOME FROLICS

EASY TO MAKE FROM RECIPES GATHERED FROM SEVERAL STATES