

# FASHIONS IN SHIRTTWAISTS FOR SPRING AND SUMMER

THEY ARE MORE ELABORATE AND DANTIER THAN EVER BEFORE IN ALL SORTS OF WEAVES

THE shirtwaist girl of the coming Spring and Summer will have a great number of beautiful confections, in all manner of fabrics, from which to select what will best become her style of beauty. So elaborate are the new shirtwaists that the name is scarcely dainty enough for the pretty creations of swiss, batiste and lace, embroidery, and a wonderful assortment of silks and linens.

Linen, in a marvelous number of different weaves, promises to be the most fashionable of all shirtwaist fabrics for warm weather. Under the general term of butcher linen, beautiful new weaves are introduced. One of these is a heavy basket weave, and others imitate canvas, crepe de chine and voile in soft effects. All grades and qualities of butcher linen are to be seen in every shade of ecru, cream color, white, blue and other less fashionable colors.

A great deal of hand embroidery in large patterns is seen upon waists of the heavy qualities of linen, while the sheer qualities are trimmed elaborately with lace, Berlin squares and small tucks in clusters. Raised appliques of heavy lace, or embroidery in clusters of fruit or flowers, are charmingly disposed upon the thin white waists. Nothing in this mode of decoration could be prettier than appliques of butterflies that are so put on as to look like real butterflies, blown upon the waist by some light Summer breeze.

Spring and Summer waists of sheer quality are trimmed across the tops of the sleeves in a manner to produce broad sholder effects. The fronts are much trimmed and fastened with a double fly,



Linen with medallions and hand embroidery.

The "Alice Roosevelt" waist and its sheath sleeve.

Hemstitching and Mexican drawn-work adorn lawn waists.

having small pearl buttons on each side, or with three large pearl buttons in the center. The sleeves usually have length-

wise tucks and inserting to the waist-band, and are very full below the elbow. Just as many have circular tucks and

lace around the cuffs above the wrist-band.

The Monte Carlo waist is one of the fashionable new styles that appears in sheer and soft materials. It has wide pleats across the front, in bolero style,

and is usually made with a yoke of lace, tucks and embroidery. Another stylish waist is the Alice

Roosevelt, which has long shoulder straps extending over the sleeves in a point and forming part of an artistic-looking yoke, which is all one piece. It has a sheath sleeve, which opens over a slightly gathered puff, finished with a wristband. The piping is of bright plaid and merely shows a cord of color.

Probably the smartest of the new styles is the Unique waist, with its lovely flower petal yoke and sleeve cap. Nothing in the waist line has ever been cut more artistically than the long flower petals that form the yoke and sleeve tops. These graceful pieces are usually richly embroidered or trimmed in some way, sometimes with only a self-stitched fold.

Importers and manufacturers say that for plain waists pure Irish linen of old-fashioned weave will be the leading fabric. In this waist point Paraguay and Mexican lace medallions will be very stylish while upon silk waists, among which the pongee and Shikri varieties will be most prominent, the leading trimming will be embroidered Oriental bands and rich Maltese and Spanish lace.

Hemstitching will be seen on nearly all new waists in conjunction with almost every other trimming. All the stocks are round and finished with pretty modifications of the bishop's collar. Ecru embroidery in blind patterns upon white is one of the newest and prettiest styles, and clusters of fruit in black and white embroidery upon colored linen is among the novelties.

Panel effects will be much in vogue and appear in many pretty ways in Summer waists. One of the smartest of these is a panel beginning at the belt and widening up the front and ending in a broad triangle. This is trimmed on each side of its widest portion with two or three large pearl buttons. Another button holds the point of the turnover on the stock to the upper point of the triangle. This waist is trimmed down each side of the panel and has shoulder straps.

Bulgaria furnishes some of the most elegant styles for Spring in rich white and cream wash fabrics, embroidered heavily in Bulgarian patterns of a single color or beautifully mingled hues.

Judged by the styles prepared for them, the coming Spring and Summer will be seasons of much fine needlework, new and artistic fabrics, charming designs, and a general trend towards fine and picturesque apparel. The shirtwaist will blossom with the flowers of Spring into greater beauty and adaptability than ever before.

## DANCING AS A USEFUL EXERCISE

IT GIVES A WOMAN FLEXIBLE MUSCLES AND A CHARMING POISE OF REVIVAL OF MANY PRETTY CUSTOMS.

THEY move easiest and with most grace who have learned to dance. Head, arms, hands, limbs, feet, all are symmetrical and pliant; and, more important still, dancing is a panacea for many physical ills.

One is round-shouldered, perhaps. In the dance the shoulders must be held back. Or the toes may turn in. In the dance the feet are turned out. Every muscle of hips, legs, ankles and insteps are exercised, and the limbs, therefore, attain greater strength and elasticity; the whole body moves with more freedom and acquires an added ease and grace.

One can hardly be too young to learn the tetrachoron art. If a child is to be trained as a ballet dancer, she is taken at 4 or 5 years of age. The way the little girl is turned and twisted in her teacher's hands is a wonder. Every joint, from neck to toe, is made flexible by exercise. The back bends, the reserved crawl on the outstretched hands and feet, face upward, and the split—all go to make up the training.

This rigorous system, however, is only for the professional. The amateur, who would learn dancing for the pleasure that it gives, as well as to improve her physical condition, should begin as early as possible, but she need not despair, even in mature years, of acquiring, in a degree, the ease and grace which comes from practicing the different steps.

If one wishes to reduce a too pronounced embonpoint about the waist and hips, let her practice in the privacy of her room, with herself alone for teacher, some or all of the following movements:

Standing correctly, rest the weight upon the left foot and step forward on the right foot. With the knee bent, gradually transfer the weight of the body from the left to the right foot and leg, leaving the left leg extended. Bend the body forward slightly, then straighten and throw it backward as the weight is again brought upon the left foot. Reverse the movement.

Keeping the shoulders perfectly still, the body erect and the head well poised, extend the right foot forward, touching the toe to the floor on a line directly in front of the position from which it started. Lift the foot up from the floor when moving it. The weight of the body must remain on the stationary foot. The movement, of course, must alternate first with the right, then with the left foot.

Extend the foot at the side and touch lightly the side of the toe, stretching the instep as straight as possible. Keep the shoulders square and to the front.

To develop the ankles and calves, rising on the toes is excellent practice. Step forward with the right foot as in walking. Bring the left heel up beside the right, at the same time quickly rising on the toes and lowering the heels to position. Step forward with the left foot. Bring up the right foot, rise on the toes and lower the heels to position. Step backward with the right foot and draw the left foot back beside the right. Raise on the toes and lower the heels to position. Make the same movements with the left foot leading.

After rising on the toes as high as possible, put the heels down slowly, with the weight of the body remaining on the forward part of the foot after the heels are lowered.

Step forward with the right foot, with the knee bent. Without moving the foot straighten the knee and transfer the weight to the rear foot and bend the rear knee. Sway forward to the first position, then to the second, and so on, back and forth 10 or 15 times.

In bending for grace, take the correct standing position. Bend the body forward, raise it, and curve first one arm and then the other above the head, or on a level with it. Lift the chest and then the head, with a graceful, arching movement. This movement also insures an easy poise of the head and corrects any angular gestures.

One acquires great flexibility, an important part in gracefulness, by this toe-tripping, or pas de seal. Society maids and matrons practice the step, sometimes taking instructions from a mistress of the ballet.

we wish to make our muscles pliant and flexible." For this reason they also learn the skirt dance and the fandango, which are really classic forms of toe-tripping.

The curtsy, or salutation, they must also learn. This is practiced to perfect-

in the minuet, which is one continuous movement, from beginning to end, of the great art of bending and rising properly. It is this which makes it one of the most charming and beautiful of dances—the dance of ceremony, of politeness, of civility, as it is called.

Elegance must mark every movement, and each turn of the head and every glance of the eye has a subtle meaning. Indeed, it was said, in olden times, that the history of courtship was contained in the minuet, from the first advance to the final surrender in the old courtesy.

The minuet is always associated in our minds with lovely woman in patch and wig. In 1814, when powder went out of fashion, so did hoops, and this stately dance. Nor was it revived until 1846, when Queen Victoria gave a costume ball in Buckingham Palace.

The New York belle is giving it a new vogue. So much, indeed, is the minuet in favor with society folk that every debutante is expected to know the dance, although it cannot be said, as formerly, that dancing the minuet is the crucial test to a rosebud just entering society.

Of the debutantes of this season, Miss Jean Reid, daughter of Mr. and Mrs. Whitelaw Reid, is a charming minuet dancer.

Other debutante devotees of this measure are the great heiresses, Miss May Golet, Miss Nora Iselin, the Misses Gladys and Beatrice Mills, Miss Frederica Vanderbilt-Webb, Miss Alice Roosevelt and her cousin, Miss Dorothy Roosevelt, the Misses Evelyn and Jessie Sloane and Miss Marion Fish, daughter of Mr. and Mrs. Steynvesant Fish.

To make the minuet curtsy the right foot is carried about nine inches from the left foot and placed parallel to it, while the lady turns partly to her partner. Then

the left foot is carried back to the rear of the right foot. At the same time the knees are bent and the body carried backward while executing the movements. The curtsy is completed by the lady facing her partner.

When making a curtsy to a gentleman at the right, the first movement is made with the left foot. The movements, both bending and rising, are made slowly and with as stately a grace as one can command.

Another dance in great favor in the smart salons is the graceful pavane, an old measure revived for the sake of its picturesque effects. It was much in vogue in the 15th and 16th centuries. The men always wore swords—that was the time when a sword was part of a man and no more in his way than his right arm. The women wore long trains, to simulate the peacock's tail. The word pavane is derived from pavo—a peacock.

It is Emile Michelet, who, in speaking of this old dance, adds: "It is necessary that those who dance it be endowed with beauty." This is all easily arranged, for maids and matrons, arrayed in filmy diaphanous ball gowns, are beautiful, and the men—it is the men above all who add the touch of picturesqueness to the scene, in caps adorned with long plumes, velvet capes, embroidered with gold and precious stones, and swords at their sides, like the gay cavaliers of Louis XIV's time.

Butter a rather deep pudding dish and cover the bottom with a thin layer of cracker crumbs. Season with salt and pepper and bits of butter. Over this place a layer of oysters, which have been rinsed in cold water and drained, and season also with salt, pepper and butter. Then repeat the cracker crumbs and oysters until the dish is nearly full, having the crumbs with butter on top. Over all pour the juice of the oysters, with a cup of cream or milk heated. If milk is used more butter will be required. Bake a half hour or more, covered, in a hot oven. When nearly done uncover and brown.

Scalloped Oysters. Maids who love transparent frocks and bodices cut out at the neck should be in their glory. Colors vie with the pink crane, the coral, the azalea, the straw, lemon and sulphur are some of the yellows, while lace—never was lace used in vaster quantities, and never in the history of fashion was it employed in more delightful ways.

Every variety known to the mind of man is worn, but those which imitate the rich crochets made by the peasants of Ireland are especially favored. In all-over patterns, entire and entire flounces these are seen in combination with the thinnest tulle.

Tulle bodices—several layers over a silk foundation—are covered with these elegant nettings, which are commonly in a dead white. More fragile dentelles, for these laces are of a very durable sort, appear with organdies, painted muslins, figured chiffons, and plain and fancy nets of many sorts, all of which materials are used for the Southern frocks.

Some of the laces are of a most inexpensive variety, and the experienced may recognize the 25-cent quality in more than many sweet gown. With such the frock material is likewise modest as to price, but since the making is the most important item of the costume in the end it may be anything but cheap.

A batch of dainty toilettes gives excellent ideas for the home dressmaker for charming designs for Summer.

Maize-colored organdy and white French lace compose a charming evening frock designed for a pretty blonde girl. The trained skirt is made with a deep Spanish flounce put on with 19 rows of fine shirring. The lace bars fit in two rows at the front—one of which points in a deep V—and three at the back. At the top of the skirt, which is here gathered full at the sides and back, is a novel hip-yoke of the lace, a piping in the lower part of the bodice suggesting with this a corset look.

The baby waist is also gathered full and cut out at the neck to produce an almost straight line. It is bordered with the closely massed shirring, which likewise shapes a band cuff for the puffed elbow sleeves. White taffeta silk, cut bias and folded in shape, forms the belt.

Another delicious little evening frock is of shimmer-green silk muslin and brownish-yellow lace. Wide shirrings achieve the hip yoke of the skirt, a single row appearing half-way down. Below this runs a threading of black velvet, slipped through button-holed openings in the skirt, which a lace flounce, put on with a gathered heading, finishes. The gathered bodice is also trimmed with the shirrings and velvet, and is less cut out than the other. The trimmings form a straight bertha band, which becoming line is repeated at the tops of the puffed sleeves. Lace cuffs draw these in also just below the elbow.

The prettiest feature of this costume is a wisp of black tulle used only on the waist. It is folded in a light roll, which surrounds the neck below a narrow lace gamp, another roll appearing between the shirrings of the sleeves.

The effect is highly artistic and "French" in the extreme, for with all their fondness for confections in one tone the French are still given to touches of black.

Curious to relate, the French are attributing many of their styles to our country. The décolletage which brings the cut of the bodice in a straight line about the shoulders, without a support of any sort, is called the "American neck." This is just now much admired in Paris, as well as numerous other little wrinkles supposed to have been originated by American beauty.

For those who must have the support, there are chains and straps of various sorts which suspend the bodice from the shoulders and do away with the danger of its slipping off entirely. These preserve

the straight neck line, which has been found so enhancing to beautiful shoulders, and, if chains are employed, they afford additional opportunity for the gems now worn in such profusion.

A stunning little dinner bodice is held on the shoulders by chains of coral and gold beads. Similar strings are looped in a decorative way at the front of the waist, which is of dead white chiffon and lace. The lace is put on in a straight sholder band, with flounces of deep edging at the top of the sleeves. An edge of bias coral velvet, with four pretty bows at the front, is the neck finish.

Even for the maid in her first 'teens the cut of the evening bodice is a much-considered matter. She, like her older sisters, may have all of her shoulders on view, but cuts more childish in effect are more admired.

A dress of plain and embroidered yellow batiste displays the neck cut approved for young school girls. This décolletage is extremely shallow, showing more of the shoulders than the neck. A band of fine shirring, extending at the shoulders to the sleeve tops, outlines it. Below this, back and front of the blouse bodice, are bertha strips of embroidery, between whose points are more shirring. The figured batiste forms the bodice and top part of the skirt. The flounce and sleeves are of the plain.

The newest of the gamp frocks for smaller girls, the really little tots, are likewise cut round at the neck. Exquisite needlework bodice the wash materials, which are preferred for all children under 6 years. Maids of this age will go short-lived during the hotter days of Summer, and dresses for baby boys will have the usual bishop sleeves finishing with only a lace or embroidery cuff-band. Indeed, never were wash garments for small children simpler, but sheer white ma-

terials and a touch of needlework give them the most elegant air.

Very neat wash frocks for girls and boys of all ages are made of colored chambrays with collars and cuffs of good embroidery, sell for 25 cents; and since the charm of all wash garments depends upon their neatness, at such prices the supply of school clothes need not be stinted.

The washtub will also make acquaintance with such of woman's Summer wardrobe.

Once upon a time light textiles were almost a crime in the streets of New York, but today it is otherwise. The woman who really sins against the world is she who wears dark, depressing garments in the dog days; and the public benefactress is she who lightens them with raiment suggestive of cooling beverages and shaded delicias.

The colorings of the new wash materials, seen amid the snow and winds, are almost too cooling. A green and white gingham—white satin clover leaves on a green background—tells of the meadow and the purring brook. This was seen in the uncut shape in a shop window, a wide white lace, apple green ribbon, and a green gingham parasol going with it.

Keep your eye on the window dressers, for they know a deal about dresses. They always put the right things together—and if you follow their combinations you will never go wrong.

Lilac blue, lilac gray, reseda, shimmer-green—a changeable shade which is almost white at moments—and jonquil yellow are more of the new wash colors.

(Concluded on Page 29.)

## COLOR RUNS RIOT IN SUMMER FINERY

BODICES CUT LOW IN THE NECK (EVEN THE BABIES') WILL BE THE RAGE. NEAT WASH FROCKS MADE OF COLORED CHAMBRAYS.

BEST is the woman who can afford the airy fineries which are being worn at the Southern resorts just now. For, even though she may not be able to winter in the land of sunshine, these light and dainty things will come in handy a little later on for Summer wear.

As these textures for hot weather wear show the novelties which later on may not be found at all, and since, like the premieres of Spring, models are now smiling from every shop window, it is an excellent time to do your Summer buying.

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To insure an easy poise of the head and to correct any angular gestures.

The sweeping courtesy of the minuet.



BERMUDA FROCKS WHICH SUGGEST SUMMER STYLES.