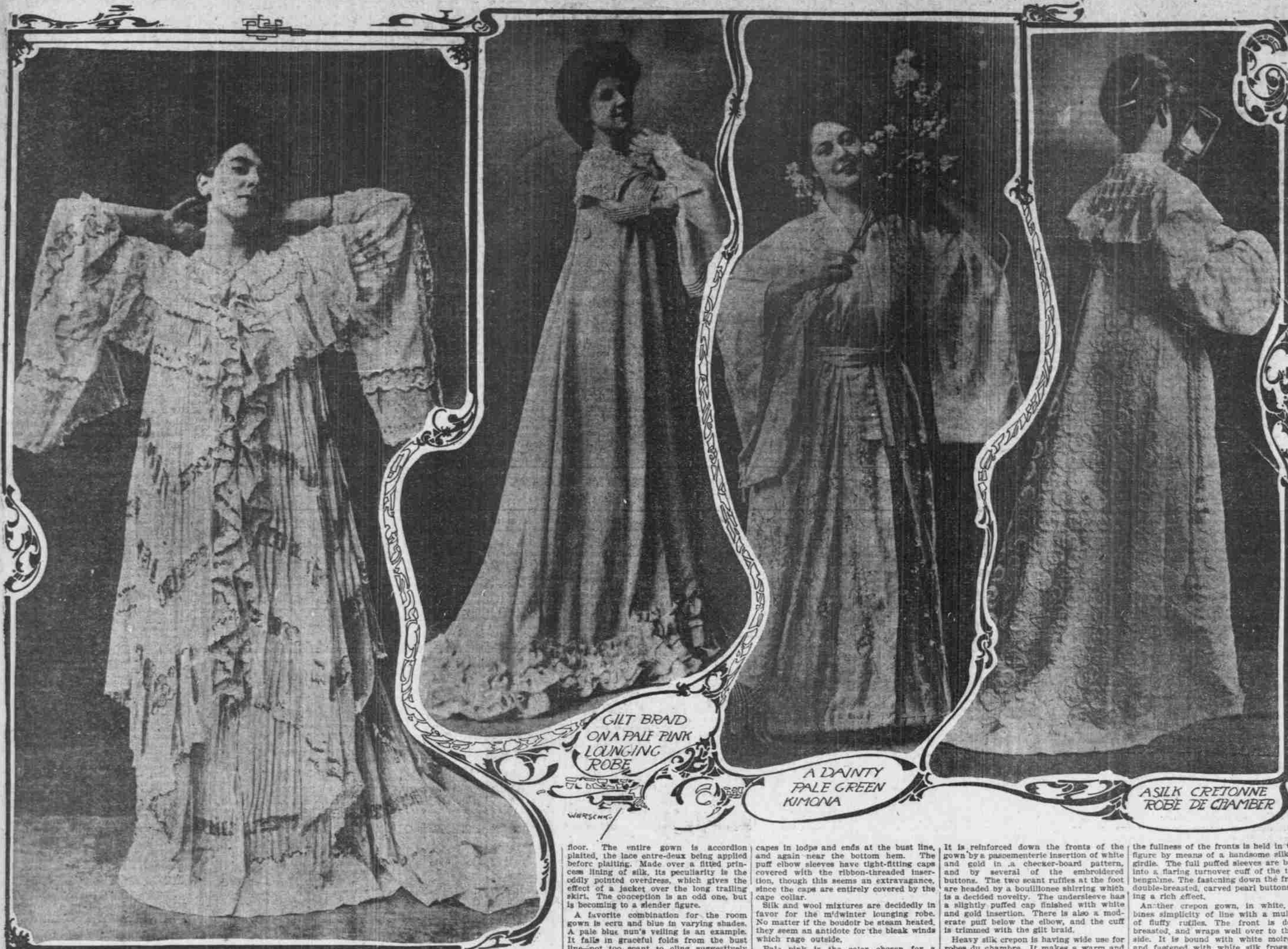


ARTISTIC MIDWINTER LOUNGING ROBES

HEIGHT OF SEASON CREATES A DEMAND—SHORT NEGLIGES NOT IN FAVOR.



"AN EXQUISIT FRENCH NEGLIGEE OF A PLEATED CREPE DE CHINE"

It may seem a trifle forced to speak of room gowns in the very height of the winter season. Yet this is the very time when a woman most delights to doff the straight lacing of her street dress and slip into a lounging robe. As she leans back in the soft folds of silk or lace, the tired lines in her face relax and years drop from her as a mantle.

There is one marked difference to be noticed in the new negligees. The short matinee is out of favor, and long sweeping robes add grace to the figure. This is undoubtedly a reflection of the unpopularity of the separate dress waist. Since whole garments are in fashion, they have even invaded the boudoir.

Some latent love of barbaric finery seems coming to the front this winter. Woman is too correct to show her preferences to the eyes of the outside world, but in the privacy of her own room she revels in the many-hued Japanese kimono.

In the gorgeous embroideries of a Chinese woman of rank, and in esthetic draperies from Persia and the Indies. As an Eastern importer said recently, "The market for imported costumes has quadrupled in the past two years. Where once a few samples went to grace a museum or two, we now find purchasers in many women of wealth."

The Japanese kimono still remains the most popular of all the garments. The V-necks give just enough glimpse of the throat to soften the facial lines, while the sweeping sleeves both set off a rounded arm and atone for the deficiencies of a thin one. Then, again, the kimono is an easy article for home manufacture, and inexpensive cotton crepes successfully imitate imported models.

The imported embroidered kimono is full of suggestion to the girl who is clever with her needle. She, too, may have lounging robes brilliant with orange chrysanthemums, or blossom with the pink and white petals of the cherry.

A dainty silk kimono is in a pale tint of green so faint and tender that it suggests the Spring. It is exquisitely embroidered in cherry blossoms in all the natural shades. The wide kobe, or sash, is embroidered its entire length and finished with deep knotted silk fringe. A green satin, shot with gold, is used to finish the neck and fronts.

Another charming kimono is in the true sky-blue shade. A flock of tiny black birds fly across the front and decorate the kobe, while the gold, which flecks the black satin that finishes the neck and front, seems to typify the sunlight underlying the darkest clouds.

"A kimono," one enthusiastic Oriental exclaimed, "is a poem in color. Each tells its story."

Perhaps their daintiness may bring the resurrection of that almost forgotten gown.

One of these recent importations is in the new shade of steel blue—a rather dull tint—in crepe de chine. But it is relieved

by edgings and entre-deux of Lierre lace in a decided yellowish tone. The lace edges, the wide pagoda sleeves and the deep fichu collar, as well as the graceful overdress, it also furnishes the jabot which falls from the throat almost to the floor.

The entire gown is accented with a lace entre-deux being applied before plating. Made over a fitted princess lining of silk, its peculiarity is the oddly pointed overdress, which gives the effect of a jacket over the long trailing skirt. The conception is an odd one, but is becoming to a slender figure.

A favorite combination for the room gown is ecru and blue in varying shades. A pale blue nun's veiling is an example. It falls in graceful folds from the bust line—not too scant to cling suggestively to the figure, nor too full to be clumsy.

The neck is cut out in a deep V, and finished by a full rounded cape collar, which gives the long shoulder effect. This is edged with wide, rather coarse thread ecru lace. Wide insertion of the same pattern edges the V and extends down the front in something of a stole effect. This is threaded with soft satin ribbon of the same shade as the gown. The ribbon ex-

ceeds in loops and ends at the bust line, and again near the bottom hem. The puff elbow sleeves have tight-fitting caps covered with the ribbon-threaded insertion, though this seems an extravagance, since the caps are entirely covered by the cape collar.

Silk and wool mixtures are decidedly in favor for the midwinter lounging robe. No matter if the boudoir be steam heated, they seem an antidote for the bleak winds which rage outside.

Pale pink is the color chosen for a gown of this description. It has a tightly fitting yoke lining to which the outer garment is arranged with inverted plaits. Handsome embroidered buttons hold these in place just below the bust line, imparting something of the empire effect. There is a sailor collar covered with lace and ornamented with many rows of narrow gold braid. The same braid edges the flaring sleeve caps and the elbow ruffles.

It is reinforced down the fronts of the gown by a passementerie insertion of white and gold in a checker-board pattern, and by several of the embroidered buttons. The two scant ruffles at the foot are headed by a bouillonne shirring which is a decided novelty. The undersleeve has a slightly puffed cap finished with white and gold insertion. There is also a moderate puff below the elbow, and the cuff is trimmed with the gilt braid.

Heavy silk crepon is having wide use for robes du chambre. It makes a warm and comfortable, as well as a silky, luxurious garment, and comes in all the pastel tints.

One in a pale blue, with a raised pattern of interlocking rings, has a round cape collar of blue bengaline in a deeper shade of blue tucked in a plaid pattern. This is edged with a scant silk ruffle buttonholed in blue silk. The back of the gown is cut with a bias seam down the center, which affords a full sweep at the foot, while

the fullness of the fronts is held in to the figure by means of a handsome silk cord stria. The full puffed sleeves are banded into a flaring turnover cuff of the tucked bengaline. The fastening down the front is double-breasted, carved pearl buttons adding a rich effect.

Another crepon gown, in white, combines simplicity of line with a multitude of fluffy ruffles. The front is double-breasted, and wraps well over to the left side. It is bound with white moire silk and fastened with white silk frogs. The front hangs free from the figure, though the back fits in closely. The V neck is finished by wide double frills of white silk muslin, edged with narrow sky-blue ribbon. Narrower frills finish the silk undersleeves. The heavy outside sleeves are a cross between a kimono and a monk's sleeve. They have a turn-back cuff of the white moire, and the bottom points are gathered into heavy white silk tassels.

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If you are familiar with wand work you will find much of it that can be adapted to suit the rolling-pin. Hold it lightly in

the hands, palms up. Raise it as high as the chest. Swing the arms with a rocking motion from side to side, as far as you can reach. For another exercise, hold the pin with your palms in, bring it to a level with the hips, swing the arms from side to side, the pin always horizontal. At the first count the right hand is brought to rest on the left hip; at the second, the left hand is brought to the right hip.

It would take several lessons to show the Indian club exercises that two 8-cent potato mashers can be put through; but if you know anything about clubs, you can work these out for yourself. You will find, when shopping at the bargain counter, that there are mashers and mashers, and that one with a knob at the end of its handle will do. This knob is what makes the wrist-twisting possible. This twisting

is a knack that is as hard to acquire as it is to forget. Hold the club upright, clasp it lightly near the end; then make it describe circles while the upper arm is still. The club must do the swinging. The arm does not swing at the shoulder as it is tempted to do.

After the twist has once been learned, there is an infinite number of variations in the position and manner of crossing the arms while the swinging is going on. The clubs are swung down at the sides, high above the head, out at the sides. The arms are crossed in front of the chest and the clubs swing while held upright. People who give exhibitions of Indian club work invent their own variations. You might practice and do the same—give a potato masher exhibition, or one in which the kitchen implements take the place of professional apparatus. It would be a novel way to entertain friends.

Vaulting may be accomplished with all kinds of familiar household friends instead of the leather upholstered "horses" used in gymnastics. The nearest approach to these is a short wooden bench without a back—the kind that has been popular since the old oak in stern ancestral designs came into vogue. But it takes a good vaulter to make the length of even the shortest of these. Begin by using a low chair, even a child's chair, or the piano stool screwed to its lowest stop. Make a run toward the back of the chair, place the hands on it and vault with all the elasticity you can muster. A pile of hassocks will answer the same purpose. The greatest difficulty is lack of room in many a house for such a feat, and from this vaulting to pay for the trouble of pushing back the furniture.

Pulley weights are pulley weights and there is nothing that replaces them. But if you cannot afford to have them in your house you may get some benefit from a window shade—whether the shade will feel a similar benefit is an open question. It certainly must be lightly handled if it is to survive. Of course it has no weight, so this is to some extent a case of Hamlet with Hamlet left out; but you can go through many of the same motions, and the muscles will grow.

Roll the shade up to the top of the window, then take position with your right hand on the cord, left on the hip, thumb back and stand with your right side toward the window. Begin training by lowering and raising the shade as far as you can reach down and up without moving your hand upon the cord. Change sides after a count of eight. Expand this exercise by taking a long step to the side with the outward foot as you bring the cord down. This step should bend the outward knee while the inward remains stiff.

Now take position with your back to the window and clasp the cord with both hands high above your head. Lower and raise the shade as far as possible. Make your arms do all the work.

Facing the window, and standing as near it as you can, go through the same motions with your side to the window, raise and lower the shade with the outward arm (if you can make your hand-lord pay for damaged shades).

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GYMNASIUM IN EVERY HOME

The Kitchen Furnishes Adequate Apparatus

EVERYBODY who keeps house harbors a well-equipped gymnasium. There may be advantages in the fashionable ones where a single lesson costs dollars and dollars, but it is no reason for a woman to give up physical culture because she can't afford those dollars and dollars. When a rolling-pin will give her grace, a step-ladder develop biceps, and a window shade cause her chest to expand, she can stay at home and pursue the beauty quest with the rest of her sex.

Your kitchen alone will almost furnish you a little "turn hall." You have already heard of flat irons used as dumb-bells; that was only the beginning of the system. Take another look along your pantry wall where the cook's weapons hang and see what you can find. There is the rolling-pin to begin with.

No doubt you can derive a large amount of benefit from wielding it in the way its inventor, whoever he may have been, intended. I have no idea that he thought of rounding out forearms at the time, but he threw roundness in their way. However, if you choose to hand over this opportunity for beauty to Bridget, you can still get help from the homely old pin.

It can be used in many of the exercises that are taught for the wand. A wand used in a real gymnasium is much longer than the pin, but it is frequently clasped well toward the middle, and in these cases the pin will serve excellently. It is light and convenient to hold.

Clasp it easily and let the arms fall in front. Perhaps we are going too fast—are you in correct standing position to begin with? Heels together, toes turned outward, knees back, shoulders back, chest forward, head up! You are never ready for any standing exercise without looking well to all these points.

Raise the pin in a large curve to the chest, making the curve as extensive as your arms will permit. Raise it for 20 or more counts. This exercise is varied by holding the handles sometimes with the palms of your hands outward, sometimes inward. If you go through it vigorously, you should feel your chest rising and expanding.

For the next exercise begin with the same position and do not stop at the chest. Raise the pin high above the head, arms perpendicular. The tendency will be for them to bend backward. Do not allow this. Stop them when they are exactly above the head. It is a good plan to take all these exercises before the biggest mirror you possess, so that you can be your own critic. You will find many an error that you had not detected before—the position of the head, perhaps, or the position of the chest.

Bring the pin over as far as the back of the neck next time, and after this let it reach as far down against the shoulders as possible.

Now take an erect position with the

pin held against the back of the neck. You are to bring it up over the head, and down until it strikes your toes. Your knees must not bend during this process. From the time that you raise the arms from their first position, they must be kept extended.

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Facing the window, and standing as near it as you can, go through the same motions with your side to the window, raise and lower the shade with the outward arm (if you can make your hand-lord pay for damaged shades).

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