

# LENTEN FASHIONS HAVE SPRING-LIKE AIR

## NEVERTHELESS FUR TIPPETS WILL BE WORN UP TO THE VERY LAST MINUTE



MALABAR HOMESPUNS AND EMBROIDERED KID STYLES IN LENTEN MATERIALS.

THE street costumes now being designed, while seeming to suit the Lenten season, have nevertheless a suggestion of Spring. Many qualities of English homespun form a number of the materials, these and natty Scotch tweeds and suitings lending themselves stylishly to stitchings or braid trimmings. French broadcloth is likewise seen, the toilettes showing wide belts and other details of embroidered kid.

Little velvet is used on any of those gowns—again when it is needed, generally relieved by the small quantity employed. Fur sets and knitted underjackets give them the warmth required for the still wintry weather. So, when these muffings are dropped, the toilettes are made up without interlinings and in the lightest way—it is easy to see how they may do excellent Spring service.

First and still triumphant in the list of colors is brown, which is shown in more charming shades than ever. In the tweeds, homespuns and men's suitings, the brown mixtures are effective, but a reddish tint in a solid cloth or crepe is the latest fancy for this fashionable color.

Brown kid, embroidered with white, brown and orange, enriches an elegant costume in pale-brown cloth. To the hip yoke of the skirts, which has a beetle dip at the back, the shaped bottom is attached with narrow horizontal tucks, forming, as it were, a deep flounce. The jacket is in blouse shape, with the tail, cuffs and revers of the embroidered kid. The shoulders run down into an odd triple cape, ending short of the front, and the full sleeves are in puff shape.

Everything is done to exaggerate the length of the shoulders of both gowns and wraps. So much is the drooping epaule admired that even the lace and chiffon peleries are often alone designed to create this effect. The styles, which are now worn openly mantilla-wise, are sometimes shaped into small capes, whose ends, which there curve into the figure, are gathered under the belt. Below the giraffe the pointed or rounded bottoms fall almost to the skirt hem. Nothing could be prettier on a slim figure than such quaint trappings.

A stole and muff of silver fox, in a popular model give the February cachet to a plain gown in pale gray cloth. This toilette is eminently suited to Lenten wear, but the superb furs worn with it demand chief notice.

Despite the nearness of Spring, good furs still hold their price. The great demand for many skins has, in fact, increased their expensiveness, and manufacturers declare that since the supply is drying out, next Winter they will be dearer still. Meanwhile, the shops have been ransacked for every stylish bit in a desirable pelt, with the intention of carrying them over to the new season, of course. Flat muffs and round muffs have received almost equal attention—though the round models are likely to long outlive the others; but the careful observer was not slow to discover that the little cravats, which have been so fashionable this season, were the favorite neckpieces.

A roll muff of sable fox sets off a dress in castilear homespun. Browns, tans and whites are shown in this mixture, which takes in the wearing an inviting pink. The belted jacket is distinguished by double tails, rounded at the front and

deep enough to cover the hips. A small cape collar covers the shoulders and the

little revers turn back from a short cravat of saffron lace. The skirt is a gored

model with a stitched hem and a single stitched tuck of the same width.

Men's suitings in gray and blue shades another smart gown, and another is of

violet faced cloth. Men's suitings in an entirely new material in feminine depart-

ments of dress. With all the indistinct stripes and checks of the masculine textures, the weaves supplied for women are yet softer and finer. Black braids trim a number of the colored suitings gowns, but others even more stylish show only tailor stitching and a little turn-over velvet collar.

Faced cloth, as the title would indicate, is differently tinted at the two sides, and the gowns fashioned in such textures are made in a way to show both. Opulent violet—a new and desired shade—with the underside in mushroom white, is the color scheme of one charming gown in French cloth. A novel shoulder cape displays the two sides of the cloth, the panels of the narrowly gored skirt turning back at the bottom for the same purpose. Silk and chenille passementeries and a violet silk braid are effective trimmings with this highly decorative treatment.

For first Spring wear nothing more effective or suitable could be found than any of these textures. But if furs give the Lenten gown a timely air, the straw hats worn with them are decidedly spring-like, and for quite three weeks straw hats have been seen. Those accompanying the tailored gowns in wool textures, however, conform to the requirements of the moment, in that their straw weaves are soberly hued and often braided with velvet. Odd turbans, with the brim widest at the sides and tying over the top of the crown, are shown in mixed and solid colors. Tiny steel buckles and narrow velvet ribbons, in loose straps and flat rosettes, trim many of these jauntily, and the shapes of other straw toques are so elaborate in themselves as to need scarcely any trimming.

Many charmingly simple points distinguish the imported hats. For one thing, several of the black or white hats are relieved by a single bit of color, which literally meets the eye like a flash. A turban of café au lait straw and lace was wreathed with scarlet fuchsias. A draped toque of black net was even madder, for loosely scattered over it were embroideries of peacock feathers in natural blues and greens. The slender head of the bird itself ornamented the front of this headpiece.

A swager kink with a cloth gown that anybody might copy to their Spring advantage, was a scarlet pique vest. This was made exactly as a man's waistcoat is made, with the exception of the close fit, and when the little black jacket was buttoned over it the effect was gay. Fronts and entire waistcoats of washable vestings are said to be quite the thing for the moment across the water, though they are confined to gowns far practical wear.

Belts, growing every day wider and every day more decided as to contrast and elaborateness, begay the other sorts, dressy gowns of veiling, crepe and cloth. For example, a creation in bridle gray cloth, a shade scarcely hued, is girled with scarlet crepe. A black cloth costume has a peacock green kid belt, and a white pique dress a giraffe in shaded violet silk.

Still, Dame Fashion's favorite lecture is on sweet simplicity, and, despite the marvels she is daily turning forth, the talk is not with meaning. How the thing is done only those within the sacred ring can tell, but the most exquisite materials are made to achieve what might be called modest results. Nothing is fused or superfluous, and with every detail in trimming chosen as if the wearer's neck hung in the balance, the cuts of all garments are simplifying. And this dressmakers are willing to work for, for all the big sleeves, cape collars and trimmed skirts that women are wearing.

MARY DEAN.

# EXCELLENT NECK GYMNASIUM FOR FIFTEEN CENTS

## UNIQUE EXERCISES THAT WILL TRANSFORM A THIN NECK INTO A THING OF BEAUTY



FOR THE SIDE OF THE NECK. THE ELASTIC MAY BE ATTACHED TO THE WALL. TEAM WORK

A CLEVER woman with a slim neck and a slimmer pocketbook has invented the simplest and the cheapest gymnasium apparatus in the world.

The slim pocketbook compassed the 15 cents that it cost, and the slim neck is now being put through a course of training that is rounding it out to such an alabaster column as only a novelist can manufacture without trouble.

Fifteen cents' worth of white cotton-elastic ribbon did the trick. The ribbon was an inch wide and cost 10 cents a yard. A yard and a half was enough for the apparatus.

She had visited an up-to-date gymnasium where a neck strap was attached to one of the pulley-weights, and she had seen the necks of several pupils put through their paces. The strap was placed around the neck and then, by bending in various directions, the neck was exercised, while it strained at the weights.

Now the clever little woman realized that this training was exactly what her own neck needed. She had a habit of looking her mirror in the face and telling it the truth. The day before she had put on a locket and chain which belonged to her pretty sister, and the chain, meant to fit closely, had sagged low, while the locket fell into a miserable little hollow at the base of her throat. Yet the sister was by no means stout.

"My neck is a fright," said this painfully honest little woman. She vowed a great vow to give up evening dress. But when the neck strap in the gymnasium suggested her own invention, she picked up courage and went to work to adapt her neck to the evening dress instead of the dress to the neck.

"It has been hard work to develop my neck," she says, "but it has paid in fact, I think a pretty neck would pay for double the amount of effort."

As pretty a one as hers certainly would. The side line, where the neck runs into the shoulder, is now a graceful

curve instead of a right angle. The three hollows in front, which her small brother had once dubbed the "giant caves," are now only delicately rounded depressions. The neck is firm and smooth.

She is proud of her little invention, and has spread the news of it among her friends. She has started a small fad for what the brother irreverently calls "Sister's Rubber-Neck System."

When she began her neck exercises she took them alone, nailing one end of the elastic to the wall, but she afterward developed a double harness. In this, she and a girl friend are practicing together.

To make an exerciser for two, a loop must be made at each end of the elastic. A little more than a foot of the elastic is used for each loop. The loops will not be large enough to pass over the head easily, but must be fastened with a pin or a knot. A still neater device is to make a buttonhole in each end of the elastic, sew a button about 12 or 15 inches from each end, then button each girl into her harness.

When this is done there will be a band of two feet or more between the persons. This band will give resistance while you work.

For the first exercise, stand face to face, just far enough apart to let the hand be stretched without straining. Place the heels together. Hands on hips, thumbs meeting at the back. Throw the chest forward, raise the head erect. By way of preliminary, take five long breaths, inhaling with the mouth closed and exhaling with it open.

One of you must count, for if you do not work in harmony there will be some sorry tugging and jerking. At count one, throw the head back as far as possible; at two, bring it back to an erect position. Twenty counts of this will be enough for the beginner. You should feel it a decided effort to stretch the elastic, and if not, you must stand farther apart. The neck

muscles must feel that they are working hard.

Now, turn back to back, taking the same position as before. You will find that the ribbon loops adjust themselves naturally as you shift. Go through the same preliminary breathing as before. Now, counting in the same way, bend the head forward until the chin touches, and raise the head to an erect position.

In this, as in all similar exercises, be sure that your neck does all the work. Don't allow any bending at the waist.

Next, stand so that you both face in the same direction. Bend the head upward. Count as above while you bend away from each other. Now, turn about

so that your positions will be reversed and the one who before bent to the right will now be bending to the left. These sideward bends will exercise the muscles at each side, as the other exercises used those in the back and front.

If you have no partner in your exercise, make the wall do the work of the other girl. In this case there will be a loop in only one end of the ribbon. The other end is to be nailed securely to the wall.

You can go through the same exercises in this way with equally good results, although far less fun.

This work can be combined with other

exercises so as to break the monotony. For instance, when the two of you are standing back to back, you may place the flats on the shoulders, backs of the hands upward and elbows out at the side. Then, on the first count, while the head is bending forward, extend the hands and arms together until they reach outward horizontally, making a long, level stretch from shoulder to finger tip. At count two, while the head is becoming erect again, curl the hands into fists, at the same time bringing them back to the shoulders. If you are ingenious, you will think of many other foot and arm exercises to combine with neck work.

These same bending motions can be

practiced without the elastic, but its resistance adds to the effort and to the good results.

Twisting is as valuable as bending and is practiced without any apparatus whatever. Taking a standing position, twist the neck as far as possible to the right side, then to the left, four times each. Alternate for four more counts. Increase the number of counts daily. If you will place the hand on one side of the neck while you are twisting toward the other, you will feel something that resembles the tugging of cordage. That same "cordage" gives promise of a firm and rounded neck.

Neck and shoulders can hardly be developed separately. Whatever develops one is of a certain value to the other. Their beauty must grow in harmony, for evening dress reveals them both. There would be little enough satisfaction in plump shoulders if a neck like that of a young ostrich should rise above them. Work for their common good.

For one exercise, raise the shoulders as high as possible, as if in an exaggerated shrug. Draw them forward as far as you can. While they are still raised move them toward the rear, then drop them and push them forward again, thus keeping up a sort of circular motion. Such an exercise the instant it becomes tiring to you.

One of the simplest exercises known is the best for filling out those melancholy hollows just in front of the shoulders. Stand with the arms extended directly in front of you, palms together, thumbs up. The tips of the upraised thumbs should be on a level with the tip of the nose. Swing the arms slowly backward, always keeping the thumbs on the same level. Bring the arms back as far as possible, then swing forward again, and so on in a slow rhythm.

Dumb-bells are particularly good for the shoulders. Use a bell that is light enough for you to lift without effort. Holding the bells, drop the arms loosely at the sides. At count one, raise the bells slowly to the shoulders, doing this with an outward movement, which finally brings the elbows

directly out at the sides. Lower the arms at count two. If you have no dumb-bells use light flatirons.

If flatirons are lacking, or too heavy, use your imagination. Say to yourself, "I have a heavy weight in each hand," and go through the motion with that fancy firmly planted in your mind. This is good training in mental concentration, besides being physical culture.

Stand facing the wall, toes about two feet from it. Place the palms against the wall at whatever height brings the arms horizontal. Fall forward until the chest touches the wall, then push yourself back to an erect position without moving the feet.

Vocal culture and massage with roller, ball, hand or the new bag, are of established value in developing neck and shoulders.

Since the years of choking collars—collars that belonged to the middle ages, when thumb-screws and broken glass for bare feet were in fashion—women are weeping over wretched necks. There is no quick cure for these, but patience will accomplish wonders. In the first place, forswear all collars that are starched or stiffly lined. Take advantage of this year's charming soft collars. Nothing could be prettier than the new ones ornamented with Russian cross-stitch or satin-stitch. They fit the neck so perfectly that no stiffening is needed to hold them up.

Lemon juice slightly diluted and persistently applied tends to whiten the neck. A cold cream massage should follow each application.

For serious discolorations, use a bleach made of 30 grains of sulphate of zinc and one ounce elder-flower ointment. Rub this mixture in at night and do not wash it off until next morning. After washing, apply a mixture of 30 grains of citric acid and a half pint infusion of rose petals.

In some cases, irritation of the skin follows this treatment, and a soothing lotion should be used after it—white vaseline, for instance, or an almond cream. In fact, the treatment is not an everyday diet for the skin, but useful in the case of freckles or stubborn stains.

KATHLENE MORTON.

# THE SWEDISH FLAT STITCH A NEW FAD

HARDANGER embroidery, called also Swedish flat stitch, has quite supplanted cross stitch in the affections of up-to-date women, who, however, will wear much cross-stitch embroidery upon their Summer frocks.

Denmark, Sweden and Norway send this embroidery, in which peasant and princess are alike proficient. Even the children in Scandinavia do beautiful embroidery in this stitch.

Imitations of hardanger cloth, upon which the Scandinavians work this embroidery, are seen in all the Spring fashions. From the embroidered bouquets for underwear to the colored and figured linen suitings. The shops are also showing collar, cuff and belt sets of serim or hardanger cloth, or an imitation of it, worked in all the delicate colors, as well as in the red and blue combinations known as Russian embroidery.

Frocks or rather bands for trimming frocks and blouses—display this embroidery, and it fairly revels upon table covers, scarves, rugs, cushion covers, handbags, fancy bags of all classes, curtain borders, lounge covers, bedspreads and every conceivable thing that may be trimmed in this modest manner.

The stitch resembles flat stitch in embroidery, but it is done, as cross stitch is, by counting threads, and the cross stitch and Swedish flat stitch are combined in any number of articles, particularly where colors are used and a rich effect desired.

On large covers for tables—and on small ones as well—and upon covers for cushions, the work is done with large stitches and bright colors are employed. In Swedish embroidery a good deal of yellow is in vogue. There are a number of shades of different colors beautifully worked together, and wool is used for the ground-work, where shadowed effects are desired, and rope silk or embroidery silk for the high lights. A heavy, coarse weave of linen is employed for this sort of work, and there are plain-meshed weaves and basket weaves and fancy perforated weaves, in which the threads or stripes may be counted, as in cross stitch.

Sometimes the embroidery is done upon the material without a background—indeed, this is usually the case—but many people are willing to spend the time and money necessary to fill in the entire background with shadows and figures of indestructible workmanship and beauty and richness. This work resembles tapestry, in a measure, where the background is all filled in, and both cross stitch and hardanger embroidery partake of tapestry

work, and are done along the same lines and with the same material.

Swedish flat stitch makes a superb library or dining-room decoration, where curtains, cushions, scarves and covers for tables, when not in use, are all made of these rich colors worked in floral and scroll patterns in one of the oldest and most beautiful embroidery stitches known to mankind.

Together with the passion for Scandinavian embroidery and fancy work comes a fad for decorating with Norwegian pottery, which has broad color schemes in the decorative patterns and a good deal of yellow in the plain. The lines are graceful, but instead of round curves to the pottery there is a fancy for flat, sharp-edged sides and peculiar shapes.

Basketware in Norwegian colors and shapes is brightly painted in broad sweeps of color, and the weave has a mesh whose bands are over an inch broad. Trays, waste baskets, wall pockets and all manner of articles, that can be made in basketware are seen in this work.

How Careless.

Corbett Widew.

There was a little girl  
And she had a little cur—  
To the vanity of woman it attested,  
And when she was good  
She was very, very good  
And when she was bad she was arrested.

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