

DAINTY BLOUSES AS GIFTS FOR HOLIDAYS

Nothing More Pleasing in Fashion's Realm to the Girl Whose Allowance Is Limited.



ELABORATION IN JAPANESE LINES, FINE AS SILK

A STUDY IN SIMPLICITY, CHIFFON IN SHIRRED TUCKS

BLACK-JET PAILLETES ON NET OVER SILK

A DAINY YOKE EFFECT IN CHIFFON AND RENAISSANCE INSERTS

THE CHRISTMAS gift of today shows an odd comingling of the old holiday spirit and the newer practical idea. A gift which saves the recipient money laid aside for frocks is far more welcome than a piece of jewelry quite out of proportion to the woman's style of dressing, or a trumpery bit of bric-a-brac for an already crowded room. To make a practical gift doubly welcome one has only to select an article of wearing apparel which is truly festive—to know just where to draw the line between a too, too practical gift and something which carries only holiday suggestions.

The rich old aunt in search of something for her niece, whose dress allowance is small, or who is perhaps living on the average salary of an office employe, can select no more desirable gift than a dainty blouse. The puzzled bachelor uncle will do well to call in some experienced shopper to aid him in the selection of a similar gift, and as a college girl can never have too many extra blouses, any number of

her family may feel justified in choosing this gift. As for the mother—the busy, practical mother—a blouse that is just a little out of the ordinary, with some touch of extravagance such as she would banish from her mind when shopping for herself, is sure to be welcome.

In selecting a blouse for a gift it is of the utmost importance to ascertain the color and style of the skirt with which it will be worn. It is absolutely essential that the blouse this year should have precisely the color tone of the skirt, and further that the fabric of the one should tone perfectly with the fabric of the other.

Many smartly dressed women cling to the independent blouse, independent in fabric, but not in color, and she who has a broadcloth or silk skirt in white has a blouse also in white, though in a different material. The girl who looks well in pale blue may have a broadcloth skirt built on Directorate lines, with several pale blue blouses to match, and the same with gray. In fact, it is becoming something of a vogue for girls to adopt the most becoming color and wear it almost exclusively.

Very few women who make any pretensions to good dressing offer a striking contrast between blouse and skirt. Even the black skirt with a gay bodice has gone out. In its stead for wear with black blouse-skirts slightly trained, come independent blouses in various black materials. For the plainer bodice, silk mull, liberty silk and chiffon are shirred and corded in elaborate designs over silk, with a fanciful girde of black silk. More dressy are the jetted bodices, either in net or chiffon over black silk. As a rule, these are made up very simply that the jetted pattern may stand out in all its beauty. They can be bought ready to make up at a very reasonable figure.

The woman who has a limited dress allowance pins her faith on black and white, and the white waists for wear with white broadcloth or silk skirts were never more effective. Here the three-quarter sleeves is especially popular. Very girlish are the shirred and corded waists evolved from chiffon, net and mull, and while the shirring in almost every instance runs around the body, a long effect is given to the garment by bringing each row of shirring to a point back and front.

A very pretty example shows a V-shaped yoke of fine tucks shirred lengthwise in white chiffon over silk. The three-quarter puff sleeves are shirred and tucked on horizontal lines, ending at the elbow in double ruffles. The tucking and shirring of the bodice are also horizontal, following the V-shape of the yoke, and a draped girde comes to a similar point in front and is finished with two rosettes at the back.

On slightly more elaborate lines is a white dinner blouse of chiffon over white loutaine. It fastens in the back, and has a yoke design, showing Renaissance bow-knots on a plain chiffon ground, and from each bow-knot depends a bunch of berries embroidered in silk. This yoke is round and the blouse section of the waist is set in with very fine shirring and tucks, while just above the girde are five deeper tucks shirred. The sleeve is shirred just above and below the elbow, ending in a double graduated flounce, and the belt is of white loutaine, draped, and finished with rosettes.

A dainty afternoon waist and one of the few offered with a full-length sleeve,

shows a mass of handwork. It is fashioned from Japanese grass linen of exquisite sheerness, and fastens in the back so that the elaborate handwork on the plain front is unbroken. The yoke, built on irregular, waving lines, is laid in very fine hand-run tucks defined top and bottom with narrow bouillonne bands of the linen joined with fagoting in very fine thread. Rows of fine tucking, narrow bouillonne and Valenciennes insertion showing a coin spot are all joined together with fancy stitches to make the body portion, while across the front are sprays of lotus leaves and blossoms buttonholed on the fine linen, cut out and applied upon the blouse. The sleeve is split up the outside seam to admit a soft, narrow puff of the linen, on which is set graduated ruffles of tucking, edged with lace to match the insertion.

A bodice of sheersat white silk shows marvelous handwork decorations in fagoting around appliques of tulips which run down the front of the bodice and from the shoulder seams to the sleeve, giving the effect of a bertha applied upon cloth.

An extremely smart bodice for wear with a tobacco-brown broadcloth waist of the same shade of chiffon over silk. Being for dinner wear, it was cut with a V-shaped neck and three-quarter sleeves. The chiffon was draped over the silk in accordian pleating, and the sleeves were merely two graduated flounces in accordian pleatings, and edged with two fine rows of ruching. The neck was outlined by a band of chiffon applique studied with topaz, and a piece of the trimming stiffened like a stock end fell from the point of the neck to the waist line, where it ended in a point finished with topaz fringe. The girde was also studied, and set at intervals across the front and on the sleeves following the V-shape of the neck were tiny rosettes of chiffon with a topaz in the heart of each.

Many a girl of limited dress allowance has a pale-colored skirt and high-necked blouse upon which she depends for semi-dressy occasions. Given a low-necked bodice to match this skirt, and she is equipped for a smart dinner or informal evening function.

A very simple but effective focollette blouse for wear with a pale pink skirt was developed from a pink renouise lace which is a yard and a half wide and \$3 a yard. Three-quarters of a yard was employed for shirring over the silk foundation of exactly the same shade, and for the puffs which formed the short sleeves. A graduated bertha coming to a deep point back and front was formed from a lace edging which exactly matched the all-over, and which costs \$1.50 a yard. This fell over the sleeves so that they did not require a lace flounce, but were finished with a dainty ruching of the all-over. The chic touch of the bodice was a corsage gariture of exquisite pink rosebuds in chiffon arranged in garlands with chenille leaves of a soft green tint. On the left side just below the shoulder was a soft chow of ribbon to match the pink in the lace, and the hair ornament was of the same pink ribbon with rosebuds and leaves nestling in the bosom of the bow. The perfect blending of pinks in the skirt and the blouse with the daintly chosen green of the leaves achieved a most effective get-up.

KATHERINE ANDERSON.

LATEST EXERCISE IN THE USE OF DUMB-BELLS

Circulation Is the End and Aim Not the Building Up of Rock-Like Muscles.

CIRCULATION is the end and aim of the new school of dumbbell exercises. Not the building up of rock-like muscles, as in the crude days of physical training for women, the days when enthusiasm ran so high that the purpose of the work was often defeated by the overdoing of the good work.

"Health and beauty are the two things which physical training intended to give to women," say the up-to-date instructors. "If girls are overworked in their gymnasiums it stands to reason that health and beauty won't be achieved. A certain amount of muscle building rounds out the form and makes it lovely; but the main object is to get up a good circulation."

"When you think of what circulation means to you, the value of this kind of exercise is made plain. First of all, it is the best, the most lasting, the most durable form of rouge. There is no carmine like that which nature paints in a healthy girl's cheeks; that is not poetry, but solid fact. No preparation of rouge has ever been invented which is not slightly different in appearance from the real rose, no matter how skillfully applied. I have given to inquirers a recipe for rouge; and I have recommended a wash which, applied to the cheeks, redens them; but these are makeshifts at best. Use them if you will, but work meanwhile to produce the real color.

Dumbbells are as good a form of apparatus for general work as any that you can use in a small room. The new exercises differ radically from the old in that they combine leg and trunk motions with the dumbbell motions, and this means that the whole body is brought into play at one time, that the blood is started circulating from the head to foot, and that development is not given to the upper part of the body alone. While arms and shoulders are immensely benefited by the motions, the gain is a general one—one that pertains to every organ.

Here comes in the second benefit of circulation—that is, the one that probably seems second to you girls. Besides serving as rouge, it means more to your general health than any bottled tonic that the druggists sell. Stimulating the circulation of the blood aids the digestive organs movably. Lungs, heart, all the rest of them are encouraged to attend better to their duties. Think of what all this means to your beauty—the banishing of hollow cheeks, dark circles under the eyes, parched lips, muddy complexion.

In the beginning you must learn the dumbbell motions alone, then gradually combine other motions.

The first position is standing erect with the bells held upon the hips.

Raise them to the shoulders, holding the bells vertically with their ends resting upon the shoulder, the palm of the hand toward the front. All of these motions are practiced first with the right hand, then the left, then alternately, and lastly with both together.

Raise the bells to the top of the head, same position as on shoulder.

Raise them vertically, extending the arm straight up above the head.

Extend arms forward on a level with the shoulders, bells held vertically.

Extend arms to the sides at shoulder level.

Raise right arm and reach with bell over left shoulder, so that your elbow points to the front.

Having mastered these simple move-



THIS STARTS THE CIRCULATION

DUMB-BELL MOTION COMBINED WITH DANCING STEP

Now combine these foot movements with the exercises given above. For instance, take step position left and raise the right arm above the head, bell held vertically and resting on top of head. The second count brings foot and arm back to first position.

Again, with left foot, take cross step position in front, extending right arm upward, bell held vertically in the air.

You can make for yourself an infinite number of variations, supplying the directions for alternating and reversing the movements.

Next, introduce knee bending. This is one exercise: Take side step position forward left and bend right knee. A step position may be to the side or backward. Combine with dumbbell movements.

Next, introduce trunk bending—to the front, side and rear. You now see the

principle of all this work—all the time that the arms are at work with the bells the legs or waist muscles are also at work keeping the circulation evenly stimulated from head to foot instead of allowing it to be stimulated in the upper part of the body alone. The exercises in the pictures may have looked complex in the beginning, but they are clearing up now. The one showing bells above the head is this: Take cross step position backward left, bending right knee and raising arms upward. On the second count lower bells to hips and bring foot back to starting point. Reverse step position after four repetitions, then alternate.

Charging differs from taking step position in that the knee is bent—the one charging that is—while the knee at position remains rigid. This "charge forward left" means placing the left foot forward with a big step and bending the left knee. When you under-

stand this you can accomplish the beautifully graceful bend in which the power's back is toward you. The direction is this: Charge sideways right, bending trunk sideways right, bending trunk sideways left and raising right arm above head with bell resting on head. At count two you should be in starting position, which means that the right foot is to be brought back until its heel meets the left heel; that the trunk is to be straightened; that the right foot be returned to the right hip. Repeat four times, reverse charging, bending and armraising four times, then alternate the whole, each four times.

The third picture represents perhaps the most graceful motion of all. Take cross step position backward left; swing the right arm over to the left; turn head to right. Even a neck exercise is involved in this, you see, so your double chin or scrawny neck, as the case may be, is incidentally having its treatment.

These complex motions are too elaborate to be covered in less than a volume, so you must work them out for yourselves if you are ingenious enough to do so. If not, attend to the simple ones, a few of which can be given here.

The direction "bend knees" means that the knees are to be bent as much as you can. This brings the body into the floor in a squatting position. Now give this careful attention: Raise the arms forward, holding bells vertically; bend knees at the same time; this for count one. For count two, place bells on shoulders, straighten knees and raise on toes. For count three, extend arms sideways, coming down on heels. For count four, return to first position.

A splendid exercise for reducing the flesh, if performed very rapidly, is this: Charge sideways left at the same time bending trunk sideways left; swing the left arm obliquely sideways until bell touches floor; extend right arm vertically upward. Upon reaching this it may seem too much for one count, but you will understand it when you come to put it into practice. Count two brings you back to first position.

Charge backward left, extending arms obliquely upward at the sides. Remember that the charging knee is bent, the other rigid. The bells are in an oblique position in this movement.

Charge obliquely forward, left, extending right arm obliquely backward and left arm upward.

Twist trunk to left, extend right arm forward and left arm upward.

A rather ungraceful but very beneficial exercise is this: Bend the trunk backward, at the same time taking step position forward left and folding the arms in front of the shoulders.

Take these exercises in heedless slippers—the ordinary Turkish slipper will do, or a felt bedroom slipper, if you have no gymnasium shoes. Let every garment be loose. Bend your hair down your back if you want to be perfectly free; otherwise you may be afraid of disturbing the knot when you raise the bell to the crown of your head. If your room be small, clear out furniture enough to leave you a good-sized space. You may feel that every way, one. Dispose of whatever bric-a-brac may interfere with freedom.

Throw the windows open and take a few deep breaths before beginning. Leave the windows open during the entire work. KATHERINE MORTON.

Trimming and Lighting the Tree

THE Christmas tree of 1904 will be a marvel of artistic effects and mechanical perfection. The new ornaments are ablaze with color, or they gleam with spangled and tinsel effects, while, from the illumination of the tree to the miniature scenes with which it is banked, no effort has been spared to introduce up-to-date embellishments. While modern machinery has brought Christmas-tree ornaments down to a very reasonable figure, many of them can be reproduced in sprays of tinsel leaves. Glass balls, give the effect of icicles in the sunlight, on a morning after Jack Frost has visited the trees in the midst of a rain storm.

In connection with these home-made decorations, the Christmas tree will glitter and sparkle, if tinselled ornaments are interspersed. Beets and carrots splendidly reproduced in paper mache have sprouts of tinsel leaves. Glass balls showing brilliant green, red or blue hues glisten from a filling of tinsel, and are set in a circle of tinsel leaves. Clusters of holly or mistletoe are encased in

bunches of tinsel, while stars, dwarf trees and sprays of asparagus vine are built entirely from tinsel.

The danger of fire at a Christmas festivity is practically done away with by the use of odd and dainty fairy-lamps instead of the colored candles of past years. Cup-shapes made from translucent composition showing laughing faces of monks and brownies are lighted by a short, fat tallow candle. With a pencil and brush clever fingers can produce these lamps from paper, or a recent showing the man in the moon serve as lanterns, the light shining through transparent eyes and mouth.

However, nothing is so satisfactory and safe for illuminating the Christmas tree as tiny electric bulbs of different colors scattered thickly through the branches and attached to wires which receive their power from a portable battery. In a house having electric service the wires from the tree may be connected with one of the house wires, and the separate battery will not be necessary. The cost of two or three dozen bulbs with the accompanying wires and battery will be from \$4 to \$6.

For banking about the foot of the tree, the prettiest of inexpensive toys are displayed, music-boxes under a platform where children are singing or dancing, miniature Ferris wheels, loop-the-loops, sawmills which are revolved by water power, leaden figures representing soldiers from the Russian and Japanese army, and figures of all the funny folks in comic supplements of the Sunday papers. In all these decorations, it is to be regretted that there is each year less of the original spirit of Christmas—the celebration of the birth of the Christ child.