

PHYSICAL TRAINING OF CHILDREN

RUNNING AN ART TO BE CULTIVATED IN GAMES THAT ARE VALUABLE



FRESH AIR AND FUN COMBINED BY A HOCKEY STICK.



THE FEATHERY SHUTTLECOCK TRAINS BOTH EYE AND EAR.



THE HOOP GIVES POISE AND GRACE.

Nothing is of more importance to take time by the forelock than in the matter of training children's bodies. This care in childhood never loses its ultimate reward, and saves much future trouble. As children get little good from what they learn mechanically, instead of wasting too much time over words, Indian clubs and dumbbells, arouse the youngsters' interest in their limbs and muscles by teaching them games.

For example, let them learn to play hockey. This sounds rough, but it is not. All that is required is a suitable dress in which a girl can run, a stick and a ball and the use of a field. The rules are so simple that they can be learned in short order. For schoolgirls the game possesses this great advantage—that it can be played between school hours. In half an hour or an hour quite a number of goals can be scored.

Whether played properly, according to rule, or with "variations," with an impetuous hitting out wildly, hockey is a

capital game for both limbs and lungs. Running about in the cold air sends the players home in a glorious glow.

Hockey on roller or ice skates is even a more exhilarating game. It is wonderful what straightening-out power these games have upon round shoulders and crooked backs. Muscles of arms, throat, back and shoulders become more pliable, firmer, harder and stronger.

As there is a good deal of running about connected with all these games, both the upper and lower parts of the body are equally exercised.

Games occupy the mind as well as the body, and for that reason awaken an interest in exercising that nothing else can do. They are interesting in themselves, and above all most games are taken in the open air. Games also develop physical and moral courage, self-reliance and self-control.

Running is a supreme beautifier, making round limbs, light, supple and free. At-

lanta ran, and if she had been a Spartan girl she couldn't have married if she hadn't been able to run. The whole future of a maiden of classic times depended upon her physical development. No feeble girl could pass herself off as robust by any artifice of dress, nor could she marry.

The Greek women were the finest that have ever existed, physically, and it is impossible to look at the large-eyed, sound-limbed creatures as they appear in classical collections without feeling that they tasted all the joy and sweetness and beauty of living.

Running races is the very thing to put joyousness in a girl's manners, and joyousness is so rare as to be in itself almost beauty.

The girl who is being bred to be lovely should know how to walk with every muscle doing its work—firm, easy, counterpoised. She should be able to throw a stone, to vault a fence, to climb a tree, unhampered by the tyranny of petticoats. Her clothes should be loose, light and short.

Corsets should never be put on girls of

9 or 10, or even 12, years. This is sometimes done to keep them from becoming round-shouldered, so their mothers say.

If a child is sitting or standing with drooping head and contracted chest, put her on the floor flat on her back. Then let her lift her shoulders and thorax, without moving her head. This exercises the muscles of the back of the neck. The child should then turn over on her stomach and lift herself, head and all, without aid from the hands. Then, with both arms extended straight and palms to the floor, let her lift first one arm and then the other and then both together, without lifting the head. Lying upon the back again, with the arms straight, let her sweep them slowly until they meet above the head thumb to thumb, still touching the floor, and so down to the sides and back again, describing semicircles.

The house in which the girl, who is to be healthy, happy and beautiful is brought up, should have plenty of windows. Paper should not be on the walls of her bedroom. It should have hardwood floors, instead of carpets, few hangings,

and little bric-a-brac; and she should spend as little time as possible in it, or in the rest of the house.

If for any reason she is kept in the house for an entire day—except in case of sickness, neither rain nor snow should prevent her going out—throw open a window for a few minutes, and have the child stand before it and draw in long, deep breaths and slowly exhale them.

If a child is underdressed, stretching both early and late and often on rising, resting and during the day may be of benefit. Reaching up with the right arm, and then with the left, then with both arms, is an exercise which lengthens the line from the waist up. Stretching makes the muscles elastic.

Also let the child bend the body forward until she is able to touch the toes with the fingers without bending the knees. This stretches the muscles of the leg.

A daily bath must be part of the training. This is good for both figure and complexion. Limbs, hands and feet may

be rubbed and manipulated after a bath. Pinching the ends of the fingers now and then does much to make them taper. Use safety scissors to cut the nails. Do not file them. They may be smoothed off with emery paper, but take care never to use the emery on the flat surface of the nail.

To make a child's eyelashes long and sweeping, they may be carefully clipped with blunt-pointed scissors. This causes them to grow long, but it is of little avail to cut them after one is grown. Rub both eyelashes and eyebrows now and then with sweet oil to improve their growth.

In combing the hair, instead of beginning at the head, the first combing should start at the end of the hair. In other words, it is combed upward to avoid tangling, breaking and tearing out the hair. This method of combing removes the dust and gives free ventilation. Brush the hair in semicircles from the forehead to the center of the head, and then from the nape of the neck upward to the same point.

Occasionally massage the scalp with the

tips of the fingers, dipped in tepid water. If the hair is very dry, dip the fingers in perfumed olive oil, and rub it well into the roots of the hair, using only a little oil. Use but little soap on the hair as soap splits it unless thoroughly washed off. Instead of soap soften the water by pouring a child's head with bran, four quarts of water, put a bag containing one pint of bran. Boil the water, when cool or tepid wash the head with it.

Before clipping the ends of the hair, which should be done once a month, be it loosely and then, taking the braid the fingers, lightly rub the hairs wrong way. When it may be seen if the ends are split. If they are, clip them off.

Teach the child to sleep with her mouth closed and hands lightly closed and pin by her sides. Plenty of sleep before night should be an invariable rule, as it is the "beauty sleep," which is quite important part of beauty's training.

KATHERINE MERTON
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VALENTINE PARTY CLOTHES FOR GIRLS

DISTINCTLY OF THE EVENING SORT WITH BODICES CUT OUT AT THE NECK AND SLEEVES SHORT

MUCH interest has been manifested of late years in the birthday of that anonymous weaver, St. Valentine, with the result that Valentine party clothes are now as much considered as any other. For girls not yet "out" early dances, including a light supper and graceful games of some sort, are given, at which functions both the favors and the jewelry of the guests pay deference to the good old Saint. The gowns, of course, are distinctly of the evening sort, with the bodices cut out at the neck and the sleeves short; and since floating ribbons go with youth, as well as hearts and arrows, many sashes are worn, and are often tied simply around the waist in little girl fashion.

Buckled and strapped slippers in satin or silk the color of the dress material, appear with this pretty finery, and the more diaphanous the texture of the Valentine party frock the more appropriate it is considered. With some of the more delicate of the silk gauzes, garlands of small artificial flowers are used with charming effect.

The hair is dressed very simply, in a loose bunch or braid fastened at the neck with a ribbon or velvet bow. Sometimes a girlish coiffure will display a wreath of

a small knot of flowers, but for flowing locks the ribbon or velvet bow, with outstanding loops, is thought more in keeping.

A fashionable New York dressmaker, who supplies costumes for many smart schools, has created five delightful little frocks for a Valentine party. All are cut out at the neck, and the materials chosen are such as lend especially girlish effects.

Perhaps the most radiant of the five creations is a toilette in pink and white silk gauze, designed for a girl of 13. This, like all the others, is built loosely over a silk foundation, the pink of the material showing in a round spot on white. The simple skirt has a shaped flounce gathered full and running up at the sides in deep points. Two rows of pink rosebuds, woven in garland, head the flounce, the same flowers draping the neck of the little surplice waist and forming the sleeves. The front of the bodice, which fits over the silk lining without seams, tie in a bow at the bust. The flowers forming the sleeves are in five single garlands, and the crush belt is of pink panne.

The same materials would be almost equally effective over pink lawn linings, and if white is preferred to this combination, white organdy and white forget-me-nots will be found dainty substitutes.

The second frock in point of effective-

ness combines the simplest materials—pale green French organdy and taffeta ribbon in the same shade.

Made for a girl of 17, the shortest skirt is frilled almost to the waist. The ribbon, tied in prim bows, decks each full in a straight line at the left side. The low baby bodice displays two of the frills put on bertha fashion, with two bows at the left side. Deeper flounces form the short sleeves, and a belt of the ribbon, with short ends, tying at the left, girdles the waist.

White organdy, white swiss and white silk mull are the textures of the remaining gowns, all of which are for sweet sixteen. Crimped flounces, shirtings and a waved pattern of yellow French lace are the trimmings of the organdy darling, whose blooming bodice has a gathered bertha fall of the most juvenile description. Two rows of shirring head this pointed dounce, which narrows above the short puffed sleeves. Eight other shirring shapes in hip yoke form the top of the flounce and lace-trimmed skirt.

With this gown went a turquoise blue velvet sash and a hair bow of the same effective material, which deckings suggest some sweet things in maiden jewelry.

Along with the coral and turquoise bean chains, which are the privileges of youth, are some short neck chains in thin

gold, whose finely woven strands and lock-pendants imitate the charming twist of the long ago. The prettiest of the lockets, which are flat and thin and round in shape, are merely engraved. The chain upon which they are worn is the merest thread, and so big is the ornament that it often suggests a watch, which has been ironed out. Again you think the girl must have inherited her grandmother's box, for upon examination some of these quaint lockets prove to be genuine antiques.

Pendants more popular and more numerous than these are small gold and turquoise heart lockets and crystal and jade medallions. A charming oval jade pendant was set in a green enameled ring; links of enameled and plain gold formed the neck chain.

But to return to our muttons—the Valentine frocks themselves, for the gowns which will accompany them may be brought at the last moment.

The mull gown was sweetly modest and fitted to the cool milk and cream. A frill is narrower than a flounce, and since we are taking to old terms as well as to old fashions, don't forget its proper title. This unpretentious adornment cut on the straight and gathered full, edged the bottom of the ungored skirt, which was fitted at the top with narrow tucks. Mull embroidery, in the modish butter shade, head-

ed it, the same material in a yoke band finishing the square-cut neck of the baby bodice.

The short puff sleeves ended with gathered frills and a wide strip of the white mull was used to girdle the waist. This attached at one end to the under arm bodice seam, wrapped several times around until a wide soft belt was shaped. Coral stick pins held it in place.

Yellow Valenciennes, in narrow insertions, was the garniture of the Swiss gown. These striped the full skirt up to the knees and completely barred the bodice, whose square neck was finished with a wider band of lace. The model of the sleeves, which were the quarter length, was very pretty. Gathered full into the armhole, the upper portions were tied around the arm with blue ribbons finishing with bows. Below these close sections pointed elbow frills barred with the yellow lace. A wide sash of soft pale blue ribbon completed the confection.

Evening wraps for young girls are made of both rich and simple materials. But as with the gowns, the principal effort seems to be to promote a look of unstudied simplicity, so whatever the textures employed, the models are never elaborate. Some charming cloaks on the Little Red Riding Hood order are made of no more pretentious stuffs than elder-down flannels, which, with the aid of a little handwork, can be made to have quite an elegant effect.

A delightful cloak in this model was of pale pink elderdown, lined all over with white satin. The collar, for this purpose the ordinary double seamy was used, with the knots slipped close after tying. A frill of rose silk edged the bottom of the shoulder cape and the front of the hood, and the same material, hand quilted, lined the garment. White elderdown, used plain and trimmed with swansdown, will be found charming for this model, which, of course, should be lightly padded with cotton batting to give the required warmth.

If silk can be afforded, white grosgrain with ermine trimmings is a superb combination, and a heavy liberty satin in changeable green, with facings and cuffs of dark green velvet. Black and white, though the most beautiful combination, is less effective than the others. Long evening gloves are not nearly dear as they once were, nor are stockings. The glove known as the good do solitaire, strictly speaking, is made of the thinnest suede or glass kid, and will buy a good-fitting pair. The price is charged for stockings of spun silk in any color.

MARY DEAN

and from the many shop models numerous others may be made. The loose back coats give excellent ideas for the employment of cloth in pale colors or which materials are frequently left over where raw edged. Untrimmed shawl-capes are effective with these coats, they only need a fur stole to seem magnificent.

The big "granny" muffs are charming details for a girlish evening get-up. Warmabout care are gloves and stockings, there are some stunning ones of silk, which, with their accompanying neck bands, can easily be fashioned home. Bought ready made the set do solitaire, strictly speaking, is made of the thinnest suede or glass kid, and will buy a good-fitting pair. The price is charged for stockings of spun silk in any color.

MARY DEAN

FASHION AGAIN APPROVES THE NEGLIGEE

LEADING ACTRESSES RESPONSIBLE FOR FADS THAT WOMEN IN SOCIETY ADOPT

TO the beauty doctor and the rest cure we owe the renaissance of the negligee. Time was, and not so very long since, when negligee garments of any sort were spoken of with scorn by the smart modiste. The woman strenuous was the fad, and more attention was given to pedestrian suits than to lounging robes.

The girl who was really in the social swim rode, golfed, went yachting, bowled, played hockey, and drove a four-in-hand, but lounged—never! The only use she had for a negligee was during the few moments between the return from the dance and the hour of retiring, when she was in the hands of her maid, or drinking a cup of soothing chocolate.

Then came the tummy doctor, with his instructions for periodic moments of absolute repose. The woman who had rather overdone the athletic had resigned herself to a kimono for at least half an hour daily. The women who never did care for athletics rejoiced openly and reveled in billows of chiffon and tissue-like silks.

In no one department of dress does the influence of the stage show more clearly than in the matter of negligees. If a role calls for a lounging robe of any description, the actress will make it a thing of beauty, and, if possible, her modiste will evolve something new and startling.

In Mrs. Langtry's stage wardrobe is a ravishing gown of pale blue silk. It has all the grace of a Grecian robe, whose severity has been softened by the art of a Parisian designer. The sleeves, built on the old-fashioned angel type, sweep almost to the ground, and have no decorations save an insect of embroidery.

Miss Blanche Bates has set the pace for kimonoes, and has several that are

marvels, with that sort of embroidery which makes the robe look like a living creature. The race for all things Japanese has extended to clothes, and the smartest lingerie shops are showing bedroom gowns built on the kimono lines that employ built, exquisite material. For the brunette come gorgeous combinations in black and gold and crimson and gold, while a white kimono for the blonde is alive with pale blue, green or lavender. A peculiarly fetching design shows cherry blossoms on a white ground, the lining in a shade of pink which matches exactly the heart of the cherry blossoms. With the kimono is worn a soft, heelless shoe.

Both Miss Annie Russell and Miss Ellsabeth Tyree have revived the quaint fashions of the early 19th century, and empire effects in negligees are creeping into the shops.

Miss Tyree has a lovely morning gown which might be copied in cheaper materials with excellent results. The foundation is of rose-colored silk, worn over a transparent China silk, with trimmings of very fine lace, through all of which the pink silk foundation blushes faintly. The empire waist is used, and the gown opens down the front from neck to hem. It could be copied in thin

white lawn over pink, with trimmings of inexpensive lace and fast favor with the woman of limited means.

A young woman who was on the stage for several years, but is now happily married to a well-known financier, still harks back to the best effects in her dressing at home. Her favorite negligee is a shrimp pink broadcloth, made without a particle of trimming, save after row of stitching. Angel also in tassels of exactly the tint of the robe, and at the waist line there is broad flat braid, which knots in the front and falls to the ground.

The fad for ermine has invaded the boudoir, and one sees negligees of broadcloth and heavily corded silks edged with fur. Many ruffles of pleated cotton are sewed inside the garments, shielding the sleeves and the front of the neck to hem. The only trimming on outside of the robe is the fur band.

A cross between the Grecian robe and the kimono is seen in broadcloth of Mme. Pompadour design, and these are elaborately trimmed in lace and cotton.

In this connection it should be mentioned that no inexpensive material can be utilized with greater success than cotton crepe. It comes in white and the palest colors. Made in the empyrean, with bands of ribbon and medallions of inexpensive lace, it gives a satisfactory result.

However comfortable and sensible negligees may be, the slippers which with them seem to go to the other extreme, are not on speaking terms with common sense. Heels are exceedingly high, and "mules," or sandals, very high heels, are just now exceedingly smart. These come in all colors, show small, pointed and very dangerous heels in self tones, silver or gold, and stuns of green velvet have gold buckles of gold. For the white broadcloth and silk robes come white slippers overlaid with lace, and rich laces are also employed in their manufacture. Satin slippers in their conceivable tone, but leather is the worst. If used at all, it is in the finish.

GOOD DESSERTS FOR WINTER DAYS

SOMETHING NEW IN BAVARIAN CREAM CHESTNUTS FOR CUSTARD PIE CHOCOLATE CUSTARD

ANY housewife view dessert in the light of a necessary evil, and however particular they may be in the matter of soups, meats and salads, they vary but little the round of pies and puddings with which the dinner is finished. In reality, the dessert is a most important feature of the meal, not because of its nutritive qualities, but because its ingredients may neutralize the good accomplished by a well-prepared meal. On the other hand, if through some accident, which will happen in the best of regulated menus, the earlier courses have not provided the usual amount of nutriment, a carefully selected dessert will offer certain food constituents which ordinarily enter into the meat or the salad course.

A dessert should never overtax the digestion, and its ingredients should be of the best. At no time are "seconds" in food products so easy to detect as in the dainty dish which caps a meal. A satiated appetite is quick to take note of trifling deficiencies in the dessert.

Fruit Bavarian Cream.

A thoroughly delicious variation of the familiar Bavarian cream can be made by using a combination of fruits. To make a sufficient quantity to serve eight persons

allow one pint of cream, eight bananas, four oranges, four tablespoonsful of pulverized gelatine. Soak the gelatine in one-fourth of a cupful of cold water, then dissolve it in an equal quantity of boiling water. Whip the cream and stand it on ice. Peel the bananas, slice them and rub through a sieve. Add the pulp and juice of the oranges, the lemon juice and the sugar. Blend thoroughly and mix well with the gelatine. Stand in a cold place until it begins to stiffen. Add the whipped cream, stir all lightly together, turn into a mold and stand on ice until wanted. Turn out on a flat dish and serve either with plain cream or with whipped cream heaped about the base of the mold.

Chocolate Custard.

Chocolate, being beautiful and nutritious, might well be used frequently. To make five cups of custard, allow one pint of milk, two eggs, one ounce of unsweetened chocolate, five tablespoonsful of sugar, one-fourth of a tablespoonful of salt and a piece of stick cinnamon about one inch in length. Put the milk and cinnamon in a double boiler and cook for 10 minutes. Scrape the chocolate and put it in a bowl with three tablespoonsful of sugar and one tablespoonful of boiling water, stand the bowl over a kettle of boiling water and stir until the chocolate be-

comes smooth and glossy. Then stir it into the hot milk and remove the mixture from the fire, standing aside to become cool. Beat the eggs without separating yolk and white, then add the milk and the remaining two tablespoonsful of sugar. Stir the cool milk and strain. Pour into custard cups. Stand the cups in a deep pan, fill the pan with water for two-thirds the depth of the cups and bake in a moderate oven until firm. Serve very cold in the cups.

Chestnut Custard Pie.

To make thoroughly good puff paste wash one pound of butter in ice water. Put one pound of pastry flour in a deep dish and make a hole in the center. Into this hole put a piece of butter the size of an egg, one-half teaspoonful of salt, one teaspoonful of sugar and the white of one egg. Measure one cup of ice water, add it gradually to the flour, work in thoroughly, turn out on a floured board, and knead like bread until well blended. Then cut in half and roll each half out into a thin sheet. Spread the remainder of the washed butter on one sheet, cover with the other, and again roll out, taking care that the motion shall be from you. Fold the sheet and ends toward the center, roll again, fold once more and stand on ice for 15 minutes. Roll twice more as directed, then fold in a cloth and stand on

ice over night. In the morning roll out very thin and line rather deep plates. To make the filling for one pie, boil and wash a sufficient quantity of chestnuts to yield one-half pint of pulp. Add one pint of milk, the yolk of two eggs, a scant one-half cup of sugar and one teaspoonful of vanilla. Turn into the paste-lined dish and bake in a moderately quick oven for 30 minutes. For the meringue beat the whites of the eggs to stiff froth, add two tablespoonsful of powdered sugar and spread over the top of the pie. Return to the oven and, when a yellowish brown, stand aside to become cold.

Deep Dish Apple Pie.

Make a paste as directed in the preceding recipe, roll out very thin, and line a porcelain pudding dish. Slice good greening apples and place them in the dish, covering each layer with tiny bits of butter and sprinkling with sugar. Grate and mix one pound of apples, add one cup of water, cover with the paste, in which gashes have been made, and cook in a moderate oven until colored a nice brown, which should take one-half hour. Serve cold with an abundance of cream.

Fruit Tapioca Pudding.

Tapioca cooked to the consistency of jelly can be made into a delicate and deli-

cious dessert by the addition of fruit jelly or pulp, and fresh cranberries.

To make a sufficient quantity for eight persons, soak one cupful of pearl tapioca over night. In the morning pour off the water, add one pint of boiling water and cook slowly until it is perfectly clear and transparent. If jelly or jam is used, strain through a sieve and add three cupsful to the tapioca, sweeten to taste and when the fronts have opened. Fastened, except for the velvet cuffs, the cloak presented a severely plain look.

Both of these models represent the latest whims for girlish evening wraps.

Sweet Potato Pudding.

Northerners do not fully appreciate the sweet potato. It is common enough as a vegetable, but its possibilities as a foundation for a pudding are but little understood.

To make a pudding of ordinary size, allow one-half pound of sweet potatoes, the juice and rind of one lemon, the juice and rind of one orange, one-quarter of a teaspoonful of mace, one-half pound of sugar, six ounces of butter, eight eggs, one-half teaspoonful of salt and one even teaspoonful of brown cinnamon. Pare the potatoes, grate them and work the butter and sugar to a cream. Beat the eggs

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