

SKIPPING THE ROPE

SPIRITED DIVERSION THAT GIVES GRACE AND VIGOR, RADIANT COMPLEXION AND MORE SLENDER WAIST LINE

SKIPPING a rope is Diana's newest diversion. It will turn her into a radiant being and make her fascinating forever, she is told.

It seems that the fad originated in Paris, where the leading teachers of physical culture have put the seal of their approval upon it. With fencing, it has become part of the daily routine of the most fashionable women of Paris.

Society at Newport tried rope skipping last summer, and the story is that a young and beautiful matron, who initiated the fashion, made her first attempt at the exercise on the green lawn of her cottage, and her husband turned the rope.

The lady appeared in a gown with sweeping skirts, gathered them up on both sides and jumped for five minutes, with arch and flash, of the richest lace lingerie and delicate transparent hosiery. The performance shocked some of the "grave and reverend seigniors" who resided near. One lady, who was on her veranda when the exercise began, beat a hasty retreat to her house, with her group of children, and pulled down the shades, leaving the lively young matron to continue her Parisian exercise without the approval of her presence.

Rope skipping is bound to be popular, for it puts the finishing touches to the figure, making it lithe and graceful, imparting the suppleness of an acrobat with the liton movements of a professional dancer.

Reduced to simple rules, the exercise is taken by using both hands and jumping forward, then backward. Using one hand, with one end of the rope fastened to something, the skipper passes the rope over her head and keeps on skipping and turning. One end of the rope may be held by another person, or fastened to something immovable, when using one hand and jumping.

The kindergarten of rope jumping is to put the rope on the floor and jump over it, standing six inches away from the rope. This sounds easy, but try it. This feat is not always accomplished the first time successfully, even by the most athletic. Then jump backward. In ordinary skipping exercises, with the rope grasped by both hands, jumping backward is excellent practice, because it gives a person confidence, lack of which makes awkwardness. One of the chief factors of grace is perfect command of equilibrium. Can this be acquired better than by a series of rope-skipping exercises, with backward movements?

Study any graceful actress's method of moving, and you will find that its great results from her command of equilibrium.

If her walk is a sort of harmonious swaying toward the objective point, it is because, as her feet move, her weight is swung from hip to hip, keeping the body, at every stage of the movement, surely poised. This shifting of weight is her



BE CAREFUL TO HOLD THE SKIRTS IN ONE HAND.



JUMPING BACKWARDS IS A FINE EXERCISE.



GRACE CAN BE SECURED BY TWISTING A FAN.

great secret. So it is that when, in the climax of the scene, she turns on legoman and says: "Take it," her pose is secure, dramatic, and full of that grace which properly adjusted equilibrium always gives.

When she says "Leave the room," if the pointing to the door is accomplished

by a movement that is graceful, it is because, as the arm goes out, the whole pose of the body alters to balance the outstretching of the arm.

Alternate the backward jump with the forward movement, holding the arms up-lifted, the hands grasping the rope. If you raise the arms, with the hands

making a continuous horizontal line, the movement is stiff and awkward. If you raise the arm, the hand hanging pendant till the arm has reached position, and then lift the hand to the required horizontal, the movement is graceful.

As a waist reducer, skipping the rope is a positive delight. By its means, if

used faithfully every day, the waist will gradually taper into siphon-like proportions. Excess of circumference below the waist is another problem over which many a woman has worried, for inordinately large hips will spoil the effect of an otherwise good figure, to say nothing of disastrous effects to smart gowns. No

perfection of cut will hide the presence of over-much flesh.

To reduce the girth of the hips, stand upon a slight elevation of three or four inches from the floor, with the weight on one leg. Relax the other leg and with the power from the thick, first swing the relaxed leg forward and backward; then

swing it in a circle around the strong leg. During these swinging leg movements, keep a steady pulse; the body from the hips upward must be quite motionless. Then take a skip and a jump over the rope. Repeat this 20 times.

It is said that a woman has reduced the size of her hips no less than four inches by the rope-skipping exercise. Another one, equally as good, is to bend the knees and rise on the balls of the feet rapidly, half a dozen times or more, taking a skip and jump between each bend.

Correct breathing is a very important part of the rope-skipping exercise. Not old-fashioned, every-day breathing, but with modern improvements—rhythmic breathing, as they call it—and it is useful for any one to try to be bewitching and charming unless she practices rhythmic breathing. It gives well-rounded outlines and beautiful curves, when combined with athletics.

With the body erect, the head and chest upright, the weight resting lightly on the balls of the feet, while the heels just touch the floor, inhale slowly and smoothly, swelling out the lower chest. While inhaling, slowly raise both arms, the rope in the hands, as if they were lifted by the breath. Inhale until the arms are nearly on a level with the shoulders, where they are held for a few seconds. Then skip lightly over the rope.

Exhale slowly and gradually, at the same time lowering the arms. Alternate the inhaling and exhaling with a skip and a jump.

Don't breathe through the mouth, but through the nostrils, and don't breathe impure, dust-laden air. Stand by an open window, unless the exercise is taken out of doors. The more fresh air you can breathe in daily the more sparkling will be the eyes, the more glowing the cheeks. It is no earthly use trying all the athletics on the calendar. Rope-skipping and want-waving, with dumb-bells and Indian clubs for incidental exercises, are sufficient. Sitting or standing, always poise the figure, because it keeps the muscles firm and well-strung, and prevents the sinking down of the flesh around the hips and waist so common in women over 30. With practice, this erectness of pose will, in time, become second nature, and the fine form, which is an essential element of real beauty, may be retained.

However generously endowed in other respects Helen, Aspasia, Lucetta, Juliet and Cleopatra may have been, they could not have made such indelible impressions on the world's history had it not been for the seductive spell of lovely forms.

A coddling figure, which is one of the novelties of this season, calls for a rope. The dancer, skipping over the rope, keeps her feet arm raised, passes the rope over her head, dances through it, picks up a wind, grasps a handful of hanging ribbon, unfurls a fan, and all the time keeps on skipping and dancing, going round and round, always with her hand on the rope.

KATHRINE MORTON.

WINTER WARDROBES FOR CHILDREN

Girl's Outfit Must Be Harmonious and the Boy's Strictly Masculine.

THE question of the winter wardrobe for the girl-child is not a simple matter. It is not a question of a warm dress, stout boots and woolen mittens are not all that is required, for this is an age when the various appointments of dress are carefully considered, and whatever her years the young lady must be as well set up as her elders.

The matching of the hat to the costume that it is to accompany may take a morning's labor. Petticoats, gloves and boots must go with their own particular toils, and whether in the nursery or out of it, the well-brought-up little maiden dresses for dinner.

However, it is a long lane that has no turning, and the difficulties of the Lane of Fashion are made up by the fact that prices are cheaper than formerly. Then, too, the simplest of the ready-made styles are generally in good taste, and since hand sewing is the thing, mothers clever in this way find plenty of use for the gift in many garments.

The girl or boy who has reached the age for school is undoubtedly the easiest to dress, for everywhere the shops cater most thoroughly to the needs of these important young persons. Trig school coats for maids from 6 to 12 are made of mottled tweeds, with plain or fancy braid trimmings. With these and other neat coats of plain cloth go pretty frocks in checked and plaid wools, and felt sailor hats, simply trimmed with ribbon or velvet. If the hat velvet is very narrow it may be quilted up one side in a huge rosette, through which the quill is thrust. Looped ends perhaps fall at the back, and the headpiece so composed costs ready-made, say, \$2.00.

For her best attire, which may include plaid and flowered silk gowns, and silk or velvet coats resplendent with collars of real lace bordered narrowly with fine tulle, big ostrich feathers will embellish missy's headpiece.

So much are ostrich feathers admired for children that even the puffed silk bonnet of the baby is sometimes shown with a wide as it is long. Ostrich feathers for older headgear run to the plume varieties, though the swaying fringes which appear upon the feathers of the adult world are happily absent. Ribbons are also largely used upon juvenile millinery, but the long rear ends these once shone are superseded to a marked degree by the shallow loops or rosettes mentioned. One or perhaps three big rosettes will appear at the left front of a high, stiff crown, while squash crowns may be lifted an inch or more by a ribbon "pie." A hat "pie" is an English invention, and it is no more and no less than a crown of some description. Tulle and lace have for the grown-ups shown this mat, which is really for the purposes of adding to the height of ostrich feather fringe. The ribbon pie of the small girl is a mass of puffs and loops, closely resembling in fact, the mud article of her baby.

Some of the little toilettes in pale colors designed for dressy house wear are daintily charming. Among these are the first communion frock, the party dress, and the dress which is neither too smart nor too fine for any indoor occasion. These last are more frequently expressed in soft wools, the model invariably showing a gamp bodice for all girls under 16. Narrow white ribbons with a floral pattern in color and a black edge embellish many of these costumes, whose delicate blues, pinks, greens and yellows may again be matched by ribbons and needlework in the same tints. The best of the party toilettes are exquisitely fairy-like, showing the airy qualities and ribbon and flower deckings of the season.

Regarding the subject from the point of creation alone, it is plain that the ready-made suit is to supply the outer raiment of the new man-child.

For boys from 3 to 14 there are Norfolk

lars. Sometimes a get-up for the laddie at late from this tender thralldom is too cruelly masculine, but the best tastes agree that the stage between the baby and the "small boy" must be prettily tided over.

A neat and suitable costume for a boy from 4 to 6 is crowned by a patent leather sailor with deep upcurving brim. Such hats are often called Chinese sailors, and they are frequently accompanied by loose covert coats, which give the little chap a very mannish air. Another variety of the baby beau wears shoes of black patent leather with white cloth or leather uppers. These give him small feet much of the quaint air of grandfather's in the family daguerreotype, while the fob watch chains worn by the bigger boys reveal another fad of the old gentleman's in the days of his youthful vanity.

All fashions for youths show a florid tendency, and among numerous revivals are plique vestings which more than suggest the rosebud waistcoats of the long-ago. Skirtings for such ages are likewise a shade loud, and with a striped shirt in one color it seems quite the fad to wear cuffs in a different pattern and tint.

All of the best boys' clothing has the correct English air in style. Into both the English and Scotch suitings are also introduced the hoary plaids and checks for which the English are famed, and more than one brilliant red waistcoat suggests the humbug of high life.

It would seem that American mothers

are encouraging the habit of firearms. At several of the big shops boys' hunting suits may be seen, while the firms given up to the sporting-trade show numerous styles for youths in hunting and fishing boots and sporting caps of several sorts. These, the curious are told, are made necessary by the winter exodus of fashion from the big cities. Then all who are in society, and all who aspire to the privilege, take their way to Southern climes, where dress is a detail, as far as the masculine element is concerned, and hunting and fishing the thing.

Whatever be the whim of dress, it is certain that all follow the trend of the moment. So, since the increasing softness of our girls is seen in the return to frills and furbelows, the toughening of the masculine element may be recognized in the growing fondness for rough clothes.

MARY DEAN.

BABIES A CURE FOR ENNUY

IN this politely indifferent age, when so many people are afflicted with the boredom of living, attention may appropriately be called to the remedy involved in the rearing of a child. A baby, which to outsiders appears to be only a hairless and colicky bit of albuminoid matter, has been known repeatedly to quite transform a household.

In a recent magazine article a clever writer has discoursed on the luxury of

children and has urged every family to provide itself with at least one boy and a schoolgirl. But really it isn't necessary to wait for them to reach school age. An infant may be a good remedy for ennui as a child old enough to read "Ivanhoe." To be quite frank, most men

—if they dared express their inmost thoughts—would prefer to skip the first six months or so. A woman, of course, will thoroughly believe that an "little sweet baby six months old is just too sweet and cunning for any use."

After the child is a half year old the average man begins to find it a source of pleasure. By that time it has become accustomed enough to living to take an intelligent interest in things in this evolution of language—which is only one of a large group of development processes that are constantly going on. The man who is bored to death with everything finds it hard to reserve his indifference when the baby first begins to laugh over his home-coming.

The argument that all this pleasure is more than offset by the trouble incident to caring for the infant has always been fallacious. The fallacy is more apparent than ever nowadays under modern methods of child-rearing. The twentieth-century baby isn't rocked to sleep. He is put to bed and left alone. He isn't taken up when he cries, and the consequence is that he sleeps all night. Occasionally a baby is nervous or cantankerous. But the average healthy infant, rationally treated, doesn't produce as much insomnia in a month as a strong cup of coffee occasions in a single night.

While it isn't denied that a boy or girl in school is a greater luxury than an infant, still a baby is a piece of furniture no to be sneezed at. It will furnish immensely more diversion than an automobile and a steam yacht combined.

ABOUT THE ART OF KEEPING YOUNG

"Don't Worry" One of the Most Important Rules.

THERE'S no trouble at all about keeping young if you know what to do. Sarah Bernhardt says that she has kept her youth by the aid of hot water and soap.

"When I am tired I take a hot bath," she says. "When I am nervous I take a hot bath and massage. When I am depressed nothing exhilarates me and puts me in form as soon as a hot bath."

"Every night when I am playing, as well as when I am at leisure, I take a hot scrub before going to bed. Yes, I scrub my face with soap and hot water twice, and sometimes three times in the 24 hours."

"There is no beautifier like soap and water, and no preservative against illness, nerves and age that compares with hot water."

Clara Barton keeps young by not puttering.

"I don't putter," she says, "that's what ages women—puttering."

"When I am not working I either rest or play. When I see a woman breaking down with nervous prostration I wonder when women will learn to stop puttering."

"Sleep is a great thing for women. Half the women don't sleep enough. I've cultivated the accomplishment of napping. I shut my eyes and go to sleep whenever there's a lull in my work."

"It isn't the work that wears women out—it's fretting and puttering. Here's

the way to keep young: 'Stop worrying and go to work.'"

"Indulging in a fit of ugly temper not only shortens a woman's life, but makes her old and ugly before her time," says Mrs. Annie Jennings Miller, the apostle of dress reform. "Control your temper, for every time you allow it to control you you spoil your good looks and injure yourself physically."

"Not only that, but the woman who governs her temper is the woman who wins in this life; and, as a rule, she makes the best match, because men like sweet tempered wives. Then, anger curdles the blood, hinders circulation and consequently makes the complexion bad and dulls the eye."

One woman who is beautiful, though 60 gives her recipe for retaining youth as: "Have great patience with fools." Worrying or being annoyed by the foolishness of others only makes unnecessary lines on brow and cheeks.

Here are a few rules for the guidance of the woman who would be beautiful at 60 or 80, with a fresh complexion—not one of those faded, bright eyes and mental faculties active:

Sleep eight hours during the 24. Don't drink hard water. That long-lived race of people, the Chinese, drink only rain water, if they can possibly obtain it.

Avoid food that contains lime. Every article of food contains lime, but of course there are some that are freer from lime than others. Onions are admirable

youth preservers; so are fish, rice and eggs.

Each fruit of all varieties. Fruit contains a large amount of acid, and this neutralizes the effect of those elements which make old age creep fast upon us.

CASHMERE SHEETS A LATE FAD

EACH season brings something new in the realm of bedding. There have been linen sheets, cambric sheets, sheets of silk, and sheets-embroidered and lace-trimmed. This year marks the introduction of cashmere sheets.

Cashmere sheets are treasures that fill a woman's heart with delight. If she has her monogram worked on them in silk, there is little more to be desired. Bed linen has not been ousted, but cashmere holds a place of its own in the house economy. The fastidious traveler is given to cashmere sheets and they are used in stopping at hotels, where there is a possibility that the bedding may be damp. They are also used on the winter nights when a protection from cold as well as dampness. There are home-staying people who use them in winter, and still others who believe in them the year through. They have none of the objectionable qualities of flannel.

There is regular sheeting in cashmere costing from \$2.50 a yard for the lowest priced in the natural color, to \$1.50 for the finest white cashmere. The finest ready-made sheets cost \$1.50 in the white and \$2 for the best in the natural color. They come in different sizes. The sheeting is in different widths.

A woman who goes in for cashmere sheets usually gets four for a bed and replenishes her stock a sheet at a time as they wear out. She will probably take the natural color, because it will not shrink, while the white may change slightly. The natural wool is delicate in shade and not objectionable.

Along with the cashmere sheets the bathrobe habit has been developed. The most delicate arguments in weight and texture are made of camel's hair for the woman who believes in ready-to-wear. The finest are of the camel's hair, in the natural color, a soft red brown. The robes are thick and warm, have a texture of silk velvet and are almost feather weight. Silk-trimmed they cost nearly their weight in gold, and one will not be less than \$65.

There are few things in woman's attire that are not to be found in wool. There are woolen corsets in which the woman swimmer delights, for they are flexible and warm and their suppleness makes them a becoming undergarment for bathing. There are woolen dress shields which may be worn and laundered indefinitely.

The thin silky wool fabrics are a boon to women. If they are woven with a hard twist, they make them unbreakable. They are to be found in dark shades, delicate tones of blues, pinks and heliotropes and in white and stripes. They make delightful unlined suits, for they are durable and do not crush into wrinkles. They are pretty in negligees, make warm light under-petticoats, and in the omnipresent shirt waist they are invaluable. In a wool shirt waist a woman can be warm and clean at the same time, for she sends them to be laundered as she does those of linen and cotton.

To My Airship.

Punch.
(The Poet is being piloted on his aerial flight by a prosaic mechanician. It is to the latter that the interpolations are due.)
Thou elfin Puck, thou child of master mind!
(Look out! the ballast's dipping off behind.)
Thou swanlike Shorn of the blue sublime!
(Scrow up that nut, and never mind the rhyme.)
Thine 'tis to fathom Ether's highest pole!
(This wind will fairly get us in a hole.)
Thine to explore the azure-vaunted dome!
(I wonder how the deuce we're going home.)
Up, up, thou speediest, flaunting, flaunting high,
Thy glistering frame emblazon'd 'gainst the sky;
And myriad-minded fancies still pursue
Thy gliding—(Blow! the anchor's fouled the screw!)
Thou stormy petrel, kissing heaven's height,
(Petrol! The rotten stuff declines to light)
Onward thou soarest o'er the city's dust,
Shimmering, triumphant, Gai'd the mo-
narch's smile!



NEW AND PRETTY THINGS FOR THE SMALL BOY