

HOW YOUNG GIRLS ARE TAUGHT TO SKATE



A PAGE for MISSES.



HERE is no reluctance on the part of the fashionable young girl of the moment to study the art of skating. This has always been considered a charming feminine accomplishment, but its acquirement was left more or less to the individual taste. Now, however, skating belongs to the regular curriculum, at least it has been included among the studies planned for the education and physical development of the coming debutante and every young girl who can balance herself is learning the art.

Girls who attend nearby suburban and country schools cannot depend on enjoying this outdoor sport with any kind of regularity. Adjacent ponds and lakes freeze over too seldom to make ice skating a regular feature of the daily exercise. Perhaps once or twice during the winter they have a skating week and during this time girls get out their shining steel blades, rub them up and make the most of the occasion. After that the skates may be put away for the rest of the winter with no chance to make use of them.

Of course there are plenty of other outdoor pleasures for the country school girl. There are walking, tobogganing, riding, driving and automobilizing, but while all these provide the requisite amount of fresh air for the lungs and in most cases keep the blood circulating and the body in action, not one takes the place of skating.

HERE is something about the rhythmic motion of the girl poised on skimming blades which cannot be reproduced in any other sport. Skating itself is graceful. Every movement is picturesque and full of life and action, and a girl can hardly learn to skate well without acquiring an effective and attractive movement of the body.

Dancing accomplishes the same thing in its way, and yet skating has practically all the motions used in the fashionable ballroom steps, with a rapidity which makes for assurance and poise. Dancing is a quieter sort of grace than skating. This does not mean that the ice exercise must be taken at a breakneck speed, but it teaches the mind to act quicker than dancing does. It has to look far ahead and to make quick decisions, which is unnecessary in the more formal kind of pleasure.

This gives the eye an excellent training. Any girl who has become fairly expert on skates will tell you so if she attempts any other sport, such as driving an automobile, tobogganing, skiing or something else requiring a certain amount of strength and visual accuracy. It is twice as easy to learn to handle a motor car when one has mastered the art of skating before. Unconsciously almost the skater learns to measure distances, to take in situations at a glance; in fact, to see without apparently looking when flying along the ice balanced on two keen, cutting blades.

BUT the greatest advantage to be derived from this form of exercise is considered the suppleness it gives to the body and the grace that is eventually

infused into the most awkward limbs, unless they be of the absolutely hopeless sort which can never be tuned to a harmony. There are girls unfortunately enough to belong to the inharmonious class, but they are few, and so the large majority find an inspiration in the clicking of the steel blades, whether they glide to the strains of a band or keep time to the skater's mental melody.

In New York city girls have the privilege of the St. Nicholas rink, which is a popular gathering place for fashionable persons of all ages, but particularly fascinating to the school girl. One day in the week is set aside for club members and they enjoy the three sessions, which have developed into quite a social affair. So much has already been said about the various features of this club meeting that there is little left that is new. Each season new figures are taught and certain ones become the fad. Just now it is considered the thing to waltz and two step on skates, and all the girls who go regularly have mastered the trick of keeping their balance while executing the most intricate dancing steps.

These steps are danced by couples, the two skating around the rink keeping time to the music and changing positions without any break in the figure. It requires a great deal of skill to make the changes from one step to another without coming to grief, but it can be learned in a few lessons if the skater knows how to do the straight away and a few fancy turns in a disconnected fashion. After all, fancy steps are the coupling together of separate movements and when this can be done without a

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break the skater may feel that she has really begun to master the art of poetic skating.

VERY few of the best skaters now go around the rink in the ordinary way. It is considered rather monotonous, especially in a comparatively small enclosure, to keep to the straight ahead glide. When skating in the country there is much more pleasure in the ordinary movement, for the surroundings constantly change and there is a greater sense of freedom. Indoors the sensation is quite different, and in order to heighten the enjoyment the fancy step is introduced.

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space taken up by cutting a figure "8" or a figure "3". These are usually reserved for special exhibitions or for occasions when the centre of the rink is comparatively free. Both of these figures, as well as pirouettes, can be mastered in a very few lessons if the pupil is keenly interested in the sport and is an intelligent skater.

INTELLIGENCE is the thing every girl needs when she starts out to learn to skate, and if she does not possess a moderate amount of this quality then she might as well give up the graceful exercise and go in for something else more in her line. She will never develop the suppleness nor the quickness nor the gentleness of movement which the skater invariably has.

Afternoon tea is a novelty of the Skating Club and probably the fragrant cup never tastes better than after one has taken several rapid whirls around the glassy ring. The social side of the Skating Club is always one of its pleasant features and it helps to keep up interest and enthusiasm, even among the girls and boys. They have their own little cliques and their own little good times together and when the afternoon is over probably they have been as thoroughly invigorated by the exercise as they could possibly be in any city sport.

THE costumes this year are more attractive than for many seasons. Cloth suits are seen more frequently than any other style of dress, but the smart little velvet skirt and coat with its edging of fur strikes a picturesque note that is most pleasing. Furs are so intimately associated with skating dress that even when a scarf and muff seem rather burdensome the girl with an eye to effect wears them for the sake of her appearance. Her pink cheeks and sparkling eyes look all the more enchanting when they are surrounded by soft glistening fox, seal skin, squirrel or ermine.

Skating skirts should not be extremely short, even for young girls. The skates themselves raise one several inches from the floor and make a moderately short skirt just that much shorter. It is better to have a fairly long skirt which clears the floor well when the blades are adjusted.

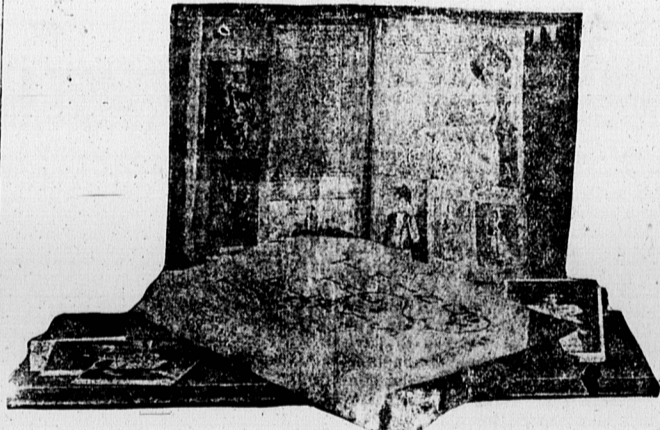
The Dramatic Scrapbook a New Hobby for Girls

HAVE you a collection of old play bills? Almost every girl keeps some, I believe, either as a kind of dramatic trophy or as a record of the plays she has seen. Some even keep a written list of plays, with slight comments on them, but none of these little theatrical hobbies has the real value or the absorbing interest of the dramatic scrapbook.

The best kind of a book to buy for this purpose is a large sized brown paper leaved scrapbook with heavy covers. Its pages should not be gummed, as that will leave you no choice in placing in it such things as you wish to keep. The pages should be of good, stout paper, and in paste for gluing there is nothing quite like a bit of gum arabic to fit things firmly and keep them free from discoloration.

Paste each play bill into the book on the left hand page and use the page opposite to this for illustrations of the play. You will be sure to come upon magazine notices of any play that is worth chronicling—and these are always well supplied with pictures of the scenes of various plays as well as individual actors in the casts. Your play bill illustrated in this way will be a permanent record of the representation and it will recall the scenes and setting of the play, the costumes and the characters, and bring back vividly to mind the actors and the drama.

But this is not all. There should be some good criticism of each play recorded. You can find these in the newspapers or magazines, and they are a valuable addition to the illustrated pages.



A PAGE OF A DRAMATIC SCRAPBOOK

As the book grows fuller it will include many other bits of dramatic interest, biographical sketches concerning the theatre, one-act plays—even an autograph collection, if you chance to belong to that species of scrapbook fiend. You may place in your book the plays that you yourself witness or you may record all that is of larger significance. You may devote your scrapbook to modern representations of Shakespearean drama; in short, your own choice in making your book is its personal

significance. The two scrapbooks pictured here are good illustrations of this. Both were made by school girls, the one to record all the plays that were worth seeing, the other simply aiming to see all the modern representations of classic drama. Both have now a priceless value and the little theatrical hobby of each shows a record of stage history that is of vital worth.

Yes, the play's the thing, but the next best thing is to make a dramatic scrapbook that will record the play.

Box for Nose Powder.

ANOTHER attractive addition to the toilet shelf is a tiny brocade covered box for nose powder. It is a lamentable state of affairs, but in a frosty climate a touch of powder on the end of the nose is a necessity for almost every one, young or old, unless, of course, it is possible to rise sufficiently above personal appearance to be oblivious, or at any rate regardless, of whether the cheeks and the nose shall be rose colored. There may be some such rare beings, of course, but the average feminine soul desires keenly how sadly unbecoming is a scarlet nasal appendage, and is willing to do all in her power to obviate such a catastrophe.

Small boxes of nose powder and tiny puff are now quite generally carried about and are always to be seen on every toilet shelf. All articles on this shelf must be made to look as attractive as possible, and the array of soap boxes, cold cream jars, tooth powder and face powder boxes in their silk or silver cases is most effective. The little box of nose powder on this shelf is covered first with a pretty bit of silk or brocade of a shade to harmonize with the color scheme of the room, is then bound in dull gold braid or gold lace, while in the centre of the cover of the box is placed a pretty colored French print in a frame of the same gold lace or ribbon. Such a tiny box is more difficult to cover than the larger cases, but it is a charmingly dainty little thing when done.

PRACTICAL TALKS BY THE APRIL GRANDMOTHER

PRETTY eyebrows are a gift bestowed," remarked the April Grandmother as she watched a group of girls selecting hats at a fashionable millinery establishment. "Yet there are few beauty points of more importance, for the growth of hair about the eyes is not only greatly protects those organs, but it lends expression to the entire face. A set of features may be ever so regular and a complexion flawless, but if the brows are thin or colorless the countenance will look as characterless as does an unpainted house.

"Thin brows are due to various causes," explained the April Grandmother, "but most frequently to a dry state of the cuticle directly beneath the hair arches—a condition which usually is betrayed by an accumulation of tiny white scales resembling dandruff. The best way to get rid of these scales is to gently massage the brows with sweet olive oil, allowing the lotion to remain on for several hours, so that by sinking into the roots of the hairs it may lubricate and nourish them.

Where no indication of dandruff exists a scanty growth of hair about the eyes may be due to lack of blood circulation at that point. To correct this condition briskly brush the brows daily with clean, rather stiff little brush kept solely for that purpose. The same treatment is excellent for healthy brows, which naturally are thin. The regular brushing will accelerate the action of the roots, and if followed by an application of cocoa butter or lanolin the original growth will gradually thicken into distinctly marked brows.

"The trouble with many pairs of eyebrows is that they are thin in spots, as though Mother Nature had been experimenting as an impressionist artist. One of the best means of repairing such defects is to paint over the bald places with a fine camel's hair brush soaked with sweet oil or lanolin, being careful not to let the mixture run down into the eyes. If the cuticle beneath the eyebrows is in a healthy condition the hairs will ultimately attain uniform thickness, although while cultivating this particular beauty point it may prove consoling to reflect that 'Rome was not built in a day.' On the other hand, the beauty of a face is sometimes spoiled by heavy brows, whose inner points, almost meeting across the top of the nose, form a perpetual scowl. As no

girl wishes to be considered ill tempered, one so afflicted would best consult a specialist, who will first thin and then shape her brows into the lines best suited to her features.

"Eyebrows that are several shades lighter than the hair on the head are a trial likely to chasten the spirit of their possessor," concluded the April Grandmother. "It is quite possible, however, to gradually darken such brows by applications of vaseline, but as any sort of dye tends to the face an artificial and vulgar appearance it goes without saying that no young woman of innate refinement would dream of using one."

Opera Bags of Gold Cloth.

ALTOGETHER the most attractive of the opera bags of this winter are those fashioned from cloth of gold and cloth of silver. Lined with a gold or silver satin or silk and trimmed with gold lace, gold fringe and gold cord and perhaps further adorned with a large gold rose or floral wreath, a bag of this material is wonderfully effective.

Opera bags nowadays are made in all conceivable sizes and shapes, some being large enough to hold purse, gloves, handkerchief, vanity box and several other such "necessities" of life, besides the glasses, while others again are much smaller affairs, in which the glasses and perhaps powder box will just fit. Some are square, some are oblong, some are round in shape—the maker is left free to carry out her fancy—and in nine cases out of ten the size and shape of the bag are dependent wholly upon the size and shape of a bit of material brought to light in the scrap box or discovered on a bargain counter.

The clever sewer seldom has to buy all new materials for any piece of work she undertakes, and in the art of sewing the faculty of utilizing only what is directly at hand is by no means a minor part. It is easier, for example, to make a bag from a straight piece of ribbon or silk, but it is quite possible to obtain as good an effect by joining on three sides two pieces, the bottom seams being disguised by a gold or silken cord or a ruching of gold or thread lace.

The gold bags can be formed of gold tissue ribbons just as well as from cloth of gold by the yard. A piece of the ribbon is first lined with silk, satin or ribbon of equal width and length. This lining may be either of deep yellow or gray silk to tone exactly with the bag itself, or it may be of a colored satin which will harmonize with the opera coat or evening gown with which the bag is carried. When the drawing strings have been in-

serted a wide ruche of gold or silver metal lace softened by an inner ruching of some fairly good thread lace finishes the top of the bag. A dull gold braid or metal gold lace, gold fringe and gold cord and perhaps further adorned with a large gold rose or floral wreath, a bag of this material is wonderfully effective.

There is no limit to the possibilities for elaboration on an opera bag. A dainty French print in a little frame of small pearl beads will show up attractively on one side against the gold background. Or instead of the print a mirror is both useful and ornamental. Somewhere on or in the bag there must be a bit of looking glass. If not on one side, then on the bottom of the bag. But if a bag is bound up then a tiny leather or paper bound mirror must be bought and covered with brocade or gold cloth or glued before slipping into the bag.

For brocade bag silk braid and fringe may be used just as well as for velvet tassels. Cord and fringe can now be procured in every shade desired and in the best quality of texture. Ribbon work in embroidery is once more in vogue, and quite work instead of this embroidery, worked directly upon the material as with wreaths and festoons formed of ribbons and silk flowers that can be bought by the yard and applied in any design desired.

To Clean Leather Bags.

TO clean a natural colored leather bag or belt nothing is so good as an ordinary eraser. Grease spots of course cannot be removed in this way, but any ordinary soil, and especially dirt marks at the edges and creases, will come out if not entirely, at least enough to make the article possible for considerable further use. Unfortunately, the colored or dyed leather cannot be cleaned so satisfactorily or easily, for the dye will rub off as well as the soil with far from happy effect.

Things that Can Be Made from Odd Ends of Ribbon and Silk.

WHAT girl could bear to give or throw away the ribbons which tie up the bouquets sent to her on such great occasions as a football game, a college dance or her own school commencement? Yet it must be acknowledged that these ribbons, accumulating so rapidly year by year, do become somewhat of a problem when after her debut closet shelves are half given over to boxes of nothing more useful than odd lengths never worn, never to be used, but kept through all time just for sentiment's sake.

But, indeed, they should be treasured, every one of these ribbons, which has each its own little story of some happy event. They should not, however be stowed away out of sight never to see the light of day, and the boxes opened only when a new piece is added. Quite wonderful things can be made from stray scraps of ribbon and silk, and from the very first ribbon which she receives a girl should start in to collect with the intention of some day being able to make either a scarf, cushion, a couch cover, a rug or a

pair of portieres. If she has sufficient patience a pair of silken portieres is well worth waiting for, but even a small couch cover, made every bit of it from odd lengths of silk and ribbon each bit of which has a story of its own, is a choice possession.

To prepare the ribbon for the weaver is very simple, and in practically every town in the union there can be found a carpetmaker who will weave the strips of ribbon into a portiere or rug of whatever length and width desired and woven with a warp of red, green, pink, blue or yellow, whichever it is thought will harmonize best with the varied tones of the ribbons or which will help to bring the ribbons into harmony with the color scheme of the room in which the portiere is to hang.

The carpetmaker will designate just how many pounds or yards in all of silk are needed to make up what is wanted. These balls are formed by joining together piece after piece of ribbon, each strip an inch in width, the ends dovetailed together. Each piece of ribbon is cut into two-inch strips, the rough edges being turned in and sewed so there shall be no fraying. This can be done by ma-

chine, but if each ribbon is added when acquired it will be but the work of a moment to run a seam down the centre of each piece and dovetail the end together and to the last piece.

As the ribbons which are used to tie up bouquets are almost invariably of soft, pretty coloring, with an occasional dull green or a vivid red, for American Beauty roses, the blending of the different pieces of strips to be attractive. Often, too, a strip of a favorite gown which has seen many especially jolly times can be woven in among the ribbons. The silk of the dress may have become too shabby for further wear, but still be quite strong in parts. Some girls have embroidered the date of the day and year on each ribbon when it was added to the ball, so that when the time has finally come for it to be made up there will be no danger of forgetting of just what bit of fun each special piece of ribbon is a souvenir.

A younger sister who wants to be especially loved by the debutante in a family will guard for her carefully each ribbon from each bouquet sent her at her debut and from every lovely bunch of flowers sent her through her first winter, and at the end of the time have all made into a table cover, a bed spread or a curtain,

according to how many yards of silk have been collected.

As good as any diary will be a pair of portieres made up on a girl's wedding from all the ribbons she has guarded carefully for this purpose through her girlhood—and what a charming and happy reminder, too, of her young days!

Combination Clothes Brush.

AN ingenious device for the traveler is a clothes brush, with coat hanger attached. To keep a jacket or cloak free from wrinkles it must of necessity be kept upon a coat hanger when not smartly worn, and to keep it looking and thoroughly brushed, it should be regularly and thoroughly brushed. Even the most cleverly fashioned folding and so called travelling coat hangers, however, take up a most inconvenient amount of space in a trunk or valise, and a clothes brush attached at the centre will make little if any difference.

If the hanger is of wood the brush can be nailed to it, but if of metal then the brush must be tied firmly in the centre. If the hanger is bound with ribbon and same way this combination clothes brush and hanger will serve the double purpose of being both useful and ornamental.