

Modern Women

Many Reasons Why Women Make Efficient Office Secretaries

By MARIAN MAYS MARTIN

NOT long ago I heard the theory advanced that beyond the secretarial stage, a woman was really not very valuable to the business world. That she was prevented from a great, broad masculine viewpoint by a too great love of detail. Can this, do you think, be so?

WOMEN seem to make splendid secretaries, at least many of them do. While in some offices today there is a tendency to employ young men in a secretarial capacity it appears to be the consensus of opinion that a good man secretary is scarcer than good women secretaries.

WOMEN have been trained since their cradle days to take dictation from men, perhaps that is the real reason why they are so much more adept at it than men. Women delight in serving men, at least ever so many of them do, and do not in the least object to waiting on them or taking their orders from them. These are both important considerations in the life of a proficient secretary. They are well versed also in the subtle art of suggestion without seeming to suggest, of appearing casual in reminding men of one of the several dozen little things they are apt to forget and women to remember. They have more patience and tact and heaven knows they need them in close association with the harassed business men of the present time.

IT is to be presumed that men, even big bosses, like that added touch of superiority they are sure to feel with a woman about who is hanging on their every word and trying to anticipate their want. They cannot possibly

feel any of the Tom cat attitude that the average man feels toward another. They are less liable to be irritated by a tactful, self-effacing woman than by a man who possesses the same qualities. All of which is easy enough to understand but the ambitious girl who starts her business career by the secretarial route resent the inference that she is limited to this role.

IT seems particularly unfair if her progress is retarded by the very quality that makes her invaluable in this post. Good housekeepers, like good secretaries, must have a love of detail or an innate sense of order, otherwise they really are never good housekeepers and achieve order only at the expense of their own comfort and peace of mind as well as that of everyone with whom they come in contact. Housekeeping, like office work, is a matter of routine, of attention to detail. The same principles that relate to filing may be applied to it. It is often said that business women, more especially secretaries, make the best and most understanding wives. There is every reason to suppose this might easily be the case. So don't let anyone belittle your talent for detail, it may be turned to good account in any number of ways. In order to have things running smoothly at home, a housekeeper must establish, and keep a business like routine.

FASHIONABLE EVENING COSTUMES FROM HOLLYWOOD



These evening costumes were worn at the Embassy Club, Hollywood. A bustle bow and peplum are features of a black velvet frock which is backless and supported by suspender straps. The skirt fulness is placed low below crossed seamed detail. Purple cartridge pleated ruffles edge this flap sleeves, peplum of draped bodice and make the flounce of the wrapped skirt of an amethyst chiffon frock. A large gold and white cameo set with pearls and amethysts is worn at the waist, and the slippers are purple crepe and gold brocade. Purrr's tones were mentioned frequently at the Paris openings.

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Guide to Charm

Study Your Eyebrows—They Give Character to Your Face

By JACQUELINE HUNT

LOVELY features sometimes seem insignificant because their owner has not cared properly for her eyebrows. The eyebrows form the top definition of the face and give the other features, the eyes particularly, strength and character. Eyebrows seem more important this season than they have for some time—they may determine whether or not you can wear those daring, little hats perched on one side of your head.

make up to the eyes for daytime wear. It is much smarter to have them appear as natural as possible. Do not pluck your brows to a thin wisp—on the other hand do not leave them so wide and scraggly that the new hats give you a beetling expression. Pluck the hairs that are out of line so the brow will be better proportioned. If it is unusually wide, it may be necessary to narrow it a bit, shaping it as you pluck out the unnecessary hairs. Also remove the fuzzy hairs between the eyebrows on the bridge of the nose.

If the eyebrows are already dark it is unnecessary to recolor them, unless you have to build them in with the eyebrow pencil. Do not make a heavy dark line on the skin, but go over and over the entire brow, until the scanty patches match the natural color of the brow.

Study your eyebrows to see if they are the proper shape. The brows should round out the eyes and taper gently down almost to a point where the upper and lower lids meet. This outer portion frequently needs to be extended with the eyebrow pencil. Where there is an eyebrow, do not mark on the skin underneath but always darken the hair itself. Go over the brows until they give sufficient contour to the face.

For daytime wear, a liquid mascara is best for darkening the lashes. Apply it a little at a time, going over the hairs from their roots to their tips. After the color has dried, smooth a little cream on the lashes with the thumb and forefinger to set the color and give luster to the lashes.

Eyeshadow is best for evening wear. If you apply it in the daytime, be very cautious about the amount you use. Often a little petroleum jelly smoothed into the eyelids, will give the eyes a softness that is more natural than eyeshadow for daytime wear.

PEARL GRAY IN PARIS



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Illustrated above is a late Paris costume. It is of pearl gray and is worn with a turban shape, tipped hat of matching color.

+ You and Your Child +

By JANE HERBERT GOWARD

Two-Year-Old at Play

CHILDREN love repetition and have a faculty for doing the same thing over and over again. They first evince it as wee mites, when they show a willingness to drop their rattles as many times as some patient adult will stoop over and give it to them again.

Later they show the same persistency at play. Watch a toddler with his blocks and how he strives to accomplish what he sets out to do, though he may later destroy this work with a single push. But that doesn't worry him; after he has built one house, he knows that he can always build another when the impulse again seizes him.

Parents watching their little ones at play are often tempted to step in and hasten the completion of the job. "He's so clumsy," they say indulgently. But they overlook the fact that the little one is better off playing by himself—that is, doing himself, as only in his way can he practice and become adept at.

The expression "child's play" is rarely employed derisively by persons in the know about children. They understand that play is a serious factor in child life and as necessary as breathing, as it helps children to become skillful in the use of muscles.

It is easier to grasp this when one compares the toddling stage, when the child is learning to balance himself on chubby legs, with the same child when he has acquired the ability to run and later the more complex act of skipping. The latter is quite an accomplishment, calling more muscles into play. The proper coordination of certain muscles with eye and ear is what makes skipping, or dancing or running or jumping rope possible. And by this time the child is able to express a sense of rhythm that is innate.

The training of the senses and muscles should be emphasized in play. The two-year-old cannot be expected to understand the property rights of older brothers and sisters and that certain of their toys are not his. Nor is he able to grasp the rules of their games when they allow him to join them.

At this age his little body is still clumsy. He needs sense and bodily development. And toward this end, play media—his toys—must be large. Mother will observe that he still retains the same strong clutch, as when he would hold on tenaciously to some one's finger as an infant. But now it is time for him to learn to use his other parts equally as well. And the most constructive method is to give him toys large enough to handle with ease.

A toy dog or a wagon which he can drag around will help develop the muscles of his back and legs. Toys that call new combinations of muscles into play are a bean bag or ball, large wooden beads to string, large sheets of paper and crayon for scribbling.

Before the child can conform to adult standards of writing, he must practice and learn to control the muscles of forearm, hand and fingers. That's why he writes

so large and sprawlingly at first. Any youngster's early efforts at writing, it seems to me, is the best proof of his need for practice. It so happens that by the time he has developed muscularly he has also learned to spell and write smoothly and ever so much more rapidly and smaller.

Mothers of Famous Men

Mendelssohn's Mother

The mother of Felix Mendelssohn was a cultured lady with a talent in music—and it is to her that her son's rare and great gift is to be traced.

Mendelssohn's parents were wealthy and had many alluring interests in life, but his mother, Leah Salomon Mendelssohn let nothing distract her from the upbringing of her boy. Gentle, tender and sympathetic she gave herself devotedly to the development of his talents and the upbuilding of his character. She was not only his first teacher in the rudiments of education but she was the first to instruct him in music.

And in her understanding motherhood she quickly detected the genius that was in her son and nursed it into finest growth.

Though after his talent had developed she turned him over to other teachers who, she felt, could more satisfactorily deal with the genius budding in him, she never ceased sharing with him his music interests. She helped his inspiration to greatness in music and was always ready with encouragement and true sympathy of understanding.

The motherhood of Leah Salomon Mendelssohn was beautiful and her influence was one of the most notable factors in her son's life.

The effect of his mother's guidance and inspiration was reflected not only in his early attainments but in his maturer work.

So deeply impressed was the boy genius by his mother's fineness and gentleness that the imprint reached through him and registered itself in his compositions.

And in response to the mother's devotion and as the result of influence, Felix Mendelssohn composed masterpieces that constituted her reward.

Felix Mendelssohn, German composer and musician, was born at Hamburg, February 3, 1809. He died at Leipzig, November 4, 1847.

+ + A DISH A DAY + +

By JANET WILSON

Menus

- Sunday Night Suppers
- Vegetable Salad
- Bread and Butter Sandwiches
- Cheese Omelets
- Cookies
- Hot Cereal Beverage
- Cold Sliced Chicken
- Lettuce with Thousand Island Dressing
- Sliced Tomatoes
- Pickles Marmelade
- Raisin and Nut Bread
- Hot Chocolate

"Home-Made" Breads

ARE you one of those housewives who have wanted home-made breads, yet have not had the courage to attempt to make the light and puffy loaves that were once a regular routine in the week's duties?

The days of home-baking are nearly over—that is, in the majority of homes—to the further emancipation of the woman in the kitchen. And a great thing it is that one need no longer bake good bread in order to have it. But some old-timers like to stick

to breads of their own making. There are also younger housekeepers who are curious to at least know how to make yeast breads, even if they don't find it practicable to set aside a regular baking day.

It is to the latter group that we will devote today's chat. Flour, yeast and liquid are the principal ingredients. Others are salt, which is added to bread dough to give flavor and to prevent the growth of undesirable ferments; sugar, which is added both for the flavor and to hasten the fermentation process; and shortening, which makes the dough tender and helps to keep the loaf moist. However, the proportions must be exact, as too much of any of the three tends to retard the action of the yeast.

For liquid, milk, water or potato water may be used. Scald first, then cool to lukewarm. Hot liquid kills the yeast plant, while cold liquid renders it inactive.

The yeast used must be absolutely fresh. Watch the dough carefully, to see that it does not rise too long or it will sour.

The temperature of the oven during the baking process is important. Bread requires about an hour's time in the oven, a quarter of an hour at 400 deg. F. and

three-quarters of an hour at 350 deg. F.

A recipe for white bread requires one cake of yeast dissolved in one-half cup of lukewarm water, two cups of milk, one tablespoon of butter, one scant tablespoon of salt, one tablespoon of sugar and six cups of flour. Scald the milk and add to the salt, sugar and butter, mixed together in a large bowl. Cool to lukewarm and then add the dissolved yeast. Add the flour and knead until smooth and elastic. Moisten, over and let rise in a warm place until it has doubled in bulk. Then toss on a floured board, knead lightly and shape into two loaves. Place in a greased pan, cover and let rise again until double in bulk, then put into a hot oven.

A raisin and nut loaf is made with the following ingredients: One cake of yeast, one-half cup of lukewarm water, two cups of milk, scalded, one and one-half teaspoons of sugar, one cup of rolled oats, two cups of flour, three tablespoons of salt, one cup of rolled oats, two cups of flour, three tablespoons of sugar, and one cup each of raisins and chopped nuts. Brush the top of the loaves with milk, and bake in a moderately hot oven for an hour and a quarter.

THE PINGOS

By Clark Watson



Speaking of Style

By IRENE VAIL

PROBABLY you have never met much less worn a Polonaise! You are however sure to have seen pictures of this rather formidable looking garment. It is closely related to the tie-back and the bustle and the apron drape all of which are being discussed as fascinating possibilities for fall. All this after six of course. The draped line, which takes an upward direction at the back is characteristically Victorian. It has already accomplished one good service for the woman who does not find being belted at normal good for her figure and that is that it has automatically lowered the waistline so that the drape may follow its natural course, which is up.

In case all his may sound most depressing I hasten to say that designers have been extremely careful in adopting these old lines. They have given them a modern interpretation which entirely saves us from the curse of looking quaint. If a bustle is necessary to your happiness wear a bustle but you will find that the modern variety is shorn of all its amusing, not to say ludicrous qualities. By day you may wear a trim wrap-around skirt, and a foundation of contrasting width may be added by way of good measure.

Since most of us are concerned with day time fashions than with evening ones, it will not be amiss to reiterate the statement that wool dresses, and more especially Jersey ones are a happy choice. Jersey may be had in plain and novelty construction and this is largely true of other woollens the smartest very often being in ribbed effects, often diagonals. These diagonals may be in one two or three colors. It is still smart to choose your colors in pairs, not necessarily related but iron companions for all that.

One hears so much about these various novelty woollens, and so much about velvet and satin, that one is almost in danger of forgetting our tried and true friend flat crepe. One may of course prefer it to other crepes although there is Canton and Romaine and ever so many others from which to choose. It rather looks, however, as though flat crepe would play second fiddle to satin for the day dress and certainly for evening.

If the stiffer silhouette goes across, which there is every reason to believe it will, naturally stiffer

fabrics will have the call. Failure is not to be forgotten and so long as Lanvin is making dresses we will not be permitted to forget taffeta. She is not alone in using it Louise Boulanger having included several stiff skirted taffetas in her fall collection.

The ankle length dress, so favored for formal afternoon functions will be formal enough for many of us for evening. Since quite formal evening dresses are given to a sleeve of some sort, even just a mere cape or puff at the shoulder, it will naturally follow that less formal dresses will have sleeves, and the outlook is for extremely pretty ones.

Home Making

By ALINE STERN

The importance of white and off-white shades, reflected in other phases in home furnishings is again seen in a new demand in linen damasks.

One shop reports that high-priced ivory damask sets now leads, and that this demand is even seen in damasks in all price ranges.

Peach as a color is gaining in importance this year. Last year's color popularity, on the other hand, placed ivory first, then pale gold, and green third.

A new ivory tone has been developed which is outstanding for its mellow-beige tone. It looks like a neutral beige reduced to an off-white.

This year twice as much ivory is being sold as all other colors combined. This includes such tints as old ivory, egg-shell, parchment, and coffee.

It is also the consensus that despite the fact that white and ivory are gaining, colored c-masks have lost none of their fashion rightness.

Silver gray, a prestige note last year as the background for most black and white settings, is of little importance as a style note this year.