"That School Girl Complexion"

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As we drove thru the country one bright afternoon my little daughter was much interested in watching the sign boards along the road-side. The pictures that pleased her especially were those under the title, "That School Girl Complexion." There were several different treatments of this subject. One showed a charming girl in a blue middy suit with a tie to match her cherry-red lips; another a young girl going away to college, in a soft autumn brown suit with a green feather in her hat and still a third in a King's blue sleeveless sweater. All designed to impress upon the public that these attractive girls owed much of their beauty to "That School Girl Complexion," which is, in turn, produced by the use of a certain soap.

Whether this soap is responsible for the complexion I cannot say, but we are indebted to the soap manufacturing company for giving us delightful portraits of young girls—a subject which has always been a great favorite with artists of all ages. It seems ludicrous, yet to me, typical of the age in which we live, that an ideal high school girl should be portrayed on a soap advertisement.

As we rode along my young daughter, wearied with the journey, napped on the back seat, I began to analyze these pictures in an attempt to determine the characteristics which attracted me to them. I thought of all the high school girls in Iowa, especially those who are even now hurrying to Iowa State College and I had a glorious thrill in remembering that each one of them has it in her power to be "an ideal high school girl."

Being a woman, studying young women, I first considered the clothes of these ideal girls. We are taught at Iowa State College that clothes are judged upon three points, beauty, utility and appropriateness, and I decided that my ideal would fulfill all three requirements in her selection of clothing. No French vamp cut out shoes for her on the campus, nor billowy dresses in the class room, any more than a muffy house or golf stockings at a formal dance.

What about the hair, the skin and the teeth of this high school girl? Of course her hair is bobbed—who wants to be a "horse and buggy" in this day of high-powered cars! But I feel sure that this girl has been intelligent enough to select a becoming bob—whether it be a shingle, a Gloria Swanson or a Ponzola and that the beauty of her shining head is due to much brushing and careful shampooing.

In spite of the soap manufacturers' claims, I have an idea that the "School Girl Complexion" is due in part to the magic of open air exercise and proper diet.

My girl may be endowed by the gods with those pearly teeth, but being of a practical turn of mind, I am inclined to believe that they are due more to regular care by a dentist and careful diet. She has such a clear straight-forward look out of her eye, such a merry dimple near the corner of her mouth and such an alert wide-awake manner, together with a delightful voice and composition. What had the artist put into the picture which impressed me far more than these outward physical characteristics? I began to set down in my mind those inner mental and moral traits which gave my girl a charm not due to the "School Girl Complexion"—a charm which is far deeper and more lasting than mere beauty of physical being.

Honesty I put down as her first characteristic—not merely the kind of honesty which prevents one from stealing a wrist watch or cheating in exams—but the sense of honesty which enables one to meet difficult situations fairly and squarely and to accept just criticism. It is the honesty which will not permit my girl to neglect her school work all quarter and then try to cram enough in one night for the final examination to attain a passing grade; the honesty which compels her to champion an unpopular cause if the cause be righteous.

Loyalty is a second attribute of my girl. Not only is she loyal to her family, her friends and her school, but she is loyal and true to the very best within herself. She cannot be petty or small because in so doing she would be disloyal to those high standards which she has set for her conduct.

"To thine own self be true; And it must follow as the day the night, Thou canst not then be false to any man."

This ideal girl possesses a broad sympathy. She knows that the word sympathy comes from two Greek words, meaning "to suffer with," or "to feel with," and she is conscious of a significance of its derivation. Her sympathetic understanding of her small brother's hopes and ambitions, as well as his woes, has made him her devoted slave and he thinks Sister is the finest person in the world.

What inner characteristic gives my girl that twinkle in her eye, that dear, funny little lines about her nose and mouth and that dimple in her cheek? (Continued on page 16)

**Attractive, Tho Inexpensive Hangings**

By GRACE HEIDBREDER

The coming of fall brings the usual routine housecleaning and with it the desire for new hangings. It has always been a simple enough problem for the woman with unlimited means to purchase attractive hangings for her home. The time was when the limited purse bought only the plainest white curtains, and as a result the room lacked personality. To-day an entirely different situation exists. It is possible now to make attractive hangings at a nominal cost.

The first consideration in the choice of hangings is the room itself, the style, and the general color scheme. Second is the amount of money to be expended. Probably the newest kind of material is theatrical gauze, which is a loosely woven material coming in two widths, one and two yards. The two yard width is usually the least expensive because it may be hemstitched thru the center and then cut, making a finished edge. This type of material is used in the natural color or dyed a color to harmonize with the general scheme. It is possible to use it in a variety of ways either as glass curtains with draperies or as draperies with other glass curtains, or as glass curtains without draperies. The usual finish is a picot edge with a two inch hem at the bottom. When the curtains are used with draperies or glass curtains it is possible to add a bit of color by using wooden poles or metal poles painted in a contrasting color.

For the woman who prefers heavier draperies one of the most attractive materials is linen. This may be purchased in unlimited colors and weights. The least expensive and equally attractive material is the natural color crush, and even more attractive is an aeroplane crush which may be purchased for about 60 cents a yard. These draperies are made either in lengths or long, coming to the baseboards. The crash hangings may be trimmed most attractively either in colored braid, bias bindings or braid of color. It is also possible, if the room has considerable color, to use them perfectly plain with rather wide hems. When color is used painted poles in a color to match the trimmings, are most pleasing. With this type of draperies it is desirable to use dainty scrim or marquisette glass curtains, made to fit the length. These hangings may be used throughout the house with the exception of the kitchen and the bathroom with some difference in trimming for variety.

An especially dark or rather unattractive room may be relieved by the use of figured hangings. These may be found in small figured cretonnes, chintz, prints and ginghamas. This style of hanging may be used with or without glass cur-

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are crisp and delicious with afternoon tea or coffee.

Fattig mand kager (poor man cakes) are an appealing pastry made by adding to four beaten egg yolks one cup of sugar and eight tablespoons of sweet cream. The whites of the four eggs are then beaten and added. Flour is folded in until the mixture is a consistency stiff enough to lightly roll out to about a quarter of an inch in thickness. Strips are then cut and fried in deep fat.

Kumla (a potato dumpling) is made by grating a half dozen average sized potatoes and with a tablespoon of salt. To this is added the flour until the mixture can be formed into dumplings. A piece of meat fat is put in the center of each kumla. These potato dumplings are cooked with pork shank.

Milk is used considerably in Norwegian dietary in the form of cheese and other dishes. In the summer the cows are taken up on the mountain side to graze. Here the saeter (dairy) is located, and the cows are turned can be formed into dumplings. A piece of meat fat is put in the center of each kumla. These potato dumplings are cooked with pork shank.

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