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Beauty as A Profession

Art Like This Attracts When the Pretty Girl Is Behind It.

Posing As a Demonstrator.

Advertising a Scrub Powder.

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BEAUTY has never before been so practical a business asset as it is to-day. So largely does its possession enter into the sphere of commercial life that the profession of beauty-culturist thrives in all the branches of exercise, diet and medical and semi-medical treatment.

It pays to be beautiful. A girl with sufficient sense to dress herself fetchingly is able to draw a larger salary than do the Governors of many States. A good nose and a fairly good mouth and eyes will net their possessor an income greater than that earned by the majority of finely equipped musicians, while a peachy complexion—well, that captures the dollars wherever it is seen in conjunction with another item or so in the way of fascinating facial attractions.

It is one thing to be born beautiful, but it sometimes requires a certain amount of shrewdness to place one's self in a position which pays the highest price for good looks. True, there are many upon whom honors are thrust, but there are more whose beauty is "born to blush unseen" by the high priced sinecures, and who make a good living upon the strength of their looks where, were things planned with more acumen, they might become affluent.

Never has there been such a demand for beauty and, sad to relate, the supply falls far short of the demand. The strenuous life of modern children tends away from beauty of face, and one and two generations ago there were more beautiful women to the square foot than are now to be found to the square mile. Youngsters are developing shrewd, aggressive, worldly wise faces, intellectual and common sense features and overtaxed eyes in the big cities, so that the value of prettiness is going up in a rising scale and young women who expect to earn their livelihood are offered the opportunity to do so in fields that few consider until accidentally launched upon their careers.

The position that pays best is that of moving picture actress. It is worth while looking pretty for a salary of $10,000 a year, and that is what a good moving picture artist receives, while secondary positions pay $7,000 annually for the privilege of calling on a certain girl whenever her services are needed.

Not only do girls in the employ of moving picture concerns draw large salaries and travelling expenses, but they very often have idle days, hours, even weeks, when they pose for advertisers and fashion magazines at prices ranging from $5 to $10 a pose. This does not mean one picture, although it sometimes does, in the case of an advertiser, but the amount received for going to a studio and posing for the number of photographs which have to be made along a given line.

A good model easily makes $10 to $20 a day at this sort of work, while very inferior models with good features and tolerable looks net $5 to $10 a day. The latter amount is earned in the event that they pose in more than one studio during the day, and many do, as studios frequently finish one set of poses in the forenoon and begin another class of work in the afternoon.

Next to making a living in the movies, pretty girls derive the largest income from advertisers who engage them to pose for photographs and paintings that exhibit their various wares in the most attractive form. Such a girl sometimes is known by the name of the advertisement in which she oftenest appears, as, for instance, Miss Marion Murray has long been known as Phoebe Snow, and a dark eyed beauty as "The Kodak Girl," while baby Lottie Quinn is famous on a soap.

Advertisers pay from $5 upward for a posing when they take several pictures, but as a rule they pay more, especially when they reserve the services of some particular model for their exclusive advertising. Sometimes this model is reserved for a term of months, sometimes for a longer period, and she is well paid for not allowing her picture to be used in the advertising matter of other houses. She is, however, at liberty to pose all she pleases for fashion and fancy pictures, so that her income is considerably augmented, and she can add to it as much as she pleases.

The demand for pretty girls for advertising purposes is such that firms from across the continent and in Europe send to New York for good models to pose in sets of advertising pictures for them. As a rule, the girls are accompanied by a chaperon who is experienced in posing models and under whose direction all the work is done. No matter how pretty the girl or how good the photographer, advertising pictures seldom amount to anything unless they are posed by an expert at this kind of work, and the same may be said of fashion pictures.

When the girls set off to Ohio, Colorado, or even California, they know they are in for "the time of their lives," as they express it. Automobiles await them and they are treated as guests whose every hour must be made delightful. Lunches, automobile rides, theatre parties—whatever the town offers in the way of attractions—are at their disposal; all their expenses are paid, as well as those of their chaperon; they receive a salary of not less than ten dollars a day, and often a present or an extra sum of money is bestowed upon their departure.

John Wanamaker, for example, when he sends to New York for models, always has them treated to some amusement in the evening and gives them souvenirs of their engagement, besides, as a rule, saying some kindly little speech of thanks and appreciation to each girl, which sends her home feeling inclined to travel to the Quaker City whenever she may be sent for.

And be sure that Beauty knows her value! She picks and chooses for whom she will and will not pose. A shrug of her dimpled shoulders and a pout of her Japanese tinted lips (for Japanese red is the fashion) are sufficient to send some ardent advertiser into a violent fit of the blues, for every man likes to excel his rivals in the matter of attractive pictures, and to be abandoned by the most fetching model in the metropolis means a serious blow. When some too serious minded man realizes that he must consider the whims of frivolous youth he has taken a long step forward in the successful engaging and satisfying of Beauty. It has happened more than once that such a man has learned his lesson through bitter disappointment, and the pulling of many wires to redeem the mistake of treating a beauty who makes a profession of her good looks just as if she were any ordinary woman working for a salary, and expected to do a day's work in the usual ordinary woman's way. Beauty always has had ways of her own that have taxed the ingenuity of mere man to keep step with.

Just talk to an apple blossom of a girl as if all the cream of the earth had been skimmed, sugared and heaped into her and she will pose with a scrubbing brush in a way that will set the entire scrubbing public hunting that particular brand of brush; or she will don what there is of a modern négligée and display some patent toilet preparation for making a beauty bath with a grace which will advertise that brand of beauty bath preparation from Maine to Texas.

A real, red-handed scrubwoman might scrub all day and exhibit a floor of dazzling whiteness without inspiring a second glance at her brush or soap, and she will earn at most $1.50 for her day's work, but just let a beauty dab the brush on the floor in the manner she uses with a flesh brush on her round white arms, and no matter how dirty that floor may look Beauty's brand of brush and cleansing powder will sell by the ton. Yes, it pays to be beautiful, and it pays to know how to handle Beauty to the best advantage when commercial interests are at stake.

Your well trained fashion artist of the photographic studio will sit and fan Beauty on a hot day run his feet off after ice cream sodas with which to cheer her hours of labor, and otherwise make a messenger boy of himself for her pleasure, and when the work is all done and Beauty and her winning ways have left the man worn to a frazzle he will heave a sigh, wipe the perspiration from his forehead and inquire of the artist, "Think those photographs will come out all right?" And, being assured that they are fine, he will smile the smile of a happy man and feel that his time and money have been well spent.

Beauty earns a fair income in posing for fashions. Some girls have pretty feet and ankles and make a living exhibiting these in the latest foot toggery; others are short and can only pose in millinery and neckwear. It is the long, slim girl who is most in demand for fashion work and who can command the highest prices as a model. Usually fashion models earn about $5 a day, but the day does not begin until around noon and ends early in the afternoon. Luncheon is often served, and the model can sometimes fill two appointments in the same day.

Another profitable employment for Beauty is the position of mannikin in shop displays. The work is easy, for it simply means donning fine raiment and looking as charming in it as possible, the while one saunters through garden walks laid out in department store lofts, and sways gorgeous parasols beneath electric light globes, and swings gracefully along under wistaria hung arbors, surrounded by a constantly shifting and always admiring and exclamatory crowd.

Beauty makes her expenses at this work and from $5 to $10 a day, and if the owner of the shop feels that she has done more than justice to his confections in costumes and millinery and their fetching accessories he often makes her a present, in anticipation of which she injects all the grace and alluring charm into her poses that she can manage.

In the matter of toilet preparations Beauty's face is, indeed, her fortune. Quite aside from well known stage beauties, whose faces appended to cold cream, toilet vinegar, soap and dentifrice advertisements mean round sums of money that a man would work a year or more to earn, a pretty girl who has posed enough in fashion work for her face to be somewhat known can earn as high as a thousand dollars for lending her picture and subscription to some advertised beautifier. This sum is not often attained by the unknown beauty. One, whose dimpled smile secured such a check, remarked anent the advertised "skin food":—

"You don't think I'd spoil my skin trying new things on it, do you? I said I had used their skin food, but I never said where I used it. They came over with the $1,000, and they didn't care."

There are no end to preparations for the toilet, such as soaps, creams, colorings, powders, vinegars and the like, and all these represent real, live work for the professional beauty. In such cases her complexion is her fortune, and she must exhibit it as the result of having diligently used the particular toilet preparation which she is hired to demonstrate.

Usually she is a clever talker as well, and she will make it her aim to sell her preparations to every one who will buy, even coaxing to be allowed to dab on her listener's cheek some of the fragrant mixture with which she tempts fortune from the passing throng and fills her own purse.

Upon the demonstrator's wits as much as upon her beauty depends in most cases the size of her income, for her salary is augmented by a percentage on sales, and this makes her exercise her utmost endeavor to secure as large sales as possible. The unornamental demonstrator is lucky if she earns $15 a week, but the pretty woman can command her own salary and to a great extent her class of work. Demonstraters must be had, and many lines of merchandise demand that they be as lovely as money can buy.

The lines that pay the highest prices for beauty are toilet preparations, hair tonics and corsets. In one case a good complexion, in the other beautiful hair and in the third a slender, well formed figure are the main requisites. If a girl combines these gifts of the gods she can become a real estate operator on her earnings in no time.

And speaking of real estate, it is the fashion to employ handsome women as agents, and many make sales that a man could not compass. Indeed, wherever agencies are to be filled effort is made to obtain the services of pretty women. In most agencies, however, women must possess something besides good looks—they must be clever, talk well and possess attractive manners. The work pays well, and so does the profession of travelling saleswoman—a profession that women enter and do well in—but it must be conceded that in a competition between a clever woman and one who is beautiful and has merely average intelligence the beauty wins out.

Now that living models have supplanted wooden figures and simpering wax faces in the better class of cloak and dress houses a very large field of activity has opened to the pretty woman. In this line of endeavor the woman who is tall is most desired, and she must have a figure of standard size, whether that be a thirty-four or forty inch measure. This branch of work pays well, but it is, perhaps, the most tiring, as the cloak mannikin must stand most of the day and in a busy season all day long. She, too, is subject to handling that she often resents, as human mannikins do not take kindly to being turned about as if they were made of papier maché. On the other hand, if she is beautiful instead of merely pretty she can command a salary of $7,000 a year, and she will be accorded privileges that less lovely confrères must do without.

Perhaps the profession which pays least to the professional beauty is the one followed by her since canvas and pigments were first invented, that of model to artists. This branch of beauty's endeavor, however, she often affects for the reason that beauty is often linked with a delicacy, a sense of the loveliness of art and a refinement which make many young women prefer the studio to more lucrative fields of effort.

An intelligent and attractive model is always sure of a comfortable living from her work in the studios of artists, and her associations are limited and refined, so that the life naturally attracts her. Not every girl likes the crowded bazaar and the careless scrutiny of unnumbered buyers. The girl who likes secluded ways prefers to earn forty and fifty cents an hour in ateliers to making $7,000 as a cloak model.

Then the chorus has rivals in the professions of barbers and manicurists; the allurements of the stage alone are insufficient to prevent many blond beauties from entering those professions. Half, perhaps more than half, the girls who enter the chorus do so for an oft-advanced reason.

"You know chorus girls often marry millionnaires," and the girls who make this plea forget that there are thousands who marry men who cannot support them to every one that weds the alluring millionnaire.

This is the day of Beauty's ascendency. There was a time when she ruled thrones and caused dynasties to totter; now she rules the ranks of commercial activities, from the rosy waitress in some small restaurant to the bright-eyed typewriter girl, and so on up the scale of employments where make a bid for beauty until one reaches the highest of the purely commercial occupations in which beauty ranks as the most valuable of a woman's asset.

SUMMER AFTERNOON DANCING FROCKS OF LACE AND LINGERIE ARE VERY DAINTY AND COOL

FOR the summer afternoon dance frocks of lace and lingerie are now most popular. These gowns are exquisitely dainty and cool and are becoming to almost every one. With colored girdles they are also economical, for a variety of effects may be produced with one such costume.

An attractive model for a lace gown, which lends itself also to the use of net or embroidered batiste, has seven scant ruffles of the lace on the skirt. These are set on a chiffon foundation. The skirt is plain over the hips, giving the suggestion of a yoke. The bodice of this gown is in the simplest possible design. It opens in a deep V in front and has a wired Medici collar of lace. The sleeves are long and finished with a little frill. They are lined only with net, so that they are quite transparent.

A charming model for a young girl, especially one who is very slender, has a bebe waist and a full skirt of voile. The material is set on in gathers at the waist line, and no girdle or belt is worn. Eight shallow ruffles of taffeta of the same color as the voile are set on the skirt from just a little below the line of the hips to the foot of the gown. These ruffles are embroidered with tiny flowers. All-over embroidered taffeta or flowered silk may be used for this purpose.

The bodice of this frock has a shallow bertha of the flowered silk around the shoulders, and the tiny sleeves are full and finished with a little pleating.

Chemisette effects are charming for dancing frocks. One such gown of white taffeta has a deep embroidery around the foot. The short tunic is also embroidered. The bodice of the gown is a queer little design which has a straight yoke falling off the shoulders and opening in front with two tiny lapels that are fastened back with gold filigree buttons. The little blouse gathered on this yoke has also two gold buttons as ostensible fastenings. The blouse extends below the girdle part way over the tunic. It is tied in with the girdle, a soft sash of the taffeta which crosses in the back and is brought around to the front again, where it is knotted loosely. The ends of the girdle and the scant ruffles which form the sleeves are finished with fringe.

A very graceful model has the satin skirt draped with silver embroidered lace. The lace covers the back and sides of the skirt and falls away in front. There is a tunic of the lace over this. The skirt is of blue satin, the bodice of blue and lavender brocade. The bodice has long kimono shoulders.