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## The New Sleeveless Evening Gowns

The No-Sleeve Fad That Has Captured Paris and a Few Reasons Why It Will Not Last



The Sleeveless Gown Absolute. Stunning Evening Costume in Rose Moire Velvet and Chiffons.

LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's new Paris establishment brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment it at Nos. 37 and 39 West Fifty-seventh street, New York City.

By Lady Duff-Gordon ("Lucile")

THIS week I have something very new and startling to show you. Nothing more nor less than evening gowns without any sleeves at all! This sounds startling, even for Paris, the home of sartorial thrivers, and there is no doubt that their first appearance made more than one conservative matron open her eyes in surprise. Frankly, I do not think this latest fad. And I trust it will remain in Paris many things are fads that never become fashions.

The sleeveless gowns have no points in their favor in my eyes. They are unhygienic, immodest and ungraceful, and the last is the worst. To grace much may be forgiven. But when a thing is immodest, as well as unhygienic, then it is beyond the pale, indeed.

These new gowns came as a surprise for the tendency for the past three years has been toward long sleeves. A few years ago we were wearing gauze sleeves that ended midway between the shoulder and elbow; then the sleeve lengthened to the wrist, and last Winter it was no unusual thing to see sleeves to the wrist worn with extremely décolleté gowns. In fact, last Winter it looked as though we were putting in our sleeves all that we cut out of our necks.

The women of all ages and countries have invariably covered their arms in part. Two reasons have always been given for this, aside from that of modesty. The extreme upper part of the arm is more susceptible

to cold than any other part of the body. As Achilles' heel was the vulnerable portion of his body, so a woman's upper arm is hers. Therefore, in all ages it has been customary to keep these few inches covered, no matter how exposed the neck and shoulders might be.

Secondly, the sleeveless effect was voted very ungraceful and ugly. No matter how beautiful a woman's arm and shoulder may be, her lines of grace are hopelessly broken when she omits her sleeves. The greatest coquettes in history have understood this. I have never seen a portrait of court favorite, for instance, without a sleeve drapery or arm covering some kind. To those women health meant nothing, but grace and charm everything. Then the Grecian women, the most beauty-loving people of history, carefully draped their arms. They wore very few clothes, to be sure, but part of those clothes formed arm coverings.

Actually, the sleeveless gowns as shown to-day in Paris are rousing me to a state of irritation that is very amusing! Why, O why, will women be so crude in their desire to attract? Crudeness is so unparadiseable, so unnecessary. There is nothing more exquisite than half veiled charms. Charms that are half concealed, eyes seen dimly through filmy veils, pearly skin gleaming through misty chiffons. Ah! such is the art of beauty. Study the pictures of these gowns and see if I am not right in hoping that they will not appear in America. They are being seen in Paris, but let us hope

that they will not find their way across the Atlantic.

In the first picture will be seen the sleeveless gown absolute. As you will see, the lines of it are very lovely until one looks at the arm and shoulders—then one says how ugly. A desire for the outre has spoiled an otherwise charming costume. The fabric used is a beautiful rose moire. The tunic is of rose chiffons. The long trained robe is split up in the front and edged with silver fringe. Silver tassels on the tunic are a novel touch, and I like the simplicity of the bodice, only I cannot lose sight of the fact that the whole effect is ruined by the lack of sleeve drapery.

Just a word about the brocade wrap that is also shown in this picture. Two shades, rose and silver, are combined, and the whole thing is edged with white fox.

In the centre figure the Greek suggestion can be plainly seen. But the Greek woman would not have omitted the sleeve, as has been done here. I like the draped effect here very much, indeed. Two fabrics used are soft heavy charmeuse and supple brocade. This is an all-black costume, and the lines are beautiful. There is, you see, a difference between this sleeveless effect and the first. This is a bit more graceful, but it is sadly unhygienic. The brocade, cleverly draped, covers the right side of the robe from the bust line to the knee. The long, slender train and the narrow hair band give a statuesque effect that is very pleasing.

The third picture shows just a hint of the sleeve, but the hint is not very graceful. This is a charmingly simple gown, otherwise, and is a mode that has won much favor in Paris. The fabric is a delectable mauve and orchid velvet as supple as satin. The skirt is dancing length banded with brown fur. The bodice cut in extremely long points, back and front, is edged with the fur also. The semi-sleeves are formed by drawing up the fabric on the shoulders with a small buckle, leaving the upper arm exposed, but protecting the under part in a way. The very stunning girle is of orchid

satin. The bow at the back is very chic.

And now I am going to tell you about some other new things that are the vogue in Paris.

First, then, a shirt of black charmeuse is draped up toward the left side in a way apparently simple, but in reality exceedingly skillful and complicated, which leaves the soft and supple fabric quite plain in front and over the hips, while then, from knees to ankles, the somewhat fuller folds are still so disposed (by their upward drapery toward the

left side) that the line of the figure is just as clearly revealed—in fact, is probably even more closely silhouetted—and that the charmeuse is carried high above the waist line is made fully evident by the extreme abbreviation of the cutaway fronted coats of white broche velvet patterned with a bold raised design of powder blue and turned back with a long roll collar of the black charmeuse, the contrasting fabric being used again to line the petal-like curves of the cuffs, while, in both cases, there is provided the further and most effective foil of some cobwebby, vari-toned lace, which forms a sort of jabot vest in front and deep, softly hanging sleeve frills. Almost needless to say, the lace is so arranged as to leave a deep V shaped opening at the neck, whose whiteness is silhouetted most becomingly against the soft black of the slightly up-standing collar on the back.

So much for the front view, which, as you have, I hope, realized, is distinctly attractive, while then the back provides a surprise, for that diminutive combined into very long tails, which fall half way down the skirt, so that altogether the costume

is a notably novel as well as smart one, more especially as completed by one of the latest and most daringly draped chapeaux of black velvet, with a great aigrette uprising in front, while as regards furs, either skunk or black fox would be an equally sage and successful choice. If you arrange a duplicate of this toilette for outdoor wear you may be quite sure of being noticed and admired, too, while then, so that you may be equally good to look upon and correspondingly admired in the more private, but even more important, home circle, let me initiate you into the details of a model which is ready to do duty either as a tea gown or a "robe de chambre intime." It is just a clinging sheath of Nattier blue nylon, brocaded with a raised design of velvet just a suspicion deeper in tone, the semi-transparency of the lovely fabric showing the merest shimmer of interwoven silver, and also a still more elusive suggestion of the flesh-pink underslip of softest charmeuse.

The Sleeveless Gown Statuesque. A Handsome All-Black Costume Showing the Greek Influence.



Charming Dancing Costume of Mauve and Orchid Velvet Designed as a Compromise "No-Sleeve" Model.

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## MY SECRETS OF BEAUTY By Mme. Lina Cavalieri.

The Pleasing Voice No. 212

IN the matter of the first impression, appearance is half and voice the other half. Later you may be able to make one forget an unattractive appearance, but we never grow accustomed to a rasping voice.

There is a general belief that as the eye reflects the soul the voice reflects the heart, and we instinctively fear the person with the hard, hollow voice, believing that it is an echo from a hard and hollow heart.

But this, fortunately, is not an infallible guide. The unpleasant voice may be chiefly the result of undesirable surroundings. For instance, the person who lives in an apartment near to the shrieking elevated trains of New York, and who by the force of circumstances has to "talk against them," trying to drown their noise with his conversation, acquires a harsh, loud voice. Our voices are likely, too, to grow like those of the persons who surround us in our daily life or work. Live or work with a person who is somewhat deaf and your voice will grow strident and you will shriek at every one.

It is possible and common to begeth life with an unpleasant voice and develop it into one of beauty. While good teachers will help you much in this way you can do a great deal for yourself.

Go into a quiet place and talk to

yourself. Listen to your own voice. If its pitch is low and its quality pleasant retain those qualities. Watch over your voice as you would a jewel, for it is a precious jewel in the casket of your equipment. A low, agreeable voice is an incalculably valuable part of your personality.

Talk to yourself every day for a few minutes. Pitch your voice where you wish it to stay, and now and then during the day listen to learn whether it has stayed at that pitch and whether it keeps the quality you desire.

Govern your moods and you will govern your voice. My vocal teachers have all told me that the voice mirrors the moods, and advised me, therefore, to govern my moods. You have heard a singer, professional singer, disappoint her audiences by singing less well than usual. You have known that this was not because of a cold. Persons in the audience have said, "Something is wrong," and they have been right. Something has happened to her spirit, her soul. Something has disturbed the fine balance of her soul and spirit and emotions, and her voice reflects their chaos. Depth, sweetness and beauty are

lent the voice by the same quality of the character. The beautiful nature finds its expression in a beautiful voice.

Much has been said and accepted as truth about the beautiful voices of the South and the disagreeable voices of the North, the pleasant American voice and the pleasant European one. But it is my opinion that the voice is rather a characteristic of the individual than the country.

Aside from the training, by listening to the voice, let me suggest that you avoid colds and dust and tobacco smoke as destroyers of its beauty.

Two fruits are good friends of the voice—steamed apricots and figs have a soothing effect upon strained vocal chords. Chickweed tea cures hoarseness as by magic. Those who eat butter freely seldom complain of coughs. Milk is a better beverage than coffee during a cold. A singer rests her tired voice by inhaling the steam rising from hot milk. Eating a pineapple often clears the throat that is sore and heals one that is raw.

A good test of whether your body is at such a temperature that you are not apt to take cold is that the skin should never be so hot as to be entirely dry, nor so cool as to be noticeably wet.



Mme. Lina Cavalieri, the Most Famous Living Beauty.