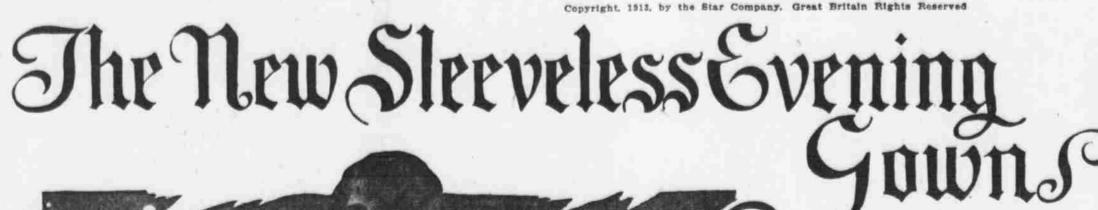
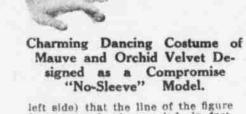
THE OMAHA SUNDAY BEE MAGAZINE PAGE



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

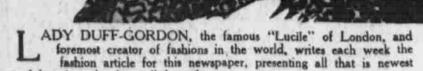




is just as clearly revealed-in fact. is probably even more closely silhouetted-and that the charmeuse is carried high above the waist line is made fully evident by the extreme abbreviation of the cutaway fronted coatee of white broche velvet patterned with a bold raised design of powder blue and turned 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 fabot 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 upstanding 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 diner intime." just a clinging sheath of Nattier blue ninon, 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.



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 esatblishment it at Nos. 37 and

39 West Fifty-seventh street, New York City. By Lady Duff-Gordon ("Lucile")

HIS 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 thriflers, and there is doubt that their first appearance made more than one conservative matron open her eyes in surprise. Frankly, I do not li's this latest fad. And fad 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. when a thing is immodest, as well as inartisme, 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 alceves. A few years ago we were wearing gauze sleeves that ended midway between t'a shoulder and elbow; then the sleeve lengthened to the elbow, and last Winter it was no unusual thing to see sleeves to the wrist worn with extremely docollete gowns. 'n fact, last Win-ter it looked as though we were putting in our sleeves all that we cut out of our necks.

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

to cold than any other part of the body. As Achilles's heel was the vulnerable portion of his body, so a voman's upper arm is hers. Therefore, in all ages it has been customary to keep these few inches coverno 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 oquettes 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 peo ple 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 unpardonable, 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. Stunning Evening

Costume in Rose Moire Velvet and Chiffons.

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 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 cos-tume, and the lines are beautiful. There is, you see, a difference be-tween this sleeveless effect and the first. This is a bit more graceful, but it is sadly unhygrenic. 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 statu-

esque 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 pro-tecting the under part in a way. The very stunning girdle is of orchid

satin. The bow at the back is very And now I am going to tell you about some other new things that

are the vogue in Paris. First, then, a skirt of black charmeuse is draped up toward the left side in a way apparently simple, but in reality exceedingly skilful 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

SECRETS OF BEAUTY By Mme. Lina Cavalieri

sion, appearance is half and voice the other half. Later you may be able to make one forget an unattractive appearance, but never grow accustomed to a rasping

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, hol low 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 undesir able surroundings. For instance, the person who lives in an apartment near to the shricking elevated trains of New York, and who by the force of circumstances has to "talk against 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 our voice will grow strident and you

will shrick at every one. It is possible and common to begin 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

Go into a quiet place and talk to

The Pleasing Voice No. 212

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 our 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

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. have known that this was not be cause of a cold. Persons in the audience have said, "Something wrong," and they have been right. mething has happened to spirit, her soul. Something has dis-turbed 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 qualitie of the character. The beautiful na ture finds its expression in a beau

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

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

Two fruits are good friends of the voices-stewed apricots and figs have soothing effect upon strained vocal chords. Chickweed tea cures hourseness as by magic. Those who eat putter 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 s pineapple often clears the throat that is sore and heals one that to

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.