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Tea Cup Gowns

My At-Home Costume, the Paris Craze for Beads and Sequins, and the One-Sided Train

Lady Duff-Gordon's Up-to-the-Minute Fashion Cablegram from Paris February 8.

Hats are still very small and hardly show any brim at all. Fantasies in paradise and cigarettes in every shape are placed at an angle from a point in the brim; this point generally comes toward the back.

Pearls (in the evening) are draped in every way—but never just worn around the neck.

Fur is worn round the waist—ermine, especially, has been seen in the evening draped round the waist as a waistband. Chinchilla, sable and skunk have been used in like manner. Fur is also used, even draped through the hair.

Evening dresses are all worn opened at the feet and draped up to show a great deal of ankle and no petticoats are seen.

Turbans swathed tightly round the head with a jewel placed at the side are still seen about; often a long thin paradise or two, going in opposite directions, rise from this jeweled ornament.

Stockings are always plain and flesh color (in the evening) and shoes are of brocade or shades that occur round the waist, or in the turban, and heels are again of different shade than the pumps.

By Lady DUFF-GORDON ("Lucile")

OVER the tea cup gowns have a fascination for all woman-kind. I am never happier than when creating these delightful little intimate costumes. I develop each detail as carefully as when creating a marvellous evening costume. The theory is, of course, that a woman wears these gowns only in her boudoir; but to-day the most chic matrons, those who are young and lovely, wear them when their feminine friends drop in for a cup of tea and a dish of gossip.

In the three costumes that I am showing you this week, the jewelry, the hair and the slippers are of as much importance as the robe. They show varying degrees of formality also.

In the first figure, the costume is absolutely informal—the kind that a mondaine would wear only in her boudoir. There is an under slip of the palest pink crepe, having flounces of delicate Mechlin lace. Over this is worn a loose, graceful robe of pale blue satin. The fringes and braided fastenings below the hips are of tiny gold beads and gold cord.

The cap is of gold net, overlaid with flat pink and blue roses. The necklace is a single strand of pearls.

There is a simplicity about this costume that is altogether charming. A cup of tea served by the wearer must indeed be delectable.

The gown in the second picture is more formal. It is a symphony in green. The under robe is of clinging sage green chiffon cloth, embroidered with tiny green stones and seed pearls. The over drapery is of supple, heavy, green charmeuse. The slippers are of green and also the silk stockings. And, of course, the necklace is a strand of pearls. Pearls I consider the most informal of jewels. They are suitable to be worn with the most negligee costume.

The last degree of informality is given this costume by the lack of hair adornment. With this extremely boyish coiffure, any ornament would be sadly out of place.

In the third costume I have allowed my fancy full play. This is one of the most graceful intimate costumes imaginable. The under robe is of orchid purple satin, the over robe of a lighter shade of chiffon. The one-sided train of the chiffon is very novel.

I particularly like the bodice of this gown. It is of embroidered chiffon. The embroidery is done in purple silk and gold thread, with the extremely long sleeves edged with brown fur. This is a costume that



PHOTOS BY WHITE NY

Boudoir Costume of Flesh Pink Crepe and Pale Blue Charmeuse. Boudoir Cap of Gold Net Overlaid with Roses.

can be worn at the most formal "tea-night" in one's own home. The dainty hair-dress of purple and gold gives the needed touch of informality. With a large hat, this costume might be worn away from one's own home. From tea cups to beads and glittering sequins is perhaps a far cry, but not necessarily so. Paris is literally mad about all sorts of glittering beads. Everything but one's lingerie is apparently so decorated. How many billions of beads are

being used this season, I wonder, for the brodering of evening gowns and cloaks, whose soft semi-transparency of net is so closely studded with the tiny shining points of crystal that the resulting surface—and shimmer—can best be likened to an expanse of snow, and then brightened by the cold gleam of wintry sun?

It is all, perhaps, just a wee bit suggestive of the attire of the fairy princesses in the Christmas pantomime, and, of course, it might easily

be spoiled and vulgarized. But, on the other hand, when cleverly and artistically treated, the bead net can be quite beautiful, and I have seen some wonderfully attractive effects resulting from the blending of the aforementioned and purely, brightly white crystal beads with others of subtly shaded clear de lune colorings, while then a buckle or tassel of diamonds will bring a touch of still more definite brightness into a scheme which is fascinatingly suggestive of snow under the moonlight—instead of the sunshine. Some of these beaded and beautiful wraps are made in the form of sleeveless mantles, hanging straightly from the shoulders, where they are fastened with buckles of brilliants, or again are so combined with lace as to have the effect of an elongated fichu, this latter style being well adapted to older women's wear, and providing a very decorative and dignified completion for

an evening gown when the outer and more protective wrap is cast aside. But the beaded net coat is at its best and most beautiful, I think, when, for instance, white net is covered with closely massed myriads of crystals, and when the shining and, withal, supple folds are slightly draped at the back into the central bondage of a great tasseled ornament of diamonds and crystal bugles.

This is the only actual trimming (and, indeed, the material itself being so striking and decorative, no additional ornamentation is necessary or even desirable), but then there is laid about the shoulders a great wide scarf formed of two perfect and pure white fox skins—the loveliest finish this, and such a becoming one, too. But there is still another addition, and attraction, for when the wonderful white wrap is flung open, there is revealed a lining of flame-colored velvet, which is about the most effective possible foil for the outer and somewhat cold-looking brightness.

A "Formal Informal" Costume in two Shades of Orchid Satin Showing the New One-Sided Train.



An At-Home Costume in Sage Green, Showing a New Over Drapery.

MY SECRETS OF BEAUTY—By Mme. Lina Cavaleri, the Most Famous Living Beauty.



Mme. Lina Cavaleri.

No. 213—The American Blemish

THERE is an American blemish. It is not one of the eruptions on the face which the mention of the word suggests, though I should like the American face freer from this fault. It is not a fault of carriage, for the free, independent American spirit reflects itself in the chest held well up, the head carried high and the shoulders back. It is not in lack of vitality. The American abounds in that. Nor is it that there is any noticeable lack in taste in dress. The great American blemish in American beauty is nervousness.

The American woman with sound nerves is so rare that she occasions comment. Lookers on, especially foreign ones, exclaim: "How un-American she is!" The word "American" is a synonym of nervousness and of dyspepsia, which is a form of nervousness.

Once every woman was afflicted by headaches. Now they are rare, for women have learned so much of personal hygiene that they avoid the overloaded stomach, and the clogged condition and overburdened liver that invariably result in headaches. But women have become "fussy." They lack the fine poise which betokens well controlled nerves.

Most European women have their nerves under such admirable control that they can bring them to heel by a word as a hunter his hounds.

The American blemish reveals itself in the American woman in three ways. It shows in the strained expression of the face, the deep, ugly lines between the eyebrows which American women do not seem to fear, but European women dread as an affliction, and tense lines about the mouth, the strained, tired look that robs the loveliest eyes of their brilliance. Another evidence of nerve strain is the inability of the American woman to sit still. A third, and not the least, if not the most, objectionable is the high, thin voice with the staccato manner of speech.

Nervousness is often caused by wrong mental habits. Whenever you catch yourself worrying look instantly into the mirror. When you are angry lift up your handglass. A glimpse of the creature there reflected should effect at least half a cure. Or perhaps you are predisposed to low spirits, which is nervousness expressed in another form. It is static as opposed to the dynamic nervousness. Reform. Don't say it is "your nature," that you "can't help it." We can always change the nature, if they are bad.

Perhaps your nervousness is caused by overeating or under feeding. Both may produce a disturbed condition of the nerves. Overeating is a parent of melancholy and eating too little may cause violent nervousness, which is irritability.

Perhaps the nervousness for which you blame insomnia is its cause. Let more fresh air into your room, or sleep in a room where you

have better facilities for ventilation. Be sure that your bedclothing is not too heavy and dragging. Keep warm by all means, but let the bed clothing be light in weight. Study your diet. Eat only what agrees with you, and eat as lightly as you can while giving the body as much nourishment as it needs. Remember that it requires a great deal of vitality and nervous energy

to digest a huge meal. Conserve that energy.

AS THE CROW FLIES.

THE day was drawing to a close. Judge, jurors, witnesses and lawyers—all were growing weary. Counsel for the prosecution was cross-examining the defendant.

"Exactly how far is it between the two towns?" he asked at length.

For some time the man stood thinking; then—

"About four miles as the crows fly," came the answer.

"You mean as the crows fly?" retorted the man of law.

"The Judge leaned forward.

"No," he remarked suavely, "he means as the fly crows."

And they all looked at one another, feeling that something was wrong somewhere.

NO HINTS TAKEN.

"Is that clock right?" asked the visitor, who had already overstayed his welcome.

His hostess yawned.

"Oh, no!" she said. "That's the clock we always call 'The Visitor.'"

The obdurate one sat down again.

"The Visitor?" he remarked.

"What a curious name to give a clock!"

His hostess ventured an explanation. "You see," she cooed sweetly, "we call it that because we can never make it go!"

Even then he failed to see the point.

Beauty Questions Answered

D. S., a girl of twenty-three, has noticed a growth of hair on her face which is getting worse. In the next paragraph she asks me to tell her what will soften the skin without increasing the growth of hair on the face as "my skin is very dry."

If you can afford it, have your hair removed by electrolysis. That is the nearest to a certain remedy known.

The vegetable oils are less liable to stimulate growth of the hair. Applied gently they should have no such effect. Often it is the friction of the skin rather than the oil which causes the hair to grow. Yes it is true that peroxide of hydrogen, if much used, is a harsh agent tending to coarsen the skin.

S. M. says: "I am a young girl and very slender. How can I develop my figure?"

Leave that to out of door exercise and to nature. The figure develops into mature roundness much later in some girls than others.

C. R. writes a pathetic description of her hirsute visage. "If I look like this at nineteen what will I be like at twenty-five?" she asks.

"I cannot possibly use electrolysis." I have repeatedly said electrolysis is the only approach to certainty of removing superfluous hairs. That is effective because in most instances it destroys the roots.

This lotion is one of the temporary means employed in France: Bay rum, 4 ozs.; Salicylic acid, 60 grains.

Apply night and morning with a piece of absorbent cotton. Leave

gins to grow rough stop the applications and apply a salve, as zinc ointment.