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## Why Actresses Dress as They Do.



"Pearls express her. This action, though exaggerated, is artistic and self-revelant."

### Lady Duff-Gordon Says:

The wheels of sorrow are turned by fools. For a woman to be stupid in dress is always criminal. Luck is only a perfect harmony with life. Dare to be individual—but beware eccentricity. If you have a charm UNDERSCORE it—the world is singularly unobservant. Don't put your soul in a uniform. Don't be stupid.

### By Lady Duff-Gordon ("Lucile")

THERE is a fine art of exaggeration in dress just as there is a fine art of exaggeration in painting, in literature and even in conduct. It is the trick of bringing out the high lights. The high lights are more or less the interesting things of life.

Exaggeration in conduct, when it is artfully or interestingly done, we call individuality; when it is somewhat extreme or somewhat unpleasant we call it eccentricity; when it is carried to excess or doesn't fit the person essaying it it is just very, very unpleasant. Exactly the same rule applies to dress.

Like every other thing in life concerned with the high lights, exaggeration must be skilfully and thoughtfully done to be effective. As an aristocratic taste it runs its dangers. Done unskilfully or stupidly it is worse than ineffective. It is just stupid. Nothing in the world is worse than stupidity, nothing!

It is stupidity that causes so many divorces. The wheels of sorrow are turned by fools. Stupidity, not Fate, causes most of the failures in this world. And it is stupidity that causes so many women to dress so badly. Women even less than men can afford to be stupid.

I have often heard women say disparagingly: "Why, she dresses like an actress!" And I have heard perfectly estimable women, both in America and England, exclaim: "Why do actresses dress as they do?" I would like to answer both these exclamations. And so, while this article will be a bit off the usual fashion article, in reality it will deal with one of the very causes of fashion, and I really feel it should be written.

Women are of four sorts. There are the few who really know themselves and who know how to dress so as to bring out every good point and obscure each bad one. There are the many who want to dress well and who gratefully place themselves in the hands of those who really know how to dress them. There are the immensely many more who follow like sheep the prevailing mode whether it suits them or not. And there is the class who in their heart would like to

"The piquancy of Delza is emphasized by this point arrangement in her gown and hat."



"The feathers are soft, clinging, luxurious and dainty. So is Gaby."

see all women dressed in one plain, undistinctive garb. These are the ladies of the uniformed souls. Now, actresses, almost always exaggerate in their gowns. In Paris what is called the fashion is set by about twenty actresses. Monna Delza, the beauty who is destined to take the place of Lantelme of the tragic death is one. I have just dressed Monna Delza, and soon I hope to show you Gaby Deslys as another. The Parisienne goes to the theatre as she goes to a house of fashions. She studies, she criticizes, she analyzes. She sees the gowns in movement. She picks what

she wants, modifies what is not harmonious to her, adapts the spirit of the gown she sees to her needs. And that is right. If she slavishly copies—then that is stupid. Now on the stage a woman moves in a strong light. It is all high lights. The glare of the footlights, the rays from the wings all beat on her. And in front are many eyes concentrated upon her. No actress could go upon the stage without makeup. The lips must be redder, the cheeks roger, the eyes darkened, the arms and neck whitened. Similarly the voice is raised above the ordinary pitch, movements are accentuated. The very action of the play is an exaggeration. Life in it is underscored, emphasized. The unessentials, the laborious leadings up to the great movements are subordinated or left out. It is the old, rambling three-decked novel of our childhood condensed into the short story. It should have in every bit of it what one of your American newspapermen told me I ought to get in every dress. He called it "the

punch." As I interpret it, "the punch" should be quick, without too much preliminary, and—no to pun—striking from the start. "The punch," as I see it, is an artistic exaggeration of the push. "The punch," he told me, is always "the punch," and always effective in proportion of its force. The punch is in its essence dramatic.

A series of good punches make up a push that cannot be withstood as long as the punches are capable. Napoleon, he told me, was a puncher. The result of Napoleon's punches was the push of the Empire. All great men have had "the punch." It is behind every great movement.

Life is "a push." The stage is a "punch." Just as the strong points of life have to be exaggerated for presentation on the stage, so an actress has to dress her strong points to accentuate them. Just as her eyes, her cheeks, her lips are made brighter than nature makes them, so the combinations of color in her

## The Art of Exaggeration—A Ramble Off Fashion, by Lady Duff-Gordon with Gaby Deslys as the Model

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 is at No. 17 West Thirty-sixth street, New York City.

dress are more daring. Just as her actions, her words, are accentuated, so must the lines of her dresses be accentuated, exaggerated. When she is off stage a part of that life of hers clings to our imaginations. We see her always more of the actress, less of the woman. And so she is wise to harmonize with this visualization of ours and still accentuate her dress, even though she be driving along the Bois, the Mall or the Avenue.

Here are three pictures of Gaby of the Lilies. Gaby knows that pearls are harmonious with her beauty, that they express her. It is an exaggeration for a woman to hold up strands of pearls and peer through them as she is doing. In most women it would be bad taste. But Gaby is an actress and can do this

action calls attention to the harmony. The pearls are only an adjunct, but they strengthen her.

And so another woman not of the stage, but to whom pearls are a personal expression, should study a modified accentuation of them, either in their arrangement or their shape, and get their full value. That is what I call artistic exaggeration.

Again, note the picture with the feather muff and wraps. There seems to be a very great deal of feathers and very little of Gaby. It is an exaggeration. Yet the whole effect is to bring out the essential charms of her. They frame, interpret and suggest. The feathers are soft and clinging and luxurious and dainty. All of these attributes they suggest and each of these attributes are Gaby's.

"This is I," says the piquant face of Gaby. "What?" asks the imagination. Answer her the feathers: "We. Soft, clinging, luxurious, dainty." Do you see? That is the process. "Why, of course," answers the imagination. "That is just what she should wear."

It is the personal expression, you see. The wraps are not simply something to put on. They express the wearer. And so another woman might study her charms and adapt this feature to herself. Always remembering that she is of the outside life, and that about her does not cling the idea of the footlights, and so her exaggeration must not be so great.

In this picture of Gaby in the simple little dress it, too, is artfully exaggerated. The simplicity that is one of the charms of Gaby is underscored. It has the same lesson as the others. Look at this picture of Delza. See how the piquancy of her face is underscored by the arrangement of points in her costume; in the lifted skirt. With what I have written surely you can work out its philosophy now yourselves—and, I hope, learn from it.

Gaby, by the way, does not wear corsets. Her "own model" is one of the "statue" shapes that I originated and cling to and that has since been adopted everywhere. She wears no petticoats at all, using tights to match the costume, and to the knees only. In any woman that is all that is necessary, and the difference it makes in a gown is enormous.

But to return. Proper exaggeration on the stage is art and is necessary. Improper exaggeration is not art; it is stupid and it is "unlucky." And it is so of the life off the stage.

Let every woman study herself or let herself be studied by someone whom she can trust. She has her good points. They need accentuation. She has her bad points—they must be obscured. Let her put herself in harmony with life in just the same way that the actress puts herself in harmony with that condensation and accentuation of life we call the stage. Life is more or less of a play—the same rules hold. The play is the mirror of life—the same rules hold. It is true either way one looks at it.

Do not copy the actress in her gowns. But study the way the perfectly dressed actress is gowned master the philosophy of the thing and then—put what you have learned in practice.

Do not misunderstand me. I do not mean at all that actresses are the only well-dressed women. Far from it. But I do mean that every woman should study her charms, her attractions and then should dress so as to bring these charms, these attractions, out in full strength. Only dress can do this. The well-dressed actress is a lesson in how to do it.

Dare to be individual—but beware eccentricity. If you have a charm underscore it—the world is singularly unobservant. Don't put your soul in a uniform. Don't slavishly follow "the mode"—create your own "mode."

Don't be one of a multitude—be one in the multitude. This is a busy world. No matter how excellent a thing may be it has to be advertised. To a woman a perfectly thought out dress is the best advertisement of her virtues. The stage is a model—but models are made for women, not women for models.

Don't make a model or a model into an idol—make your own ideas. Use discretion. Don't be stupid.



"Here Gaby's simplicity is accentuated by her costume."

naturally. See how in this cleverly posed picture the gems and the woman harmonize! The exaggerated

## Delicious Ways of Cooking Mushrooms

By A. Escoffier.

AMONG the many improvements that I believe could be made in American housekeeping would be an increased use of mushrooms, especially of the many excellent kinds that are now entirely neglected.

I am informed that a group of enthusiasts in Boston have devoted themselves to the pursuit of hunting up and popularizing the less known edible varieties of mushrooms. Their work seems to me worthy of all praise. An increased appreciation of mushrooms should lead to increased cultivation and lower prices.

In France probably one of the most delicious of all mushrooms is the "morille," or "morel," as it is called in English. I am informed that this is found in the United States, but that the native product is rarely if at all used. Preserved morels or "morilles" bottled in France may, however, be obtained in New York and other large cities.

It is only for a short time in the Spring that the morels appear in France. We take care to gather all we can during their brief stay. There are two kinds of morels, white and black. The latter have the better flavor. Their preparation requires considerable care on account of the earth which is generally found in their crevices. It is necessary that each morel, large or small, should be cut in two in order to make sure that the centre is sound and contains no foreign substance.

The favorite way of preparing morels is as follows: After cleansing plunge them several times into cold water and drain them on a clean cloth. Melt in a casserole saucan an ounce of butter for every pound of morels. Put the morels in the saucan with a pinch of salt and pepper and a little lemon juice. Cover the saucan and place on the fire. Allow it to cook ten to twelve minutes. At this point the morels are cooked.

They may be placed in bottles and preserved during the rest of the year for use at any time.

Morels thus preserved may be served with white or dark sauce. They are excellent when served "a la creme," "au gratin" or "a la Bechamel."

### Chicken Sauté with Morels and Truffles a la Creme.

CUT the chicken up and place in a sautéing dish. Add a pinch of salt and pepper. Place on a slow fire until it takes a golden color. At this moment add a small glass of white wine. When the wine has been somewhat boiled down, add the prepared morels and a truffle, chopped fine. Complete with a large glass of good, fresh cream. Allow it to simmer ten to twelve minutes and serve very hot.

### Morels (or Mushrooms) Sauté.

AFTER having thoroughly washed the morels, dry them well in a cloth and halve or quarter them according to their size.

Season them well with salt and pepper and sauté them with butter in an omelet pan over a sufficiently fierce fire to avoid the exudation of their vegetable moisture. Dish them in a timbale. Squeeze a few drops of lemon juice over them and sprinkle them with chopped parsley.

### Mushrooms Sauté.

THE following is a simpler and more economical way of sautéing mushrooms than the previous one, and will probably be more generally chosen for use in the average home:

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After having washed the mushrooms, dried and chopped them in large slices, and seasoned them with salt and pepper, toss them with butter in a frying pan over a fierce fire. Sprinkle them with chopped parsley at the last moment. If it is desired to present them in a very elegant manner at the table, they may be served in a timbale.

### Grilled Mushrooms.

TAKE some large meadow mushrooms. Carefully peel them, season them well. Smear them well with French olive oil by means of a brush and grill them gently. Set them on a round dish and garnish them in the middle with well-softened maitre d'hotel butter.

Maitre d'hotel butter is prepared as follows: Mix until perfectly combined four ounces of butter and three ounces of sifted flour. Soften into a cream. Add a tablespoonful of chopped parsley, a little salt and pepper and a few drops of lemon juice.

### Stuffed Mushrooms Au Gratin.

SELECT some fine medium-sized mushrooms. Remove stalks; wash them and dry well. Set them on a dish; season them; sprinkle them with a few drops of French olive oil; put them in the oven for five minutes. Then sprinkle the surface with fine cheese raspings and a few drops of oil or melted butter and set the gratin (i. e. the crisp crust that forms from these raspings) to form in a hot oven.