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My Secrets of Beauty

No. 169-The How of Beauty

MME. LINA CAVALIERI painstakingly describes to-day what she terms the "How" of beauty. She receives many inquiries in her huge daily gist of mail, especially from her young girl correspondents, on how to massage the face, how to use cold cream, how to give the friction treatment, how to give a wet or dry shampoo, and other elemental steps in the care of beauty. She describes these processes with her usual careful attention to detail, and gives the conservative advice which makes this series so sound and valuable.



Mme. Lina Cavaleri.



2.—"Draw a long, soft, folded towel spread with moistened cornmeal across the dry, yellow neck."

By Mme. Lina Cavaleri The Most Famous Living Beauty.

INQUIRIES that come to me by mail show that girls and women who are beginning to aid nature in the care of their beauty would

Peace

It was the Sabbath, and Cityman had made up his mind to spend a P. S. A., which, being interpreted, means a pleasant Sunday afternoon.

He had not been snoozing more than half an hour when a friend popped in, and in so doing disturbed the harmony of the scene.

"Great Scott!" cried the friend, in tones of alarm. "What are you doing with four alarm-clocks and the gramophone going?"

Cityman turned in his uneasy slumber. "I want to try and get a little sleep," he muttered, in a slumberous voice.

"But how do these things help?" asked the friend.

"The misses and the kids have gone for in the house was so deadly quiet that I couldn't close my eyes."

In the First Stage

MRS. BROWN believed in treating her servant like a human being. So she always allowed her to have her young man in the kitchen in the evening.

But Mrs. Brown was also of a curious disposition, and, knowing the girl was entertaining a new suitor, she stole softly downstairs and listened at the kitchen door. She got no reward for her pains. All within was silence.

Next morning she said to her maid: "Mary, that young man of yours seems very quiet. I never hear any sound of talking while he is here."

"Oh, bless you, mum," replied the girl, with a blush and a giggle, "he's that shy he's done nothing but eat up to the present!"

"A walk," came the reply, "and everything Not What He Meant."

First Citizen—Say, old man, I'm going to get a typewriter. What is the name of yours?

Second Ditto—Miss Perkins, but I call her "Bloody" for short, you know.

Mr. Kr.
She frowned on him and called him Mr. Kr.
Because in fun he'd merely Kr.
And then, in spite,
The following night,
This naughty Mr. Kr.

Quite Extravagant.
"Do you wish to have a life-size portrait?" asked the artist.
"Certainly," replied Mrs. Newrich.
"It'll probably cost more for the frame, but, gracious! we ain't got to stick at that."

like to know how to apply hair tonic, how to use cold cream and how to apply the friction that clears the complexion. These are elemental facts known to all who have been trained to take care of their gift of good looks, but for the sake of those who have not been so trained, or who have scorned the training, I gladly describe the methods.

First, as to how to give a wet or dry shampoo. I have found the best method is to have a bottle of liquid shampoo ready. The safest is a pure soap—I use white Castile—that has been shaved, then melted by adding warm water to it, and stirring now and then until it forms a jelly. I keep this in my bathroom ready for the shampoo. When I want a wet shampoo I part my hair from the middle of the forehead in a straight line to the neck. From this line I make other parts extending down to the ears, to the temples and to the sides of the neck. The hair is brushed smoothly away from each part. A handful of the jelly is poured into a washbowl and over it is poured warm water. I never use hot water for my hair because I believe extremes of temperature have an ill effect upon the scalp. In fact I have always believed that extremes of heat and cold are as dangerous to the hair as to the face. I dip a soft toothbrush into the warm water in

which the soap jelly has melted and gently scrub the partings of the hair. When that is finished empty the water, and this time dipping my fingers into the water, I rub the scalp all over with the cushions of the fingers. When the water is at all clouded I pour it out and use fresh water. A sign that the hair has been thoroughly cleaned is that the water that drips from it "runs clear."

A most important part of the shampoo is to thoroughly remove the soap from the hair. This is done by pouring cool, not cold water, over the head. The old-fashioned pitcher can well be used in this way. A shower can be given with a spray attachment to a bathtub. These are cheap enough to be within the reach of persons of moderate means, and they scatter the water well instead of pouring it steadily on one spot. For this reason the larger the spray the better. The best one is that which is of the same size as the head.

There are hot air funnels, electrical appliances and many devices for drying the hair. The best, I believe, is the cheapest, except in outlay of time, drying with a towel, in the most sunbiny corner of your room, or, in the Summer, of your roof or your garden.

A dry shampoo, with hair tonic, should be applied to the scalp in the same way I described as the beginning of the wet shampoo. Part the hair in as many directions and with as many parts as possible, and with a soft tooth brush rub the tonic into the scalp.

Beauty Questions Answered

M. C. asks me to publish a recipe for a reducing lotion for the bust.

This, the famous Yancsaire remedy, is applied with muslin cloths to the breast, renewing them when needed. It should be bandaged lightly with the cloths before retiring.

Lanoline 50 grams
Vaseline 50 grams
Tincture of benzoin... 20 drops
Iodide of potassium... 3 grams
In some instances I have known static electricity to be successfully used.

L. E. W.—Please tell me how to tighten the enlarged pores about my nose and chin.

This is a good lotion for decreasing the size of open pores, also for checking the greasiness of the face.
Rose water.....3 ozs.
Elder flower water.....1 oz.
Tincture of benzoin...1.4 oz.
Tannic acid5 grains
Camphor water is a good astringent. Either of these may be dabbed upon the face with a piece of linen or soft muslin.

A. B. wishes formulas for several toothpastes so that she may "try them all and find out which is best adapted to her teeth."

When the teeth are in fairly good condition this simple powder is sufficient:

Precipitated chalk, 5 ozs.
Powdered orris root, 3 ozs.
Camphor gum, 1 oz.
This is a tonic to teeth and gums:
Magnesia, 2 ozs.
Powdered orris root, 1 oz.
Bicarbonate of soda, 1/2 oz.
Ground cloves, 5 drams.
Green anise seed powder, 5 drams.
P-wdered charcoal, 4 drams.

This is one of the strongest of tooth powders and should be used only occasionally and in extreme cases of toothache and its unpleasant results:

Precipitate of chalk, 3 ozs.
Crushed cuttle fish bone, 3 ozs.
Powdered orris root, 2 ozs.
Myrrh, 2 ozs.
Burnt hartshorn, 2 ozs.

This is a remedy for receding gums, and for those that are sensitive and addicted to bleeding:
Sugar of milk, 3 ozs.
Tannic acid, 3 drams.
Red lake, 1 dram.
Oil of anise seed, 8 drops.
Oil of mint, 8 drops.
Oil of neroli, 5 drops.

The "Fuzzy-Wuzzy" Hat and The Durbar Dress

Two Up-to-the-Minute Fashions

By Lady Duff-Gordon ("Lucile")

I AM sending you this week a new and beautiful hat introducing a novel treatment of the always-popular aigrette. The creation is of black straw, and is round, with an under circlet of swansdown from which the aigrettes protrude beyond the brim of the hat. The only trimming is introduced in the shape of a black silk-covered ring and bow at the left-hand side of the hat.

The hat has been christened the "Fuzzy-Wuzzy," but it is far more chic than that barbarous name would indicate, as you will see, although inadequately, from the picture.

The other picture I am sending shows one of my newest Oriental designs. In honor of the great Durbar, which, of course, is now a thing of the past but the memory of which still lingers, it has been called the Durbar gown, although the only thing it has in common with that celebration is its Oriental coloring.

This Oriental evening gown is of dark blue marquisette over a purple lining, with a swathed skirt edged with deep border of Oriental embroidery worked in colored chenilles and silver on a yellow background. A touch of color is introduced by a deep orange band at the hem of the skirt, and the train is lined with the same orange color.

A piece of Oriental trimming goes across the corsage, and the edge of one sleeve is finished with it. There is a band of dull purple around the waist, bound with two shades of green and blue, terminating in a silk tassel of purple and orange embroidered with pearls and purple bugles.

The effect is rich in the extreme and very different to that of the simple gown I described last week.

Inasmuch as theatrical celebrities and costumes always have so many admirers and would-be imitators, I think I can be sure of interesting you one and all this week by telling you of my latest creation—a for some of the musical comedy girls, whose claim to the title of "prospective peeresses" has just received further recognition in the new Pinero play "Mind the Paint Girl," for which production, by the way, I have also made a number of gowns.

"The Sunshine Girl" herself—this being the pretty name of the latest arrival and attraction at the Gaiety—is not permitted to indulge in elaborate attire. Gowns of simple pictureque suited to a position as a work girl—but, oh! such a superior work girl!—being the order of the day, and the night, in the new production at the famous theatre, and fashionable attire being, indeed, only represented by the twinkly dresses of my own making. Two of these are for dainty



The "Fuzzy-Wuzzy" Hat—Round Black Straw With Under Circlet of Swansdown and Under Rim Covered With Expensive Aigrettes.

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.

Miss Olive May and one will, I fancy, be taken as a model by many a "Summer girl" for evening wear later in the year. That is, indeed, what I had in mind when I designed it and carried it out in the finest white muslin patterned at first with just a long embroidered and pose-work spot.

This skirt only reaches just below the knees, where it ends its career decoratively in a series of triple and closely embroidered scallops. The little underskirt—which is frequently suggestive of a petticoat, whose display is more or less accidental

—being of the white net, whose soft fulness is gathered into three gauged bands threaded through, with broad blue ribbon, whose delicate suggestion of color is only fully realized when it is drawn out at the left side into a trio of little flatly looped bows. Here it is, too, that the net skirt is slit up almost to the knee to reveal still another little slip of flesh-colored nylon and cobwebby white lace, to complete a very delicate color scheme.

I have added a waist band and each ends of lavender colored silk. The pretty toilette is further provided with a little white straw hat underlined with faint turquoise tinted silk, and outwardly adorned with merry little blossoms formed of dainty folded and delicately shaded silken ribbons, those at the right side being laid flatly against the down-curving brim, while at the left they are arranged in upstanding aigrette form, the two bouquets being connected by twists of blue satin.

The sunshade—a little silken and fringed affair—is all of the faint rose pink, so with her slender, supple figure, piquant, pretty, little face, and dark hair, you may imagine perhaps that Miss Olive May makes a delightful picture.

She is even more alluring, too, in an evening gown of soft, natter blue net, embroidered with long lines of turquoise, each one of which is set between two rows of diamonds, while eventually, near the scalloped hem of the skirt, these stripes give place to a much more elaborate device continued above big sun-ray medallions wrought entirely in massed diamonds.

The glitter of the jewels is softened, on the upper part of the skirt, by a veiling tunic of plain net whose upward drooping and slightfulness at either side, veining acceptance and introduction of the much discussed panniers, which, however, I would aver are only suited to the softest and finest of fabrics, and should be just slightly suggested and never insisted upon and made prominent.

The net is upheld at the right side by tasselled ends of the silk cord, whose first duty it is to encircle, and deprive the light waist line of the quaintest, dearest little bolero corsage of turquoise blue satin, whose "breast plate" curves are followed by a trail of tiny leaves embroidered in silver and crystals and diamonds.



A New Spring "Lucile" Model—Oriental Evening Gown of Dark Blue Marquisette Over a Purple Lining. A Deep Orange Band at End of Skirt and Oriental Embroidery Over Corsage and Skirt Give the Necessary Color.