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'FURNITURE DRESSES' WALL PAPER WRAPS'



The Evening Gown a Cat Lover Might Wear The "Cabbage Rose" Evening Gown The "Japanese Screen" Muff and Gown The Baronial Wallpaper Costume The Davenport Robe The Conventionalized Grape Costume.

How Wallpapers, Furniture Coverings, and Even Persian Rugs, Are Inspiring Paris Modistes

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 Nos. 37 and 39 West Fifty-seventh street, New York City.

By Lady Duff-Gordon ("Lucile")

DECORATION rampant is the fad of the moment in Paris. With one bound the mondaines have leaped from the plain one-color fabrics to this startling decoration craze. I can call it nothing less than a craze, a kind of Autumn madness. We began it early in Spring with the charming costumes of cretonnes that speedily caught the fancy of the ultra chic Parisians, and we are in a perfect maze of furniture covering gowns, wall paper gowns, Persian rug gowns!

The general effect is bewildering. I am reminded of Joseph's coat of many colors when I see costumes that I have designed recently. Gowns, hats, wraps and, yes, even slippers are made of fabrics that suggest the furniture shop rather than the modiste. No matter how slim a woman may be, she will surely be "well upholstered" when wearing the new gowns!

Gone are the plain supple velvets. Here are plushes, heavy, lustrous, sumptuous. Plushes brocaded in the most fantastic designs, as ornate as the furniture sold in the Bon Marche, the Paris shop that is nearer to New York department stores than any other in Europe. Just such brocades as will be found to-day covering the library and drawing room furniture in many middle class French, American and English homes.

The fabric is familiar to all of us. We are using very novel designs, however, and very many different designs. Cabbage roses, gigantic lilies, birds, beasts of the field, fowls of the air, are portrayed on these plushes, chiffons, satins.

Even the furs have not escaped this decorative craze. I have recently "composed," as one of my cleverest designers would say, a wrap and muff of moleskin that are brocaded in a conventionalized lily design.

I am showing you this week a most fascinating evening costume of brocaded chiffons, a wall paper gown. The fowls of the air decorate it. The foundation of this costume is a rich orchid purple satin. The chiffons are in two shades of purple, verging to lavender. The birds are oyster white. Bizarre? Indeed, yes. But very chic.

There are birds in many poses—flying, nesting, even fighting. So bold a design as this is only possible for chiffons; on plush it would be top-heavy, grotesque.

I have just finished an evening costume of silver and rose brocade that is the last word in sumptuous beauty. I can not send a photograph of this, for, alas, it would not catch the steamer which carries this letter. I will make a word picture of it for you.

As I developed it, my thoughts went back to Marie Antoinette and her superb apartments at Versailles. For the original of this wonderful fabric was used for her boudoir furniture and hangings in that palace. It is, of course, a rose design, each flower perfect, the background of shimmering, gleaming silver.

Fabulously expensive? Yes. Fifty dollars a yard, even in Paris. Incidentally, this decorative craze is an expensive one. It always costs many dollars less to dress in one color. The cretonne coats and hats of the Summer were not expensive. French cretonne, used for hangings and furniture coverings, can be bought for less than a dollar a yard. But this Autumnal and Winter craze is very different.

In the Summer it was the chic thing for milady to have her coats and hats made of the very fabrics that were used in her boudoir—roses of all colors, tulips, violets, lilies, on cretonne, in any color!

But now milady dresses to match her stately salon, her big, comfortable library! Of a necessity, the models have to be plain, severe, scant in skirt and coat, for elaborately ornate fabrics do not lend themselves to pleats and gathers.

On wraps of wall paper or furniture covering design, fur is the only trimming permissible. In the wrap shown here you will notice how effective this is.

The large flat muffs must match in decoration the scheme worked out in the costume. In one of the sketches above you will see how skillfully this can be done. The hat with the large tropical bird is the keynote. The costume and the muff reproduce it most faithfully.

There are wonderful possibilities in the fad. The Persian rug evening wraps are superb. Imagine a lustrous rose plush, reproducing faithfully the wonderful Saraband design, swathing a tall, sinuous figure! One might well imagine that the rug from my lady's boudoir had come to life!



My "Wall Paper" Evening Gown of Purple Chiffons. The Fighting Birds Are Very Nearly Life-Size.



New "Furniture Covering" Wrap of Brocaded Plush and Fox Fur Collar and Cuffs

BEAUTY HINTS

Superfluous Hair

Will you tell me if there is any way to permanently destroy a disgusting growth of superfluous hair on my face and arms? I am 35 years old and the growth is very bad. My daughter, who is 22, is similarly troubled. I have been told that electrolysis is worthless and that nothing is effective except the electric needle which I hesitate to try, as I am told it is painful. I should be glad if you would give me your advice.

CHARLOTTE K.

You are wise to avoid the electric needle. It is a dangerous operation, and, besides being painful, often leaves severe scars. I have frequently stated in these columns that it is better to endure the annoyance than to suffer the pain of the electric needle. I have also stated, however, that a friend of mine, who received a complete cure by its use, told me that she would gladly furnish full particulars, without charge, to anyone who would write her.

If you will write to Mrs. DeWitt, stating whether Mrs. DeWitt, Apartment 549K, 112 East 25th St., New York City, N. Y., enclosing a two-cent stamp for reply and mentioning my advice, she will send you, quite free of all expense, complete instructions which will undoubtedly enable you to be permanently rid of all traces of the trouble. BEAUTY DEPARTMENT

"MY SECRETS OF BEAUTY" ---By Mme. Lina Cavalieri, The Most Famous Living Beauty

No. 194---Have You a Fallen Face?

By Mme. LINA CAVALIERI

HAS your face fallen? Or is it falling?

No, this is no joke. There is no attempt to be funny in what I have written. The ageing of the face, or any other part of the body, is no cause for levity.

Study the faces about you and you will see that some of them are firm muscled, full and even contour. In others you see that the muscles are sagging, slipping from place. The face is growing heavier about the chin and there is a drawn, strained look of the muscles about the eyes and temples. These are the fallen faces.

If you see that the muscles of your face are beginning to slip downward lose no time

in countenancing this tendency to make the visage look older and heavier. Had I my choice between wrinkles and the regrettable fallen face I should choose the wrinkles as less aging in appearance and more likely to be remedied.

First, reform your habits of sleeping. The posture in which we sleep determines into what lines the face and body fall for eight or nine hours of each twenty-four—a third or more of our time. If correct habits are formed for that time there is an admirable start on the road to better looks.

Notice how your head rests as you fall asleep. Perhaps it is bent far forward. In that case the facial muscles are relaxed and their tendency is to slip downward, tugging their weight, especially that of the large chin and cheek muscles, drawing them down throughout the night. All muscles

relax while we are asleep. That is the reason why, on rising in the morning, the face looks heavy and "puffy." The muscles do not recover their tone until the habits of the day reassert themselves.

With this knowledge you should be willing to make special effort and endure some inconvenience to prevent this slipping of the facial muscles at night. Toss away your pillow, or, if you are exceedingly uncomfortable without one, if the blood rushes to the head and causes you to be sleepless, use a small, flat pillow, or better still, slip such a pillow beneath the head of the mattress so that your body will rest at a slight incline, and the hair and scalp will be spared the heating of the pillow. Lie upon your back. In this posture your chin will be thrust upward and the muscles will be at tension. If you sleep thus the facial muscles will not sag during the night hours.

Study your habits during the day and

correct such habits as cause a falling of the facial muscles. Perhaps you bend your head unnecessarily low over your work. If so avoid this. At any rate, give the chin muscles the opposite exercise by bending the head backward upon the shoulders many times a day.

Perhaps you have formed the habit picturesquely described as "walking into your chest." This is an unbecoming mannerism of many women. Shyness or self-consciousness or listlessness may be the cause in some instances. In others it is sheer bodily laziness. Don't let your chin sink upon your chest when you talk, nor at any other time. It makes a very unpleasant impression upon the hearer. It gives him the idea that you are secretive or deceitful. Lift your head when you talk, and look into the face of the person you are addressing. He or she will admire you more. Besides it is another means of preventing the slipping of the

facial muscles, of keeping your face from falling.

We go back to nature for inspiration for beauty. Some of the most graceful of the modern dancers are self-taught and nature taught, taking for models of grace the swaying of the tree boughs and the lift of flowers in a wind. So we can go back to nature for models in the pose of the head. Take for an example, not some tired dray horse who lets his discouraged muscles sink beneath his forelegs, but the inquisitive bird, with head uplifted and upturned eyes seeking to solve the mystery of the trees.

Coax the muscles of the chin and neck into obedience. Beginning at the point where the muscles of the neck meet those of the shoulders, press firmly with the fingers of both hands, moving the hands upward to the muscles of the lower jaw and continuing the pressure on the muscles behind the ears.