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## Billie Burke's New Clothes



By LADY DUFF GORDON ("Lucile")

ONE of the most charming actresses for whom I have furnished wardrobes is Miss Billie Burke, the little cosmopolitan who looks well in fashions of any clime, or time.

Miss Burke has the chic most desired by Parisiennes and all well-dressed women. She has Titian hair, blue eyes and fair, rosy skin that lend themselves to nearly any color. She is, indeed, a most satisfactory little person to dress, knowing as she does what she wants, and being amiable and grateful to herself when she gets them.

It was a pleasure to supply her with the smart costumes she wears in her latest success "The Mind the Paint Girl." Her entrance gown, the girlish afternoon costume which she has been wearing while she posed for her latest portrait, is one of the most attractive of her robes. Its lines are of the straight, shoulder to hem sort, that give added girlishness to a girlish figure, and subtract years from a matronly one. Miss Burke makes her entrance upon the stage in her new play, in this gown of straight lines and girlishness and the audience notes in pleased mood that it is of "all-over lace" of simple, conventional pattern. It conforms to the mode by

giving a flounced effect in straight lines without added breadth to the figure. The flounce is soant and set upon another, each being about eighteen inches deep and no fuller than the skirt where it is gathered upon the hips. While two and a half yards wide, it is so soft and clings so closely to the figure that the skirt seems scarcely wider than the hobbles of the past two seasons.

It is made over a slip of the same frostlike whiteness. A charming little white satin peasant bonnet, adorned with a garland of rosebuds, completes the costume.

When she returns to her home, after the birthday dinner given on the stage in her honor, she wears over her white evening gown of chiffon and crystal embroidery a cloak of white chiffon lined with the same material and bordered with satin and fringe. The neck, front and large, flowing sleeves of the evening cloak are bordered with satin fringe. Cross rows of the fringe are arranged in geometric design across the skirt of the coat, meeting the border of satin in front. The gown and cloak give excellent hints to the young girl for her afternoon and evening attire, this Autumn.

Keeping in mind the fact that this is to be largely a white and

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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

pink season Miss Burke's costumes are in those colors. The gowns are of white and the garniture almost wholly of pink. This is true even to the negliges which she wears in the morning, white chiffon over a foundation of pale pink, like the inner part of a shell or the softly tinted heart of a blush rose.

Though so early in the new Autumn season certain notes have been definitely sounded and certain lines drawn as to the modes that will prevail.

The directrice influence is, perhaps, the dominant one, while the Louis XV inspiration is also still evidenced in the much modified panier skirt draperies, though nowadays (and nights) the said draperies are only permitted to suggest, in the most subtle and therefore most becoming way, those puffs about the hips that once distorted the most graceful figure.

Sometimes it is true you will see—and there is just the chance that you yourself will be induced to wear—an evening dress whose tunic folds of net will be of quite billowy fullness, but this because they are also quite transparent. The slender and straight outline of the figure and the underskirt will never be lost sight of for a moment.

By the way, too, some of these diaphanous panniers are being made with long, fur-bordered slits at either side which have something of the quaint effect of huge and unexpected pockets.

And then we are destined to see more—much more, in fact—of the

pleated skirt which came to us singly and somewhat nervously in the late Spring and early Autumn, but is now arriving boldly—and in positive and pretty battalions! When well-made, but real and special skill is demanded for their making if they are to give the new freedom of movement and, without, retain the old narrow silhouette.

As to our waist line it is undoubtedly to move down a little and possibly also to decrease in circumference by an inch or so—if, that is, we are to accept the guidance of an impressive number of the new models, where the waist is encircled and accentuated by deep belts and closely swathed sashes. But also, and because fashion is so wise now, that she manages to be all things to all women, there are many rather high-waisted and other almost waistless gowns, while certain of the more extreme evening models are designed to be worn without any corsets at all.

I note too—and deplore—a tendency in some quarters to restrict our prized and pretty neck-freedom by the bondage of high-folded collar-bands and cravats, but still I have sufficient confidence in the all-conquering and charming low collar, to believe that no such attempts will be able to diminish the number, and the enthusiasm, of its wearers.

Very long sleeves (glove fitting from the exceedingly low shoulder line to the wrist or the knuckles) are to be a feature of Autumn gowns.



Two Lucile Models designed for and worn by Miss Billy Burke in "The Mind the Paint Girl." At Right An Afternoon Gown of White Lace over a Foundation of White Satin, Shows the New, Straight, Full Skirt. Above Evening Cloak of White Chiffon Over a Self Lining, Trimmed with Fringe and Bands of White Satin.



Mme. Lina Cavaleri.

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## My Secrets of Beauty BY MME. LINA CAVALIERI THE MOST FAMOUS LIVING BEAUTY No. 195—Do You Know?

By Mme. LINA CAVALIERI

COME, girls, whatever your age, for it is pleasant to keep up the illusions of girlhood, though hair be white and skin tending to the formation of hundreds of fine point lines, draw up your chairs here on the hotel piazza and let us chat of newest things in beauty culture.

Do you know that you must talk no more of facial massage? No, that is quite obsolete, really far out of date, you know. Now it is face manipulation, or feature building. Some term it face lifting. What is it? It is massage improved, amended, rendered far more scientific than before.

You didn't know that your face is inclined to slip, did you? It is, and it is as serious for your face to slip far on the toboggan slide of time as it is for the feet to slip on an icy pavement in midwinter. And face manipulation or feature building work hard and successfully against this tendency. The cheek muscles are the chief sinners in this matter of muscle slipping. The heavy, flat muscles of the cheeks begin to slide downward, and unless their course is arrested the lower part of the face grows heavy. The chin sinks with its own weight and the fine, clear cut line of the lower jaw is lost in sagging muscles and is unwelcome and unbecoming fat.

The face that is falling must be lifted up. Therefore must there be strong, heavy, upward strokes from chin to ears, strokes so strong that the muscles tingle and the blood rushes in a flood to the face. If the lines about your lips are growing deep and gashlike it is because the cheek muscles are slipping down the sides of the face toward the chin. Strengthen them by strong, heavy, upward strokes.

Have your eyes begun to look sunken in a lake of dark, unhealthy looking skin? That is because the cheek muscles are drawing away

from them and not giving them their needed support. Strong, strapping movements of all the fingers from the inner part of the nose along the upper cheekbones will stimulate the muscles and make them firm. So for the perpendicular lines between the brows that show eyestrain, or worry, brush these away by deep, strong, quick strokes of the fingers.

This, my friends, is the face building, or hoisting, for which a great deal that is favorable may be said.

Do you know that the large, loose, lazy muscles of the abdomen that sag and give the figure a vulgar, unclean aspect, can be made firm and hard in a most commonplace way? Doctors have noticed that the washer woman never shows these sagging muscles that so detract from the beauty and elegance of the figure. Why? Because she

stoops over the washtub hour after hour and day after day, and this stooping hardens the muscles.

Muscles in a woman's body that are seldom used and so very weak are those of the back. Gardening develops them. The chest is expanded and the lungs enlarged, the blood purified, by gardening. It were well for us all to take to the garden.

The morning is the time when we are most liable to be lazy and to shirk our exercises. Yet they should be taken before our bath. Did you know that there are running machines that can be folded up and hung on your bathroom wall, that taken down, take little space on the floor, and yet run by which you can have a vigorous run, equal to a couple of miles before your plunge and breakfast?

### Beauty Questions Answered

A. B. C. sends this apparently characteristic letter: "I don't know whether you will regard me as an intruder or not, as I belong to the opposite sex. But if you will answer this question I will never consider myself capable of thanking you. I am six feet one, medium build, but with a voice like a baby, which embarrasses me very much. I have taken two years' singing lessons, practicing the low notes, without benefit. I wish I could kill the voice, stamp it out of existence."

I suspect that your trouble is in large part timidity. The voice reflects the character. Cultivate courage. Practice deep breathing. Be encouraged by the example of Demosthenes. He had a weak voice, an impediment of speech; yet he used to fill his mouth with pebbles and go out to the seashore and talk against the thunder of the waves. Exercise determination and courage will eventually encourage a weak voice. Go into the woods or beside the seashore and rehearse that voice.

F. M. writes me: "I have read your beauty hints in the Sunday newspaper for a long time and have greatly profited by them. Now I am asking you to please help me."

"I am a young girl of nineteen and for about two years have been curling my hair. Lately I have noticed that my hair is lifting in front and is getting very thin. Please advise me what to do."

I take it for granted that you mean you have been curling your hair with hot irons. First stop that practice, which sooner or later ruins the hair. If you have been using curl papers stop that. No matter if your hair does look disorderly while adjusting itself to new conditions, don't touch your hair with irons again. Be resigned to straight hair, which so many prefer. Massage the whole scalp daily with fingers that have been dipped into lanoline, but massage longest and most vigorously with lanoline. After a time let this treatment alternate with any good quinine tonic.