



Photo by Campbell Studios

the most brilliant fabric or unusual design. Knowing enough to dress up to the store of vitality and just plain "pep" that she possesses is largely responsible for her selection of frocks that many of us wouldn't dare to put on.

Then, too, she knows how to "key" her frocks and wraps to her own beauty. That is, she understands that she has a definite tone, which really is sounded by the brown of her hair and eyes. As long ago as when Anita did "The Girl Phillipa" I remember hearing a man say: "If Anita Stewart were painfully homely and couldn't act, her hair is so beautiful that it would save her pictures." Doubtless you remember it. For years she wore a tiny curl in the middle

A Heart's Worth of Frocks

The emotional upkeep of Anita Stewart's clothes would bankrupt a girl of any other type.

By Louise Williams

MY dear, I simply can't wear that hat today; it exhausts me unless I feel like a million dollars!"

"Well, I always consider that when I buy clothes; I mean, I select gowns and hats that look well whether I'm tired to death and worried because the cook's leaving or am perfectly hilarious over Henry's birthday present to me."

And there, my friends, in that snatch of conversation which I overheard one day on a Fifth Avenue bus, you have the secret of Anita Stewart's stunning gowns and the reason she can wear them so effectively. No fabric is too brilliant, no design too unusual, for her to wear. Gowns like hers demand a personality that fits in with their gorgeousness; one can't afford ever to be tired or bored or headachy or indifferent in such frocks, or the effect is spoiled, and the deadly "clothes horse" impression of being just something on which beautiful clothes are hung dominates everything else. The emotional upkeep of such frocks would soon exhaust any girl who hadn't been designed by nature to wear them. Of course, Anita has. And the autumn bride who is planning her trousseau and who is of Anita's type can learn a lot of things about clothes from her. For Anita's just bride age, even though she has been Mrs. Rudolph Cameron for some time now.

You know Anita's type, of course—sparkly, always effervescent, brilliantly beautiful, and *always* alive all over. She's dark and slender, and her own looks have distinction enough to dominate even

Photo by Campbell Studios

You can't afford to be tired or bored in a frock like this.



of her forehead; she knew that she could be distinctive and cling to that curl no matter how far other girls embarked on marcel waves and puffs and braids. And now she realizes that her hair must always claim its own place, and that a frock or hat which calls attention to it is twice as becoming as one that doesn't. An example of such a frock is one of bronze



Photo by Witzel

A hat whose coloring calls attention to her hair is twice as becoming as one that doesn't.

satin and gold brocaded fabric. The satin forms a straight, close underskirt; the brocaded material is made into a straight blouse, square cut in the neck and long-sleeved, and with a coatlike skirt drapery. A mink scarf of the brown of her hair and eyes is thrown around the neck of the frock, and mink edges the cuffs. Anita's a symphony in brown in that dress—and few realize how very cleverly it was planned.

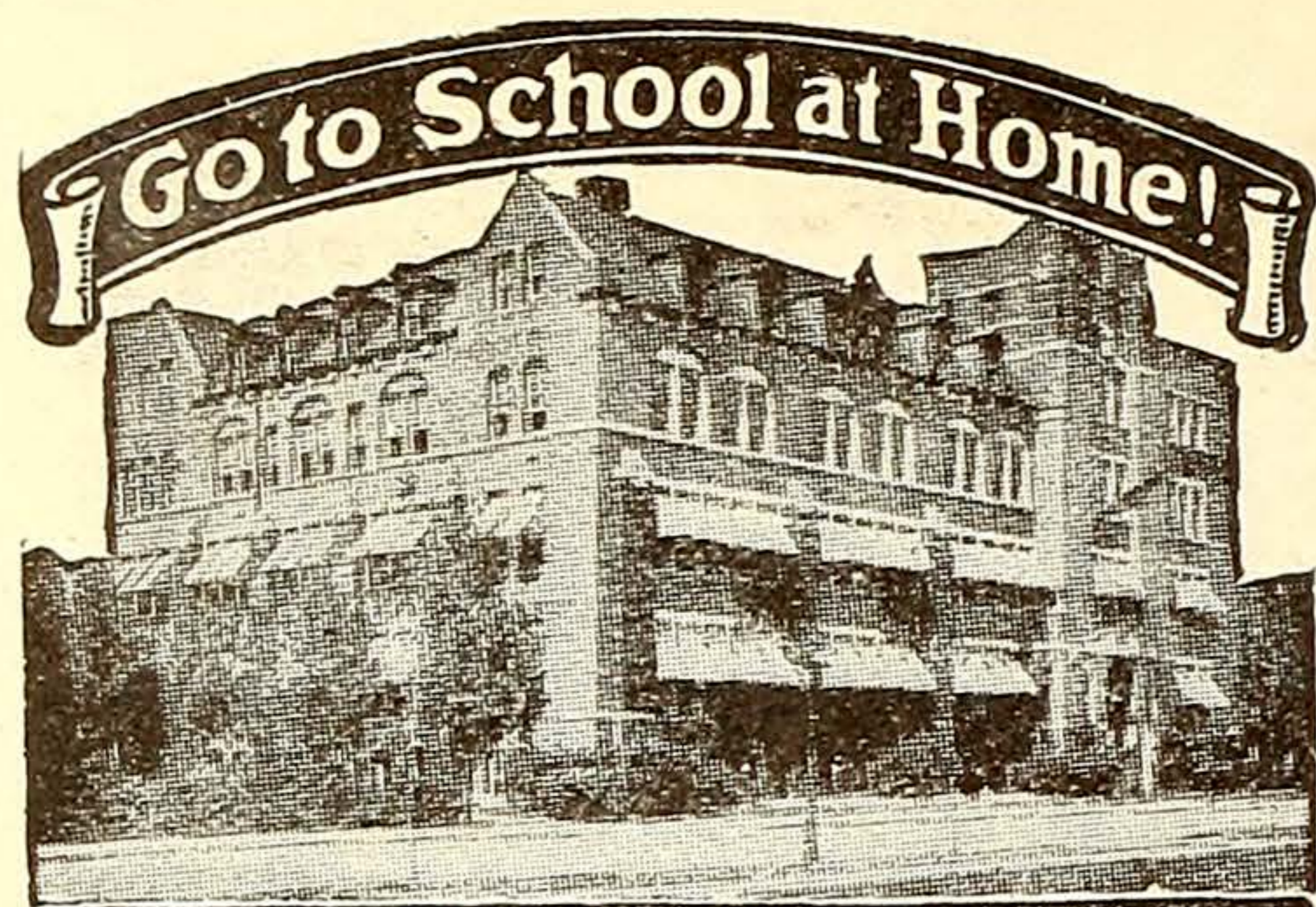
But more important is the other keynote, not one of color but one of mood, which she strikes in her frocks. Anita Stewart, as I've said before, is of the brilliant, vivacious type; consequently brilliant, unusual gowns fit in well with her personality. You can't imagine Bessie Love, for instance, in an evening gown of pale-gray chiffon whose entire skirt, with the exception of the front panel, is formed of straight ostrich feathers, divided into short strands and sewn to the chiffon petticoat. Bessie's a dear child, and her looks might make it possible for her to wear such a gown, but, though she's bright and sparkling, she's like a clear brook bubbling along gayly through a springtime wood. And Anita's more like the brilliant sparkle of champagne; not artificial, but clear and bright.

She has another evening gown with a Cleopatralike charm all its own. The bodice is cut very low, and the gown is made almost entirely of pearl beads. The girdle is a great double rope of them; the long, square train is edged with them, and at its corners are two great, trailing tassels. It's a white gown—the very essence of whiteness—and it's perfectly keyed to Anita's personality.

Her frocks are keyed up to her own personality.

And yet she hates to shop. "People think it's

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What Happens to the Story

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Under the head of "atmosphere" such details as furniture, decorations, and all the odds and ends of the set are included. For instance, if the heroine of the picture is blond it would be criminal to provide a light background; to gain a contrast and insure crystal-clear photography the walls of the set must be dark.

A staff of draftsmen handles those first plans of the art director's, and they are passed on by Mr. Ince, the director, and the continuity writer of the picture before they go to the stage manager and the carpenters. Usually the building of a set takes from two to thirty days. Sometimes such building takes place on the stage where the set is to be used, but in the case of elaborate sets miniature models are first made, and the actual building takes place in the mammoth shops adjoining the studio proper. The sets are then moved piecemeal to the stage where they are to be set up, and it's no unusual sight to see husky stage hands stalking about the studio bearing a Greek column or a large portion of a winding stairway to the proper destination. Samson would have found no difficulty in getting a job around the studio, and Hercules could have had a life contract as a mover of scenery, if they lived nowadays.

Finally the set is O. K.'d by that court of last resort, which I have already mentioned. Then comes the familiar cry of "Ready—lights—camera!" And actual production begins.

Now for the promised revelations regarding ways of outwitting Mother Nature. Of course, it might be possible to have camera men hang around the woods until a nice, big tree was struck by lightning, but several camera men might grow old and hoary waiting to catch such a scene. And it's much simpler to move a good, big tree to the studio lot, wire it with electricity—and then let it be artificially "struck" in full view of the camera.

As for the storm at sea—this, too, might have been accomplished by using real ships, on a real ocean, the ships being insured against loss, and the storm just being waited for until it arrived. But—to build perfect miniature models is much less expensive and far easier, and to make a storm in the studio tank is equally simple. Which all goes to show that while the makers of the movies will go the limit when necessary, they aren't averse to using commendable thrift and making clever substitutions whenever they can.

A Heart's Worth of Frocks

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an easy matter to spend forty thousand dollars a year for clothes," she told me one day, when she'd been making a round of the shops and was wearing the simplest sort of little tailored suit because she knew her mood would never stand for anything more noticeable. "Yet it's much easier for me to earn five hundred thousand than to spend less than a tenth of it on clothes. Buying clothes that will express me, and will register well before the camera, and fit in with the character I'm playing—oh, for the rags and tatters of 'In Old Kentucky!' I've been trying for hours to match these shades of tulle with this metallic cloth—it has all the pastel shades in it, and my maid had given up in despair, but I know it can be done. The tulle has been dyed, but the cloth changes color just like a chameleon in between dyeings."

However, the finished frock was well worth her trouble. Anita's clothes always are, though frocks such as those she wears necessitate their wearer's going to a lot

more trouble than you and I would probably be willing to take.

For instance, there's the gown which has an accordion plaited petticoat of brown chiffon over one of bronze metal cloth. Over that is a very full skirt of brilliantly striped material which stands well out on the sides, fastened without belt or sash to a very tight bodice. The sleeves are of mauve chiffon, cut out on top of the arm, and wrist length. And with this quaint frock Anita wears a cape of taffeta trimmed with wide bands of ostrich feathers.

Then there's a black gown, suitable for teas or informal dinner parties, which is made of finely figured black lace, made over black satin. The bottom of the tunic skirt is edged with a very wide band of white lace, and another band of the same lace, somewhat narrower, forms the belt. The gown is very simple—simple as French frocks so frequently are. I know a man who said that he'd rather see his wife wear cloth of gold made in America than plain black net made in France.

"The black dress would have an awfully strong kick if it were a drink," he explained, rather enigmatically. So has Anita's simple little black one; it embodies the sparkle in her eyes.

Her hats are moods. There's a snug little one of dull brown trimmed with grapes in their natural colors; it makes Anita look like an autumn nymph, and expresses all the richness of her beauty. There's another very wide brimmed one, edged with ostrich, which explains one of the reasons why fans are no longer so popular as they once were—to-day's girls flirt from under their hat brims.

But you mustn't think that all the verve and sparkle of Anita's clothes mean that that introduction of mine applies to her; she's sublimely content as Mrs. Rudolph Cameron, and if you want to know what her favorite gown is, it's a dull blue house gown which she calls, "Home, Sweet Home."

Husband, Wife, and Company

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wide. "Long ago we worked out the understanding that one opinion is as good as another, and that neither is any good, because opinions are only personal judgment, you know. And quite apart from what people think, there is just one right thing—one right solution—and if the two people who are trying to reach it just remember that, personal opinion won't enter in, and there'll be no chance to quarrel."

I began to feel that I understood her serenity somewhat.

Seena Takes a Flier

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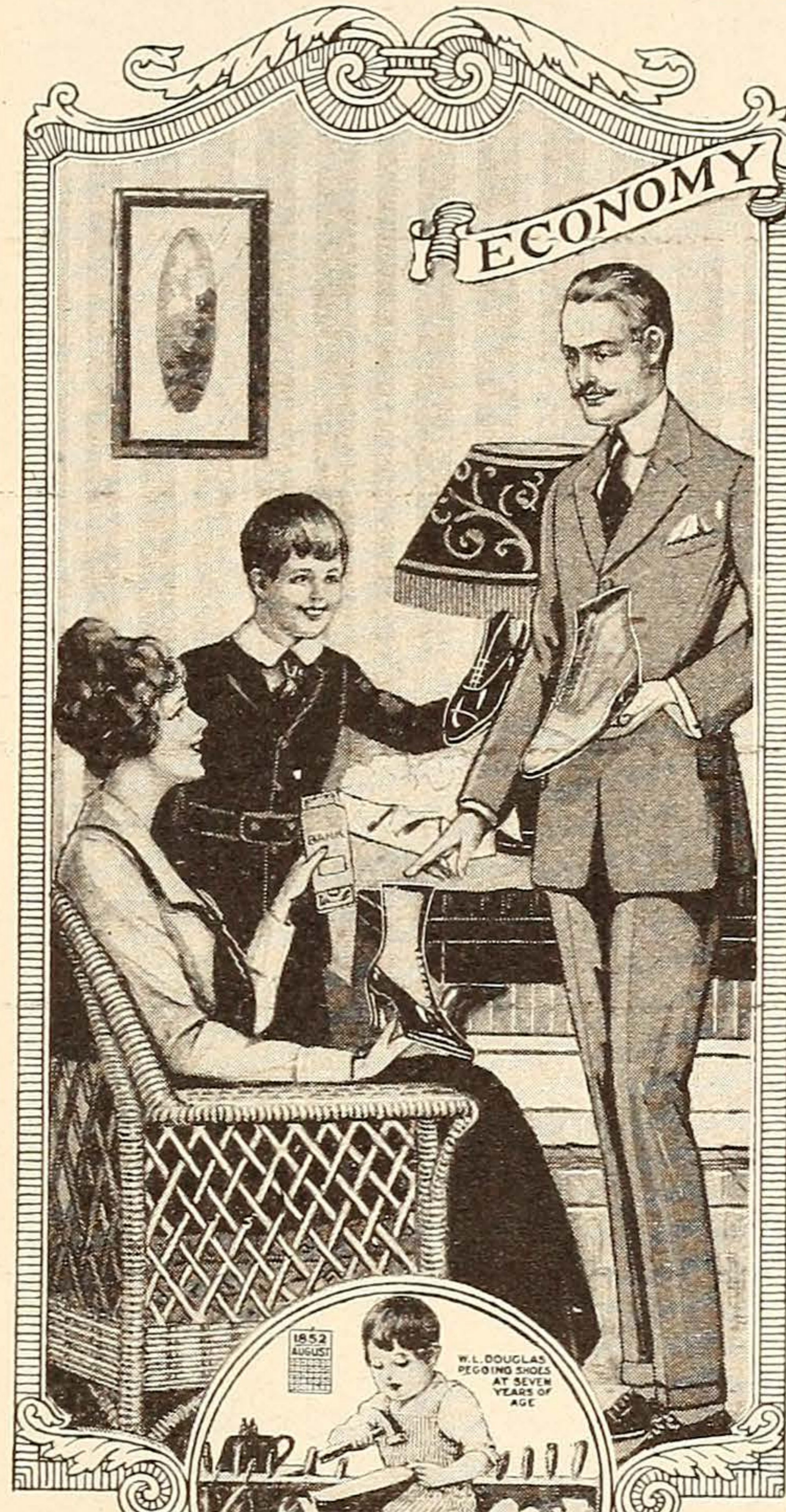
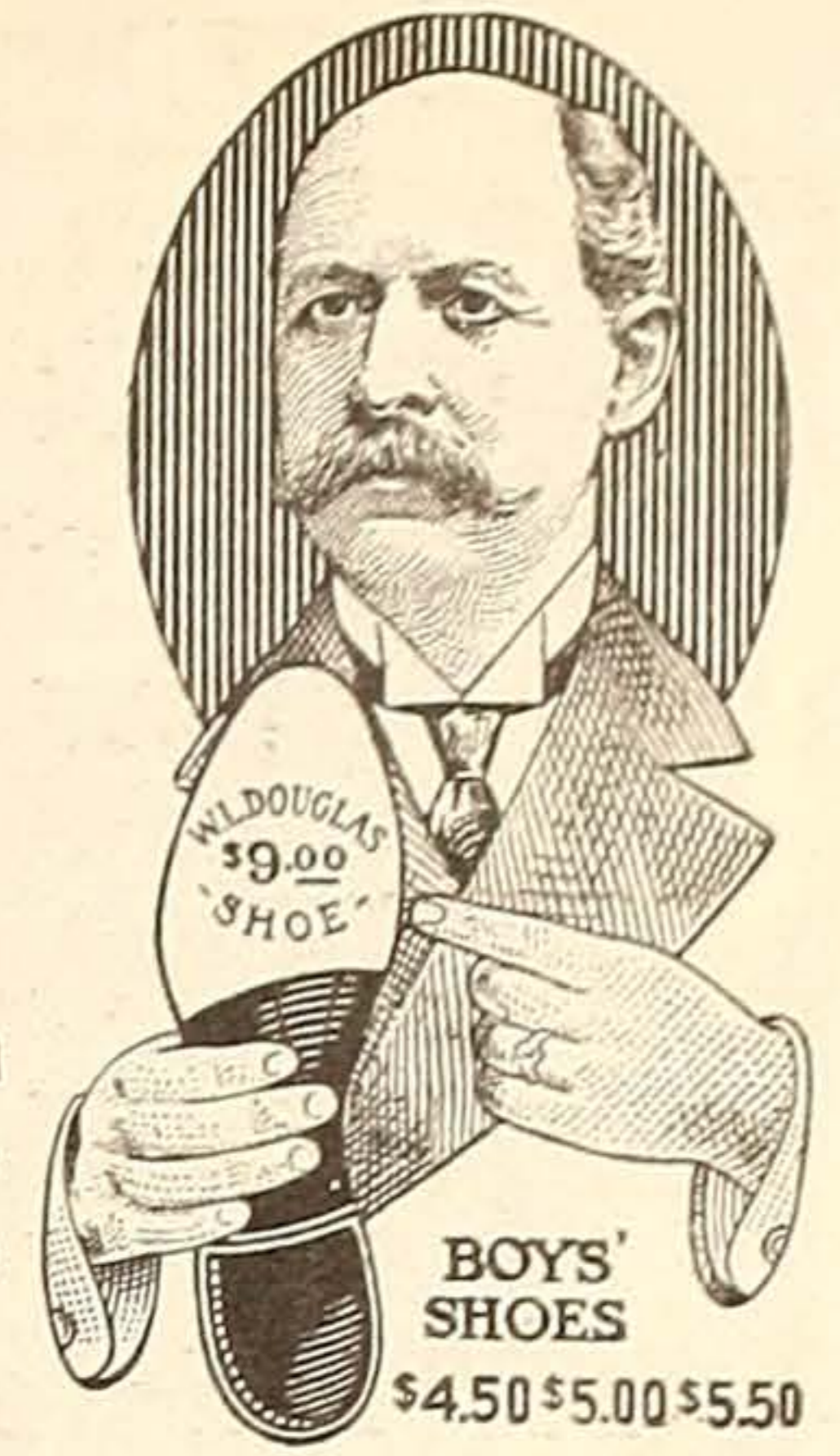
Down there she met Doctor H. E. Peterson, of the University of Texas, an authority on geological structures, who has been very helpful in the discovery of oil-well localities.

Outsiders smiled a bit when they heard about it, but Miss Owen's associates knew of her careful study of the oil fields, and respected her sound business judgment. You see Miss Owen came from a family of business men, and it soon became known she was there to attend, with her brother, meetings of the board of directors of the company in which she was interested.

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