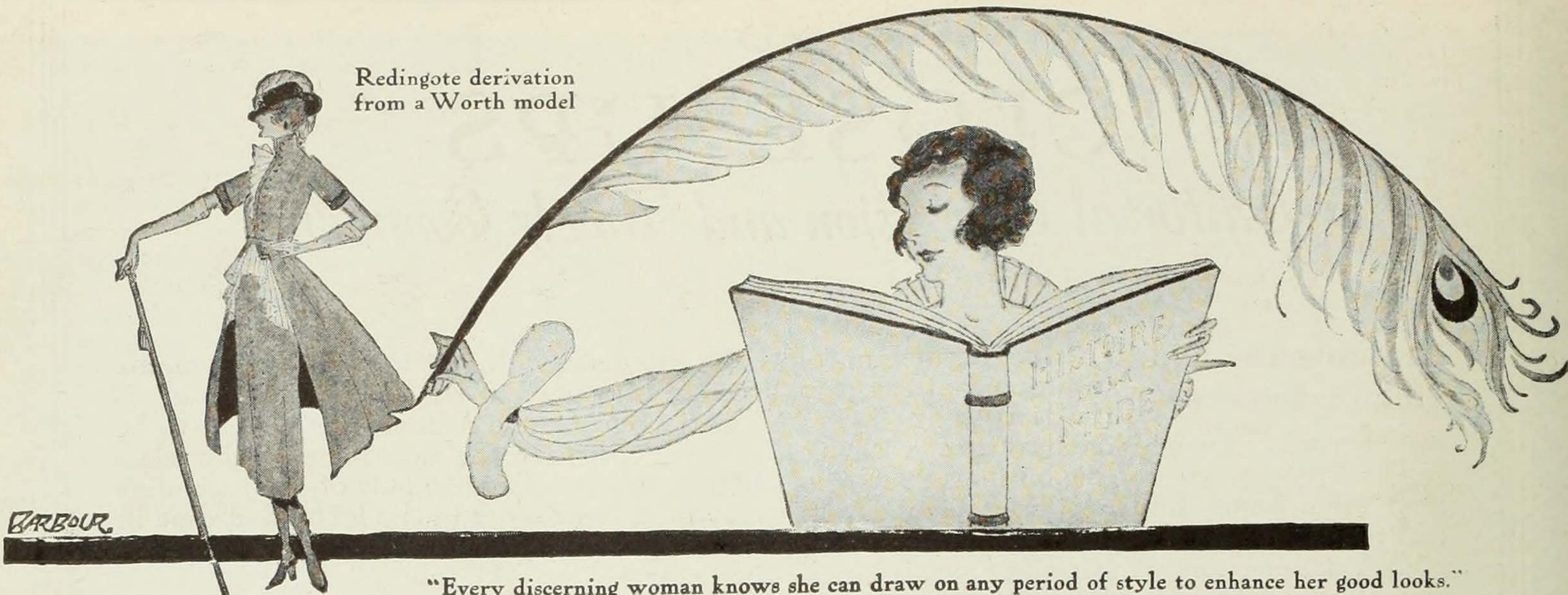




INTRODUCING Norma Talmadge in her latest role—as Fashion Editor for Photoplay. Miss Talmadge's good taste in clothes is always evident. The first of her discussions of the whys and wherefores of attractive and practical dressing follows.

The leading designers of New York and Paris today admit the movies are *creating* the styles — not merely following them.



"Every discerning woman knows she can draw on any period of style to enhance her good looks."

What "Fashion" Really Means

The first of a series of articles by the screen's acknowledged leader of fashions.

By NORMA TALMADGE

WHEN I was a very small girl I used to shut myself up with my dollies on a rainy day and discuss clothes with them. Very gravely the dolls and I would go over the subject of new clothes—with me as the active spokesman—or, maybe I should say spokeswoman.

If we weren't interrupted we generally got the winter or summer wardrobe fairly settled before it was time for me to set the table for supper.

After settling *what* we should wear it was up to me to get into mother's good graces for the necessary materials. Many a sinkful of dishes have I washed for the sake of a coveted bit of lace or scrap of silk that meant a party frock for Arabella.

The opportunity to make my first appearance in pictures came just about the time I was through playing with dolls, and for quite some time the only chance I have had to talk clothes has been in regard to my own wardrobe or the gowns of Mother or Constance or Natalie.

And then the editor of PHOTOPLAY asked me one day if I didn't want to be his fashion editor, and talk once a month to all you people about clothes and style, and why one wears a certain gown for certain occasions and what fashion really means.

Would I?

I should say so!

I'm awfully grateful to Mr. Quirk for asking me, for, between you and me, I have lots of ideas about fashions that aren't usually put into print, and every time the editor isn't looking I'm going to tell you some of them.

In the first place I think it might be a good idea if we look at this word "fashion" and think what it really means. You say it is the "fashion to wear embroidered dresses" just as our grandmothers used to say it was "the fashion to wear bustles."

But why are certain things "the fashion" at one period?

Why do styles recur at certain intervals?

Where do fashion influences have their origin?

If you want to be a well-dressed woman—and every normal woman does—you should learn the answers to these questions.

I had to find out the answers for myself when I was studying style from the standpoint of the screen.



The history of this suit may be traced back to the ruffles-and-lace days of King Louis XIV.

Now, this matter is not of much importance to the woman who can afford to engage the services of a great stylist to dress her. But most of you girls can't do this—I certainly couldn't during the first years I was in motion picture work. A great number of my dresses during that period I made myself. And even today, when I am in a position to spend quite a bit of money on my wardrobe, I frequently design my own gowns, and then find someone who can grasp my ideas and translate them into clothes.

Do you mind if I say a very serious word right here? A word meant for you girls who "can't sew a stitch." Sometimes you seem to be proud of it. I wonder why? I had just as soon be proud of a cross eye or any other infirmity.

Do you know, you girls who can't—or won't—sew, that this helplessness leaves you at the mercy of the shopkeeper or the dressmaker? You have to take what they give you, not what you want. A pretty little party frock costs you from \$30 to \$40 and up—mostly up. You could make the same thing yourself for \$10 or \$15. More than that, you would have the joy of creating something—and you'd find your hands were good for something besides doing up your hair.

Every time I hear someone adding up the great natural resources of this country I wish with all my heart we could include women in the list. Of course we could add *some* women, but not the big majority, and that worries me.

And I wish the people who make up the qualification list on marriage licenses would add "Can you cook and sew?" to the questions the girl has to answer—and not issue a license until she could prove her claim. My stars! Think of all the bachelors who would be rushing girls to the altar if they had any reasonable hope of obtaining an asset instead of a liability.

But, as I was saying—

About this matter of fashions! Today is above all others the day of the individual, the time when every discern-

Some Paris creators studied the portraits of Velasquez last year. As a result—the basque.

thrown jauntily over one shoulder, or he may embroider a dress in Chinese patterns.

Why is it that we today are breaking away from uniformity in style and seeking to take the best from history and tradition that we may apply it to modern uses?

The World War is one reason. Most of the nations that were fighting with the Allies sent representatives to France. And the French style creators borrowed inspiration from the national dress of the peoples who fought shoulder to shoulder with their own men.

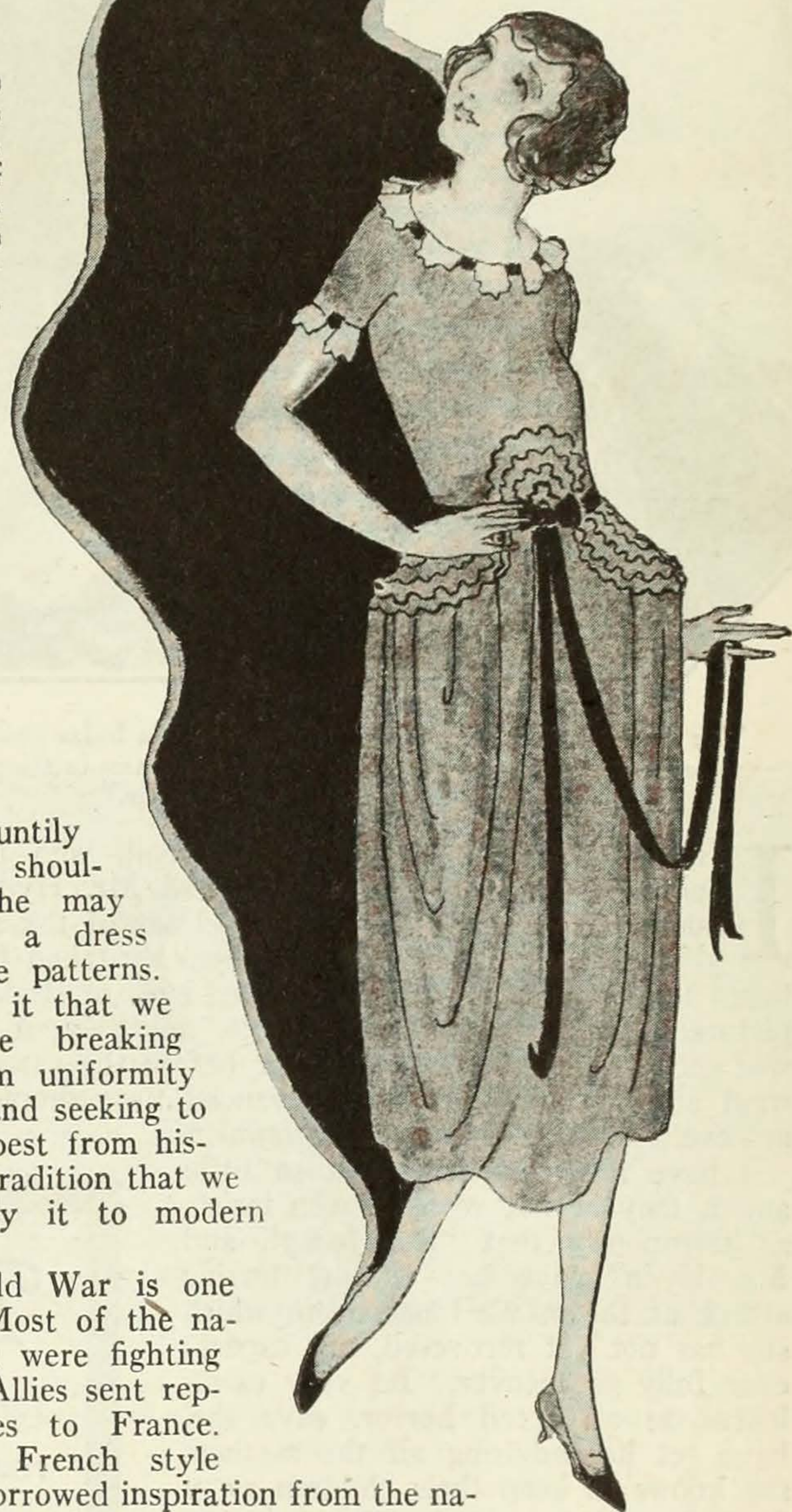
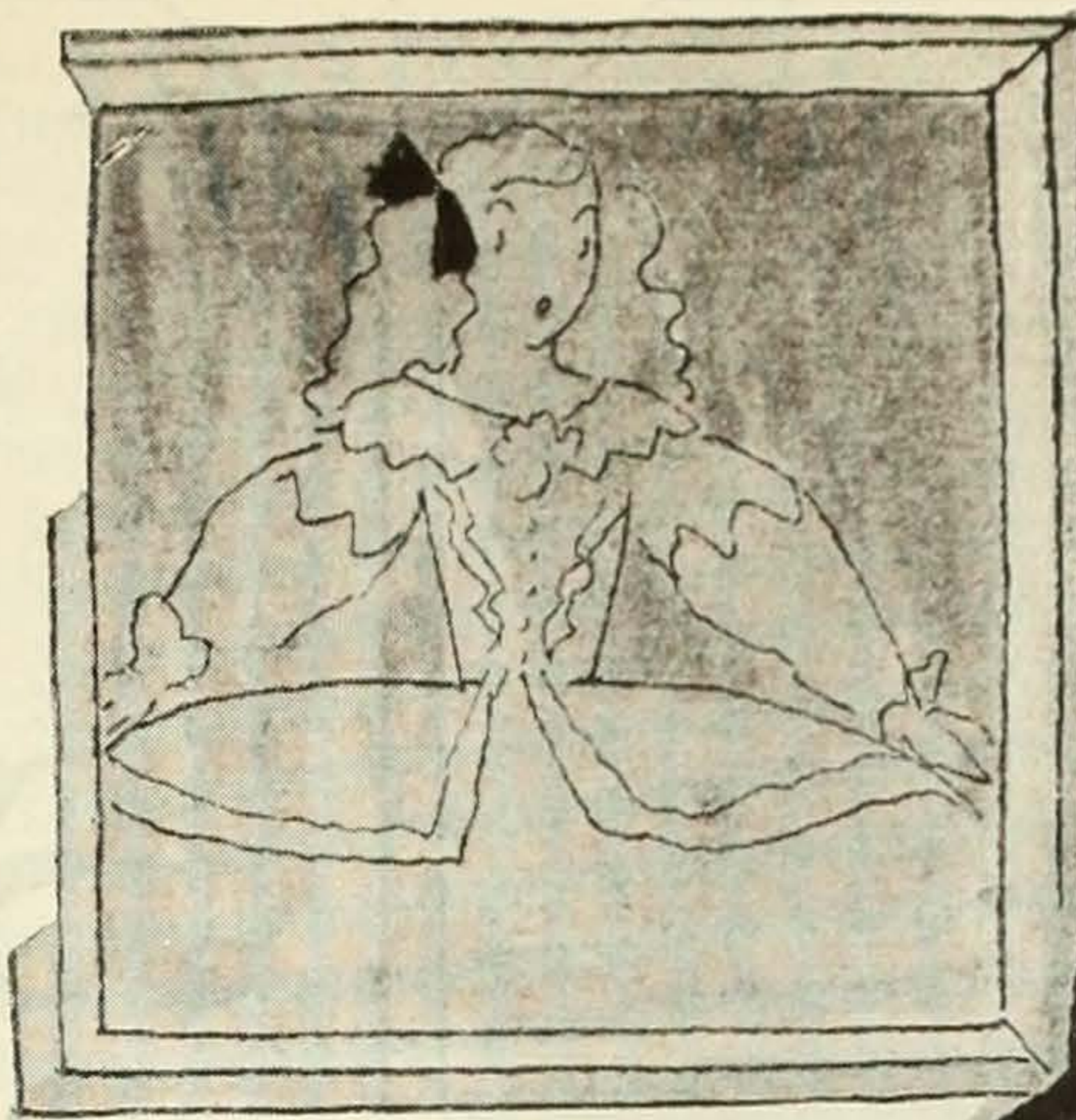
Jean Patou, great soldier as he is great stylist, came back to Paris from the trenches last year and brought with him the Algerian inspiration. The bright colored embroideries of this season, the deep sashes and "harem" skirts we are seeing everywhere today, are the result of Patou's genius.

The cavalry inspired Agnes to feature the redingote dress. Now, redingote means "riding coat" and was popular about 1800. In its modern development the silhouette is buttoned from throat to hem and shows an underskirt of one material worn under a long coat of a contrasting fabric.

Some of the other Paris creators studied the portraits of Velasquez last year, and today we have the basque as a result. Remember this when you see one of those quaint little taffeta dresses with the long tight basque and full skirt. If you have clever fingers you can make one for yourself this summer. They are reproductions of the costumes worn by the Spanish Infanta when Velasquez painted her.

In suits the French creators went back this year to the

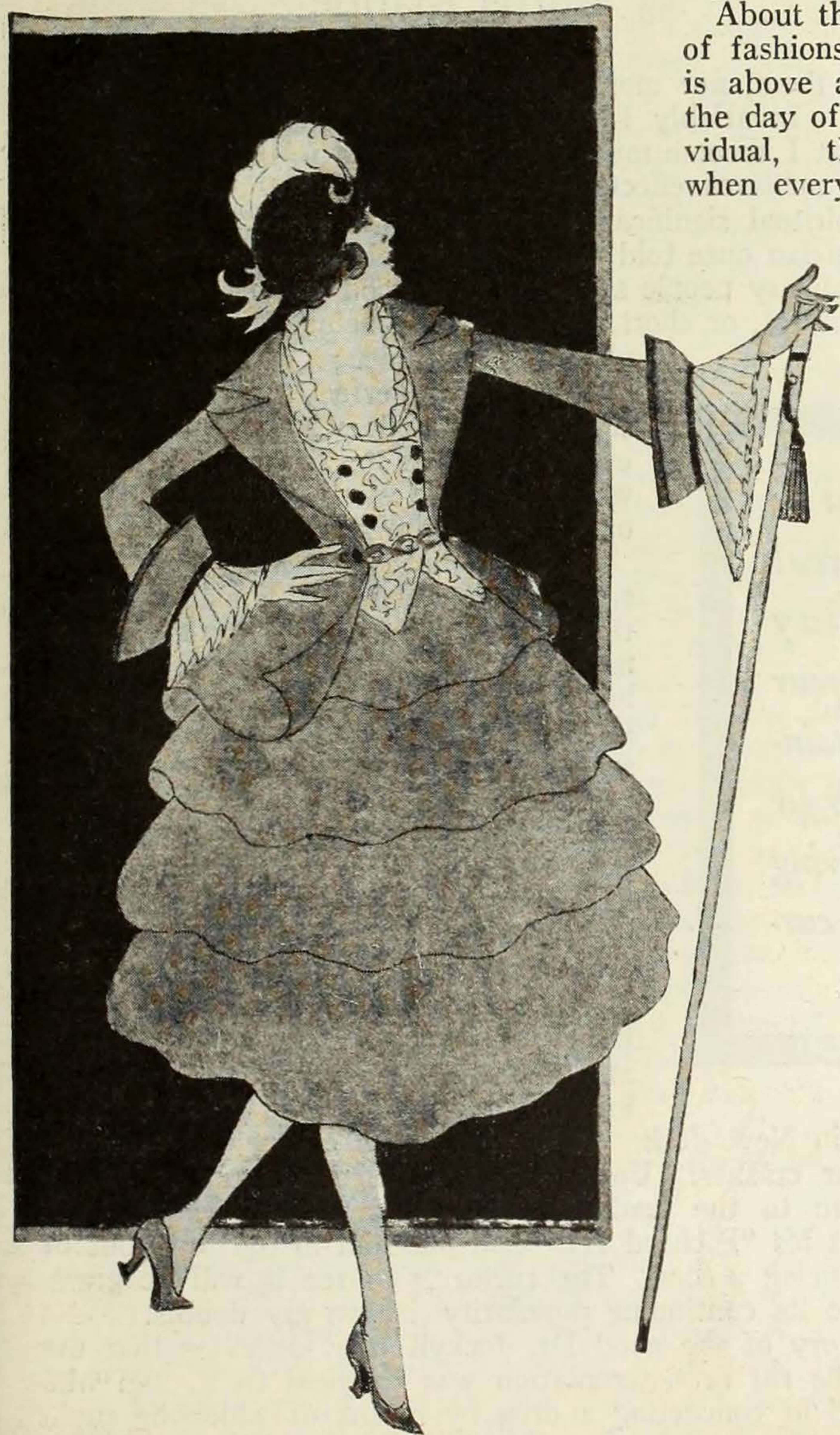
(Continued on page 112)



ing woman knows that she can draw on any period of style to enhance her good looks—that her individuality but needs the proper medium of dress to give it expression.

For fashion is the fruit of history, the fruit of romance.

Today a costume artist may take an idea for a blouse from an ancient portrait, and the drape of a skirt from an Indian sarong. He may portray a Spanish cavalier in a wrap that has its fulness



What Fashion Really Means

(Continued from page 65)

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picturesque periods of Louis XIV. But don't be awed when some exclusive shop advertises its "Louis XIV styles." It simply means they are showing suits with full ripple skirts and jackets that have wide revers opening over a double breasted waistcoat of fancy weave. If they are true to the period they will show these suits with three-quarter sleeves, wide at the hand, with an inset lace ruffle.

When you saw those pretty little dancing dresses last winter that were wired to stand out at the hip and had the wiring covered with artificial roses, did you know where the style originated? It came from the old Roman days when the victors in a great battle were wreathed with flowers. Logically it appeared last year. It will not be due again until the year after another great war.

Just because I have talked about these styles you mustn't think I believe all styles originate in France. On the contrary. Sometime—if you have the necessary time and patience—try getting a tailored suit in France! That is the time when your mind will turn yearningly to the good old U. S. A. for the kind of tailoring that "keeps its shape." Little old Paris may beat the world at creating dresses—and she does—but when it comes to tailored things and sports clothes you have to come back to your Uncle Samuel's land.

Now, this matter of clothes is much more than a matter of money. Some of the badly dressed women you meet are women with lots of money and the idea that money can get one everything in the world. It can do a lot of things, naturally, else we all wouldn't be after it so hard. But some women with money remind me of the woman whose husband "struck it rich in oil" last year. The lady in question discarded the old house and had a rococo sort of palace built. There were a lot of windows to the thing and she had each window decorated with a red and white striped awning that bore the family monogram!

A lot of the clothes I see make me think of this Oklahoma lady. There's money to burn, but mighty poor results from the bonfire.

Good dressing is in its last analysis a matter of line, a matter of studying one's own figure, learning the good and bad points,

and then finding out the styles that will make the most of the good points and minimize the bad ones.

For example, if your arms are thin you should wear long sleeves that are rather full. If your heart is set on short sleeves you should have them cut so as to reach at least an inch below the elbow. Don't, please don't, wear things that will call attention to sharp elbows.

If your legs are short in proportion to the rest of your body, don't wear a flounced skirt or a skirt of two colors set horizontally. Build your skirts with the thought of length of line in mind. And if you are a short-waisted woman don't cut yourself off with a deep sash. The short-waisted woman wears best the long, loose type of dress that has the sash dropping well down on the hips.

If you are working hard and are tired you would better keep away from the little hats that turn sharply off the face. Try a hat that droops a bit with a soft line about the face, if you want to take ten years off your age.

One of the best things this year's styles has brought us is an abundance of bright colors. Brown runs the whole gamut from the palest sand tint to *tête de negre*; reds and coppers and brilliant yellows abound. Champagne is a favorite color this year with the French, but we probably sha'n't wear it. There's no use in stirring up painful memories.

People from other countries used to think women in America had a "navy blue uniform" from the amount of that color they saw in the streets. This year, however, we are turning to the brilliant things, the delicate pastel shades, everything that is bright and gay. Doesn't it make your fingers just tingle for a needle? Mine do. And I am glad we are getting over our dread of bright-colored clothes. Bright colors have the same effect on the wearer's mind as sunshine has on the flowers. Sometime this year I'm going to talk a whole lot about color and the shades that bring out the best in different types of women.

Incidentally, I've a good joke to tell you about color, but I'm afraid I shall have to leave it over until next month, when I intend to talk to you about sport clothes and other things.

"PICTURE-HOUSES jump prices."—*News item.*
"All the world's a stage and we are only payers."

Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, Of Photoplay Magazine, published monthly at Chicago, Illinois, for April 1st, 1920.

State of Illinois } ss.
County of Cook. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Robert M. Eastman, who, having been duly sworn according to law, deposes and says that he is the Secretary and Treasurer of the Photoplay Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, James R. Quirk, Chicago, Illinois. Editor, James R. Quirk, Chicago, Illinois. Managing Editor, none. Business Manager, James R. Quirk, Chicago, Illinois. 2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) E. M. Colvin, Chicago, Ill.; R. M. Eastman, Chicago, Ill.; J. R. Quirk, Chicago, Ill.; J. Hodgkins, Chicago, Ill.; Wilbert Shallenberger, Waterloo, Iowa. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. 5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

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KATHRYN DOUGHERTY, (My commission expires June 17, 1920.)

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