

Copyright, 1911, by American-Examiner. Great Britain Rights Reserved.

How Beautiful ARE You?

What the Faces of Famous Beauties Show When Tested by the New "Beauty Meter" --- Try It on Your Own.



How the "Kallometer" or Beauty Meter Is Placed Upon the Face to Test the Features for Beauty Proportions — or the Contrary.

- What a Perfect Face Should Be.**
 Length of Nose from Pupils of the Eyes to Nostril Opening—1 7/8 Inches.
 Upper Lip to Centre of Mouth—3/4 Inch.
 Length of Chin—Two Inches.
 Eyebrows Above Pupils—1/8 Inch.
 Width Between Eyes—2 1/2 Inches



PHOTO BY OTTO SARONY N.Y.

Lillian Russell Showing That the "Kallometer" Beauty Test Finds Her 100 Per Cent. Perfect.

"EVERYBODY" calls you beautiful—but are you? Will your face stand the test of the "Kallometer." Here is where cold science has the last word—as in many other matters; for the inventor of this instrument has proved that cold science and glowing aesthetics can agree, that the face which the trained artist's eye recognizes as beautiful is really scientifically beautiful.

Maybe you are pretty, maybe you are charming, maybe you are irresistible. You may be all those and yet lack beauty. Prettiness, even irresistible charm may, and often do, exist in spite of irregular features—nose, mouth, chin and eyes out of proportion in size and in asymmetrical relation to each other. But beauty means regularity, proportion, symmetry—and by applying the Kallometer to your face and looking in a mirror you will know immediately whether or not you possess it.

This ingenious device—which is pictured on this page as applied to several typical faces—may be constructed by anyone. It is merely a wooden frame having the width and height of a normal human face, in which cross-bars are placed to fix definite points of measurement from the top of the forehead to the tip of the chin.

The intervals between these cross-bars are established by the Kallometer's inventor—Professor William Barnes Fotheringham—to conform to the accepted classical standard of facial beauty, slightly modified by his years of study of recognized living beauty types. The starting point is a horizontal line drawn through the pupils of the eyes. This fixes the location of the Kallometer's middle bar.

The next bar below fixes the point of the end of the nose where the nostril opens—the distance from the pupil of the eye is exactly one and seven-eighths inches. From the nostril opening to the mean line of the mouth, lips closed, shows the length of the upper lip—three-quarters of an inch—and fixes the position of the third cross-bar. From the mean line of the mouth to the bottom of the chin is exactly two inches, fixed by the bottom of the Kallometer's frame. Five-eighths of an inch below the mouth line is placed a bar to indicate the hollow where the under lip joins the chin.

Three-quarters of an inch above the horizontal of the eye-pupils is a bar which properly locates the eyebrow. Another, one and seven-

eighth inches above it, locates the middle of the forehead. Follow these measurements accurately and you will have constructed a perfect Kallometer. Fitting it to your face, with the middle bar on a line with the pupils of your eyes, and directing your level gaze into a mirror, you will discover how far you fall short of true beauty.

The experiment will need some courage, for Professor Fotheringham declares that true facial beauty exists in only "one or two persons out of a million."

Although measurements of the width of the face are comparatively less important, the professor has established a vertical as well as a horizontal index. This fixes the width of the normal face at five and a half inches, measured at a point just below the ear. The eyes should be two and three-eighths inches apart. But it is admitted that where the horizontal lines exist as established in the Kallometer the width of beauty-type faces may vary considerably. It is the length of nose, upper lip and chin that matter most.

On this page are shown at least two beauty types that need have no dread of the Kallometer test. The faces of both Maxine Elliot and Lillian Russell—which bear no resemblance to each other—reach the maximum of one hundred per cent. In these cases the Kallometer corroborates the popular impression that both of these faces are truly beautiful.

Another face—of still another beauty-type—that meets the Kallometer test perfectly is that of a favorite artists' and photographers' model, and still another that of Mile. Lantime, the famous Paris stage beauty, who not long ago met such a tragic death while houseboating on the River Rhine—although, in the case of Lantime, the chin is just a trifle short of the ideal.

Probably artists and beauty connoisseurs, and other readers of this page will feel greatly relieved to find that science, as represented by Professor Fotheringham's Kallometer, not only does not overthrow their living beauty idols, but actually supports the artistic and popular conception.

But where the Kallometer ruthlessly denies the possession of beauty in notable instances where it has been claimed, there is still plenty of consolation. All the world knows that it is seldom the most perfectly beautiful faces that are most attractive, that many comparatively irregular faces hold se-

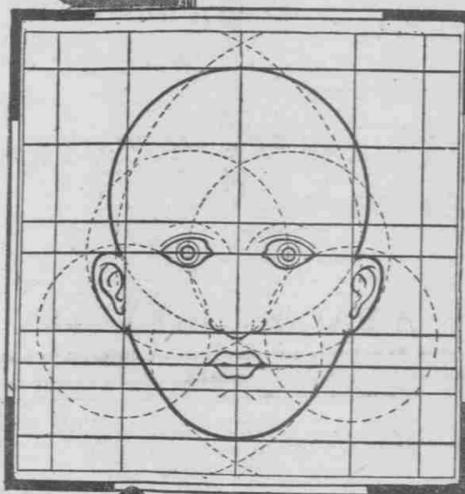


Diagram Showing the Geometrical Principles Which Are Applied in the "Beauty Meter"—The Circles Described from Eyes and Bottom of Ears Fix the Proportions of All the Features.



Gaby Deslys, the Parisian Ideal of Piquant Beauty and Chic, Who Misses Nearly Every Requirement of the "Kallometer."

ductive charm which no ideal beauty has been able to exert.

For example, Gaby Deslys, Gaby's charm has vanquished the people of two continents. She is the Parisian ideal of what is chic, piquant, seductive—really unique among feminine charmers. But apply the Kallometer to her face and see how she fares! Nose too long, upper lip too short, chin too short, forehead too narrow, eyes too far apart. It cannot be denied—Gaby is far from beautiful!

Not only her face, but her figure, too, fails to measure up to beauty standards. Her arms and legs are too long, and she carries an unusual amount of tissue about the hips and calves. But for all this, don't imagine that Gaby will swear out a writ of injunction against the terrible Kallometer. On the contrary, she will smile, shake her locks saucily and issue an amiable challenge to any and all Kallometer beauties to come into the lists with her where the palm is for what really matters—charm!

Quite a number of world-famous "beauties" of the stage and of fashionable society when they apply the Kallometer to their lovely faces will find themselves in need of the kind of consolation enjoyed by Gaby Deslys. They meet the scientific test nearly enough to come under the beauty classification, yet their shortcomings are plainly indicated.

The Countess von Schoenbrunn-Buchheim, formerly Mrs. Dandridge Spottswood, has nose and chin both too short. The brevity of her nose, especially, is unfortunate, as it gives the impression of an upper lip too long and a general disproportion of the lower part of the face.

Lily Elsie, the former London musical comedy star, recently mar-

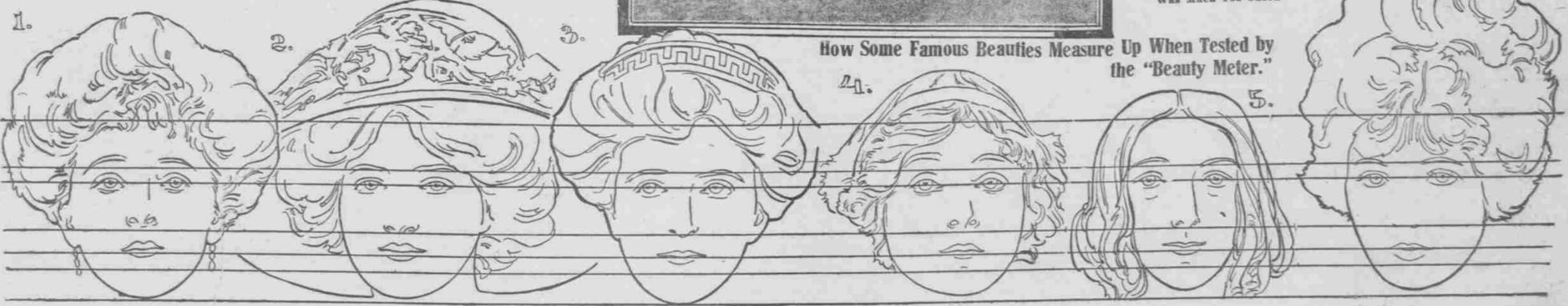
ried, and whose "beauty" was famous among theatre-goers in the British capital, falls short both as to upper lip and chin. Almost the same deficiency is noted in the face of that celebrated English "beauty" Lady Marjorie Manners. The effect is really worse, owing to the unusual breadth of the chin.

Genius in both sexes is proverbially lacking in beauty. Consider the face of Elizabeth Barrett Browning as measured by the Kallometer. It is a face full of charm, but the upper lip is much too short, and not only is the chin too short but too narrow. George Eliot, the celebrated English novelist has been quoted as admitting that she had a "face like a horse," with its long nose and its grotesquely elongated chin. Yet the attractions possessed by both of these great women were freely admitted by all who met them.

In the course of his researches which led Professor Fotheringham to devise a universal measure of facial beauty types, he reached some very interesting conclusions. Although no one of a thousand beautiful faces may seem to bear any resemblance to any other of the thousand, yet all of them conform to the Kallometer measurements of features. The "nicety" of these measurements persists in all groups of faces, grouped as to general contour, as broad, narrow, oval, pear-shaped, etc. Racial characteristics, so apparent to any observing eye, have no bearing on the results of the Kallometer test.

Don't be afraid of the Kallometer. Possibly, if through its habitual application to your own face and the faces of members of your family, you and they discover, and keep in mind facial deficiencies that exist now, future generations may be inspired to do better!

- 1.—Countess von Schoenbrunn Buchheim, the Famous American Beauty.—Nose, Chin and Upper Lip Too Short.
- 2.—Lily Elsie, the English Stage Beauty.—Chin and Upper Lip Too Short.
- 3.—Maxine Elliot, Whose Feature Measurements Give Her Ideal Beauty.



How Some Famous Beauties Measure Up When Tested by the "Beauty Meter."

- 4.—Lady Marjorie Manners, an Aristocratic English Beauty Type, With Hardly a Feature of the Right Proportion.
- 5.—Elizabeth Barrett Browning, English Poetess, Whose Charming Face Is Marred by a Short, Pointed Chin.
- 6.—Mile. Lantime, the Late Celebrated Stage Beauty, Whose Chin Was Much Too Short.