

Fashion's Commands in Coiffures



LOW COIFFURE WITH ROLLS OF UNIFORM SIZE

POSES BY COSGROVE'S HAIR STORE

NEW HIGH STYLE

HIGH STYLE BACK VIEW

SIDE VIEW OF LOW COIFFURE

LOW STYLE WITH LARGE ROLL IN CENTER

"A WOMAN'S glory is her hair." If a woman's hair is not beautiful it is a simple case of neglect. Proper grooming will bring out dormant lights and rich tones in the dulllest of locks, and with careful treatment a scanty crop can be increased to luxuriance.

Just now every woman has an abundance of hair. Dame Fashion has decreed it. With hair pillows and wire cages underneath, and curls and puffs and switches on top, it is a very easy matter to comply with her demands. The openness of all this artificiality robs it of offense, and it can not be denied that on the whole the prevailing styles of hairdressing are very attractive and becoming.

The new fashions are partly the result of the semiclassic influences in the present modes and partly a response to the demands of the new millinery. The mass of hair extending out from the back of the head above the neck is to fill in that great cavern which exists under the brims of many of the new hats.

The pompadour in a modified form still holds its popularity. It is much lower now in front than of old and very broad from side to side. The hats are also responsible for this development.

For faces of a certain type the hair is parted in the middle and brought back in a softly waving mass on each side to the heavy puffed rolls behind. This style is new and very popular, but

it is not becoming to every one. For the woman with serene and regular features the style is peculiarly suitable, but the vivacious girl with an irregular profile had better adhere to the piquant waved pompadour.

There are two methods of preparing straight locks for the new coiffures. Both are called waves, but the marcel is a shallow, regular undulation, like the little ripples along the beach, while the French wave has the deeper, more irregular curves of the sea farther out from shore. The French is nearer to the natural curl of the hair, but the marcel is very popular and is especially effective with certain rather set styles of hairdressing.

One of the new style low coiffures

shown on this page consists of six or eight puffs or rolls of uniform size grouped in a cluster at the back. The front may be either a low, broad pompadour, having the marcel wave (like the illustration), or the hair may be parted in front if it is more becoming to the individual.

This coiffure can be arranged from the natural hair with the aid of several good sized "rats" when the hair is abundant, but, if it is not, puffs of artificial hair can be pinned on to build out the structure in the back. A very broad carved tortoise shell barrette is used with this, partly as a support and partly to confine the locks that otherwise might stray out from underneath and spoil the effect. Another

style of low hair dressing, shown in the illustration, consists of one large central roll surrounded by eight or ten smaller rolls. The deep, soft French wave is used in this case and the pompadour is quite low and broad. A chignon of artificial hair is sometimes employed to help form this coiffure when the natural locks are not over abundant.

Another of the new styles, which is a very old style revived, is the psyche knot. We have often seen this on the Greek vases, where it appears in perfect harmony with the clear cut and regular Greek profile. On precisely the right type of woman and with the coiffure well built—for it is a work of art not to be attempted by amateurs—the psyche knot has a peculiar charm

of its own. But when it is not successful its failure is conspicuous.

There is a modified form of the psyche that is less extreme, and this has been much more generally accepted. A single curl is pinned in on each side at the back in this version of the psyche, as shown in the illustration.

There are some faces to which any of the low styles of hair arrangement are not becoming and for these the hair dressers have created a new high coiffure, which consists of a large central puff in front, surrounded on three sides by a series of smaller puffs, six or eight in number, all arranged on the crown of the head.

The accompanying illustrations show the main tendencies of the new

styles in hair dressing. A lower and broader effect over the forehead, with the hair waved and softer in appearance than formerly and sometimes parted in the middle; the low dressing of the hair in the back and a rolled and puffed arrangement of the back hair generally.

It is hardly necessary to say that braided locks are no longer in vogue, and the little bunches of curls pinned in at one side of the back have had their day.

And now the Billie Burke curls are with us. These are like little puffs, except that they are not rolled up tight and pinned down as the puffs are. They can be worn quite close up to the pompadour in front and are very fetching.

The day of the convenient and comfortable sidecomb is past. These combs were such an aid to neatness in the restraining of unruly locks that many women will find it hard at first to arrange their hair without them. However, there still remain as a substitute invisible hairpins and invisible nets, which will help to hold the stray locks in position.

There are many pretty things to be worn in the hair this season. For the evening there are long sweeping sigrettes and birds of paradise, many of them decorated with jet or spangles. There are butterflies with jet wings or in colored metallic effects.

Artificial flowers are also to be worn. When the hair is dressed high they are arranged in a wreath and placed in front of the puffs at the crown of the head, but when the hair is dressed in a low coiffure only a few flowers are used, and these are put in loosely and gracefully at one side.

The new barrettes are very broad from top to bottom and have sides slanting a little upward. They are generally made of tortoise shell, either carved or plain, but the carved are the more favored. The very latest thing is to wear two barrettes which match in design and material. These are worn with one directly above the other. The upper barrette is very wide from side to side. This supports the hair. The lower one is much smaller and is simply used to confine the "scolding locks" at the back of the neck.

Coronets of carved shell or amber are used, also flat bands of gold or silver, which lie across the front of the hair. With the coronet or comb of amber, amber balls mounted on long two pronged combs are sometimes worn. Three or four of these are placed here and there among the puffs at the back. When the comb is of tortoise shell the balls should be of shell also.

What's New and Effective in Neckwear

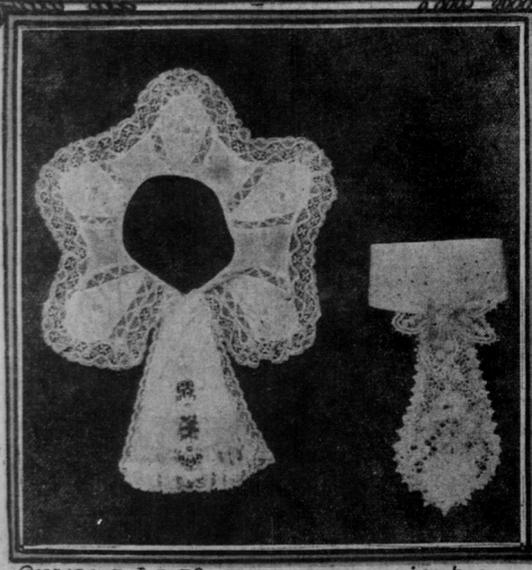
AN appearance of continual freshness and novelty can be given to the most limited of wardrobes by the use of different pretty collars and fixings for the neck. The majority of women realize this fact and keep on hand a supply of natty little ties and jabots and frills. There are a great many from which to choose this year. All of the stores are showing a variety of styles and it is evident from their large stocks of these goods that they expect to sell a great many during the season.

The newest thing in neckwear is the Dutch or Byron collar. This has achieved an enormous popularity even thus early in the season, and when the warmer weather comes there is little doubt that it will be the one style of neckwear most worn.

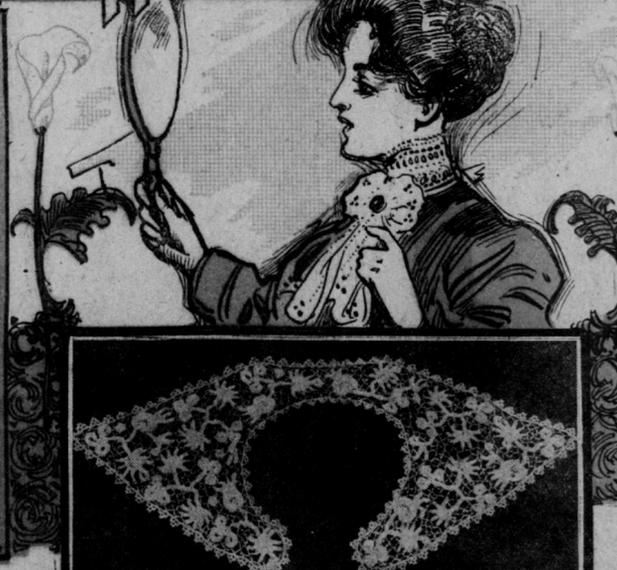
The buyers just returned from their trips to New York tell us that almost all of the women there are wearing the Dutch collar. They turn in the necks of shirtwaists or gowns, lay their coat collars flat and wear the new collar over them. It does not matter whether the necks they expose have been disfigured and darkened by the chafing of the high-tight boned collar, or whether, by a miracle, they have remained smooth and white. The women are emancipated, in this respect at least, and dare to be comfortable since it is the fashion.

It is truly a sensible style, as well as a pretty one—this turndown collar of lace or embroidery that leaves the neck perfectly free. Any woman who has endured the misery of a high neck dressing on a warm day is likely to accept the change with gratitude.

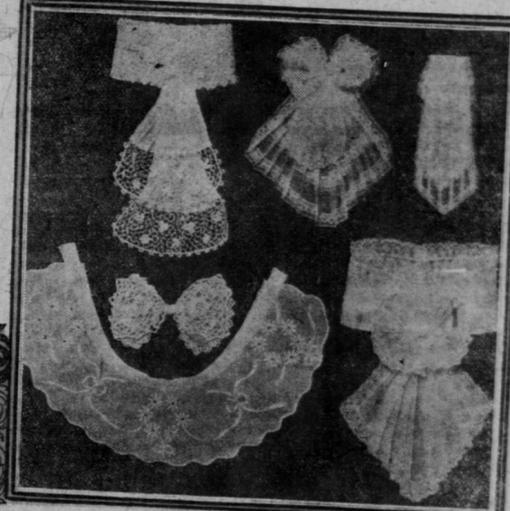
They make these Dutch collars of lawn or linen or Irish lace. Some are embroidered in the dainty French lace and eyelet work; some are divided into little panels, with lace or drawn work between them. All conform to the general round shape, and



COLLARS & JABOTS FROM ARMAND CAILLEAUX



SHAPED COLLAR OF IRISH LACE FROM SAMUEL'S



THE NEW NECKWEAR FROM SAMUEL'S

yet there is a great variety in the outlines. In some instances this is waved, in some it has points or angles so that the feeling of monotony that might result from seeing so many Dutch collars is avoided.

For wear with the tailored waist or suit, heavy linen is used, generally decorated with a simple pattern of French or eyelet embroidery; while for fussier and lighter garments the collars are made of sheer lawn or linen combined with baby Irish or valenciennes lace.

Another very strongly emphasized feature of the neckwear this season is the predominance of the jabot. Little bow ties are also used, but their popularity is waning. Occasionally they are worn alone, but more often they are combined with the jabot, for by

far the greater proportion of things for the neck this year have a tab or a jabot forming an important part of them.

Most of the jabots are pleated; some have a box pleat down the center, making a little panel which can be decorated with embroidery; some are side pleated, edged with lace or insertion, made double with one piece shorter than the other, or varied in a hundred different ways.

The tabs are smaller and simpler and are not pleated; as a rule they are embroidered, though sometimes they are trimmed with lace. A tab generally consists of two ends, one shorter than the other, and often they are made of a straight strip of material with the ends embroidered on opposite sides, so that when they are folded,

both or the embroidered portions will be right side out.

By far the most popular lace for neckwear, or, in fact, for any other purpose this season, is the handmade Irish crochet. This is used in the form of an "all over" for stock collars or chemisettes, or in the shape of edgings and insertions. Little panels and medallions are also made of it, round or oval or square, and these are set into the linen and surrounded, as a rule, with eyelet and French embroidery. Sometimes very heavy raised forms are used in the handmade Irish lace, and these are exceedingly rich and effective.

The Dutch collars are often fashioned of Irish-crochet, and stocks and stand-

ing collars as well; little bow ties of this lace are more popular than any others, and tabs or jabots are made or trimmed with it.

The shape of the stock or boned collar has changed this spring. It is a little lower in front and not quite so high in the back as formerly, and its two sharp points behind the ears have been rounded off into a pleasing curve.

The white hand embroidered standing linen collars are still much used with the tailored suits, generally combined with a jabot or bow and tab of heavy Irish-crochet.

All white tailored neckwear will also be worn quite a little by those who like severe effects.

It was said earlier in the season that ruffling was to be replaced by a silk

cord or soft fold, but this was found to be too severe and trying to most faces. The new ruffling is very low in the front and high at each ear, becoming lower again in the middle of the back. Examples of some of the most popular styles of neckwear to be worn this season are shown in the illustrations.

There is one of the new shaped stock collars with a jabot of embroidery and lace, and another stock collar of heavy Irish-crochet. Two examples of the Dutch or Byron collar are given; one is of sheer handkerchief linen, hand embroidered in French and eyelet work. The other is composed of panels of embroidery surrounded by lace, and with this is used a pleated jabot of lace and embroidery. A turndown collar and jabot in Irish lace are shown, and also a stiff standing collar with an Irish-crochet bow and tab. Embroidery, Brussels net and lace have been used for another bow and jabot; and a pretty little tab is made of four flat pieces of alternate embroidery and rucked net, edged with lace. One of the popular bow ties in heavy Irish-crochet is also illustrated.

A very little color is introduced into some of the neckwear; this is for use with the colored linen waists, or with the embroidered waists, some of which have a touch of color, but on the whole the neckwear of the season is white. It is said that the embroidered linen coat sets may come into favor again. This probably is because the round Dutch collar does not look well on certain of the spring coats, which open rather low in front and require a longer and more sloping collar. It is also reported that Ichus of Irish lace are to be worn with some linen, hand embroidered in French and eyelet work. And while we are on the subject of neckwear it would be well to speak of the popular and useful bar pin or the brooch that almost a necessity with the present fashions of dressing the neck. These pins are used as a finish for the top of the jabot or tab in place of the bow tie, and they also serve to hold the collar and jabot firmly together. The little "handy pins" or "beauty pins" are still quite as much a necessity as ever in keeping everything about the neck trim and ship-shape.