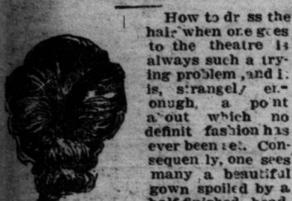


# Women and Their Ways

## DRESSING THE HAIR FOR THE THEATRE.



There are many attractive ways of arranging the hair, and as much thought should be given to it as to one's dress. Wearing the combs across the back of the head has entirely gone out of fashion, and has become so universal a practice that half the attraction has gone.

The popular way in Paris just now is doing the hair in a "French twist"; not the way it was done last year, but carried from the nape of the neck way up to the front part of the head. To do it in the best way part the hair across the head, starting behind one ear and reaching to the other; then leave that front part for the pompadour and top puffs. Next divide the back hair, parting it down the centre from top to bottom. Take one half and twist it several times, leaving it just prettily soft and full. Fasten this on top. Then do the same with the other half, letting it just overlap the opposite side. Pin all this securely to the top of the head, and then begin on the front. Part it, or brush it up high, whichever is most becoming, and then try and make out little puffs or curls for a topknot. So many women screw all their top-

man would look, apart from the fact that she would be well dressed. Jeweled Comb in Form of Ostrich Feather. Lovely combs are now made in the form of diamond or rhinestone ostrich feathers that reach from top to bottom of the head, and nothing could be smarter than one of these, worn with a black or white ostrich tip standing erect at one side of the two puffs. No other combs should be worn. A lovely theatre dress is in black chiffon laid in big flat box plait, and held firmly to the figure with a deep-swathed girde of black satin. The cuffs are of feather trimming, to carry out the scheme of the head-dress, and the same trimming finishes the yoke. The collar and sleeve frills are of lace, and the skirt is in box plaits, stitched to below the hips. The front is just like the back, as the charm of simplicity stamps the entire dress. Jeweled Comb in Form of Ostrich Feathers. A small square cap effect, in embroidery or a rhinestone net, with a knot of violets at one corner and two gardenias at the other, or of pearls, with roses at each corner, makes an effective head-dress to be worn with the hair high or low. When worn with the hair high a comb should hold the twist in place from top to bottom, and the hair should be rolled up in puffs on top of the head in front of the net. The dress in this sketch is of pale violet cloth, with a deep collar and

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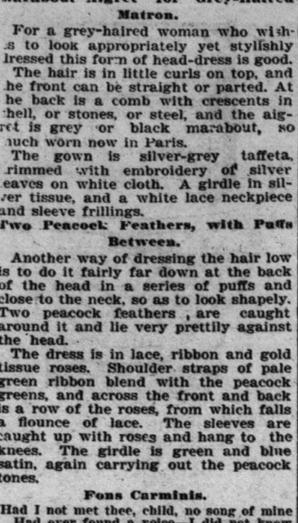
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jacket in black silk, or velvet, or satin, or in grey or lavender, and put in a pretty high waistcoat and a lace stock and frills, both at neck and sleeves, and low distinguished a grey-haired woman.



man would look, apart from the fact that she would be well dressed. Jeweled Comb in Form of Ostrich Feather. Lovely combs are now made in the form of diamond or rhinestone ostrich feathers that reach from top to bottom of the head, and nothing could be smarter than one of these, worn with a black or white ostrich tip standing erect at one side of the two puffs. No other combs should be worn. A lovely theatre dress is in black chiffon laid in big flat box plait, and held firmly to the figure with a deep-swathed girde of black satin. The cuffs are of feather trimming, to carry out the scheme of the head-dress, and the same trimming finishes the yoke. The collar and sleeve frills are of lace, and the skirt is in box plaits, stitched to below the hips. The front is just like the back, as the charm of simplicity stamps the entire dress. Jeweled Comb in Form of Ostrich Feathers. A small square cap effect, in embroidery or a rhinestone net, with a knot of violets at one corner and two gardenias at the other, or of pearls, with roses at each corner, makes an effective head-dress to be worn with the hair high or low. When worn with the hair high a comb should hold the twist in place from top to bottom, and the hair should be rolled up in puffs on top of the head in front of the net. The dress in this sketch is of pale violet cloth, with a deep collar and

knelt under the pompadour, and it gives a bald, unfinished look to the top of the head. Marabout is soft and pretty, worn standing erect in the hair, with a jeweled buckle at its base. Big bowknots and butterflyes are effective—not the small ones seen in shops, but twice the size of your hand, made of jet or spangles in gold, silver, peacock blues and greens, in almost any color. Where Ornaments Should Be Worn. Now that the hair is worn so high and far to the front, the ornaments go better at the back, against the topknot. Take a big bowknot of velvet or spangles and spread it out against the top puffs, and then put your one long comb, or two short ones, right down the edge of the twist. Don't drag your hair down over one eye or in a point on your forehead, but if you wish to soften the edge of the pompadour about the face make tiny, soft curls, either two or three, and see how much more becoming it is. Another point that only nine women out of ten pay real attention to, and it certainly is a thing to worry over—if you don't, those who have to sit behind you will—is what I call "weepers"—short, unruly ends of hair, which no brushing will help, but only careful pinning with tiny invisible hairpins, after your combs are put in. Then, too, a hard brushing whenever one gets a

chance helps train these unruly members in the way they should go. In place of the silk or satin blouse, still so much in use by suburbanites, and even those living in town, I should advise a silk, satin or velvet Louis XV. or Louis XVI. jacket, to be worn with odd skirts. They are infinitely more chic, and far more becoming to the average figure, and certainly to that of an older woman. Take such a

Pretty rhinestone combs to be worn standing up in the hair, against the twist, with one to match in a long shape, as shown in the illustration, are sufficient adornment for some heads. In fact, women with much hair look better with merely combs as a finish, and not attempting feathers and flowers. This gown is of white messaline, with cuffs of silver tissue, on which is a design in pale blue ribbon work. White lace over pale blue chiffon frills, and a silver girde just showing the edges of pale blue, and a high dog collar of pearls, complete a very attractive gown. Hair Low in Two Puffs, Divided by Combs. As some women always wear their hair low, one illustration shows how to do it in a rather more finished way

than the ordinary low-down knot. The sides are parted and rolled over and puffed prettily at the nape of the neck, and above and between the puffs are combs, and in the top puff jeweled hairpins. The dress is of lace and pink chiffon, and cut in a small V at the neck. The chiffon is laid around the figure in big, flat tucks, and the lace forms sort of a bolero, with short sleeves to above the elbow, under which are chiffon knife platings. The skirt is accordion pleated, with three tucks around the bottom, and the girde is pale yellow. Marabout Aigret for Grey-Haired Matron. For a grey-haired woman who wishes to look appropriately yet stylishly dressed this form of head-dress is good. The hair is in little curls on top, and the front can be straight or parted. At the back is a comb with crescents in shell, or stones, or steel, and the aigret is grey or black marabout, so much worn now in Paris. The gown is silver-grey taffeta, rimmed with embroidery of silver leaves on white cloth. A girde in silver tissue, and a white lace neckpiece and sleeve frillings. Two Peacock Feathers, with Puffs Between. Another way of dressing the hair low is to do it fairly far down at the back of the head in a series of puffs and close to the neck, so as to look shapely. Two peacock feathers, are caught around it and lie very prettily against the head. The dress is in lace, ribbon and gold tissue roses. Shoulder straps of pale green ribbon blend with the peacock greens, and across the front and back is a row of the roses, from which falls a flounce of lace. The sleeves are caught up with roses and hang to the knees. The girde is green and blue satin, again carrying out the peacock tones. Foss Carmine. Had I not met thee, child, no song of mine Had ever found a voice—I did not know That I could sing, till that sweet face of thine Moved unsuspected springs to sudden flow. I sing of what is swimming in thine eyes—

pleated frills of chiffon and their white rose shoulder straps. The Vogue for Accordion-Pleating. The second figure represents a dainty dance dress, which may be taken as an excellent example of the vogue for accordion-pleating, a vogue which involves the pleating of every kind of material, from the roughest of tweeds and homespuns to the finest of chiffons and tulle. The gown illustrated is made in a very soft, white, Ninon de soie, which is a little less fragile than the ordinary chiffon, and yet quite as dainty in appearance. Under the pleated Ninon there is a second skirt of fine white net, very lightly embroidered in a leaf design with silver sequins, so that the touches of silver just gleam and glitter thru the transparent veiling, and are not so much in evidence as if the leaves were embroidered on the Ninon itself. The bodice is also entirely accordion-pleated, and made in a particularly becoming shape, with a deep belt of ivory-white soft satin, and a double berthe of fine Alencon lace, headed by a few folds of soft satin, and a gathered tucker of mousseline de soie. The little puffed sleeves of chiffon are also very becoming to the arm. They are less likely to get out of condition, too, than the more ordinary frills of accordion-pleated chiffon, which are always so easily crushed and crumpled. It is not only in the matter of dance dresses, however, that this vogue for accordion-pleating is making itself felt. Some of the newest and prettiest of the short walking-skirt for the early spring are also accordion-pleated. Many of these are made in rather large shepherd's plaid checks, and are cut on the cross, in a fashion which is most effective. In black and white, as well as in brown and white and green and white, these accordion-pleated skirts look particularly well, worn with smart little coats in plain smooth cloth, either black, brown, or green, as the case may be. These coats are most successful when they are made in quite a tight-fitting shape, either with a box-pleated habit back or with basques of a moderate length, cut away over the hips in a graceful curve. Afternoon frocks amiably to this same kind of pleating, and many pretty gowns of most attractive simplicity are being made with skirt, bodices, and sleeves that are entirely accordion-pleated, and trimmed only with deep collars and long cuffs of very fine real Irish or Buckinghamshire lace, and deep waistbelts of soft Louise silk ribbon, matching exactly the color of the crepe de chine. Love's Awakening. The first time that my lover said my name, It seems as if the earth broke into flame, And put on majesty; and in my heart The Grew music, when my lover said my name. The second time my lover said my name, The earth seemed changed, but still I knew the same. The birds all sang for me, and every flower Was mine, because my lover said my name. The third time that my lover said my name, A sudden, silence on the earth there came, And in the hush of it, my listening heart Heard his heart beating as he said my name. Return of the Chignon. It is predicted that Europe, and of course America, is to see a return of the chignon after the style of 1890, for the thin edge of the wedge has already been inserted by the revival of the low coiffure. For some time the Grecian twist or figure eight has marked the back of madame's head, emphasized by the mode, by the "style" of undulated combs, but the "style" of undulated high-hair-dressing has died hard. Now, however, somebody of importance in Paris has determined "to change all that," and behold, it is changed! Once that it plan itself as the "fashion" and the most becoming, the most artless of arrangements. Speaking of the chignon recalls Mrs. Langtry, who still continues to dress her hair "that way,"

despite all variations of the fashionable coiffure. The other night, writes a correspondent, "she made her reappearance in that lightest of comedies, 'Mrs. Dering's Divorce,' and started every one by looking exactly as she has done for the last twenty years. There was the same parted hair and the same loose knot as luxuriant and as rich of color as ever, resting on the nape of her neck! It is a great thing to know your style and then stick to it thru thick and thin." How to Be Amiable. "The House Beautiful" is a magazine edited by Mrs. Ernest Hart, and published at sixpence by Simpkin, Marshall. It contains among other things a symposium upon the question, "How to be Always Amiable," from which we may quote the specific, recommended by Canon Barnett: "If by 'being amiable' is meant being always accessible to foolish interruptions, always being easy with perversity, I do not think it is desirable to be 'always amiable.' 'Love without truth' is weakness, and some of the most charming people I have known have been the most satisfactory. "But if by 'being amiable' is meant being always even-tempered, always gracious, always considerate, I think I would commend the following suggestions: "1. By temperance and moderation in appetite secure a good digestion. "2. By virtue and good doing secure a good conscience. "3. By reflecting on the gifts of God secure a grateful heart. "A healthy body, a healthy mind, and a grateful heart—especially the last, which in another phrase is the 'grace of God'—will make an amiability in which truth and love will be balanced." It is not easy for some of us either to "secure a good digestion" or to "reflect on the gifts of God," but nevertheless, the above quotation is pregnant with a serene philosophy. The Queen's Diamond Collar. Queen Alexandra has just had made a lovely collar. It is all of diamonds, and running around the middle is a row of large single stones. The front falls in a deep point, almost covering the chest in a network of diamonds, and a fringe of cabochon emeralds and brilliants. The effect is superb. The Duchess of Marlborough, too, has added to her store of jewels, and has had reset some wonderful gems which were given to her by her mother, Mrs. Belmont. A necklace is formed of two rows of single stone diamonds, crossing in a point in front and held together with a ring of beautiful rubies, one of which alone is worth £10,000. The Homecoming of Labor. A new parliament will be the opportunity of the new labor party, and many of its contemptuous and undiscerning critics will then see what they shall see. If everything goes right, it ought to come back about as strong, and those who have cried out that it has no program and no positive convictions will discover that its members have a common way of looking at the great questions which will come on for solution, and that they are prepared as a party to give their help to whatever other party is prepared to do its honest best to get these habits of thought realized in actual legislation. The great feature of European politics to-day is the parliamentary power of labor in the greater countries, and after next general election this country will be no exception to the general rule. Flags to the Teachers. In the monasteries of Tibet, which are also the schools, failures in examination, as well as breaches in discipline and manners, is punished by flogging, and the tutors are flogged, too, as being responsible for their pupils' deficiencies.

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