

Sunday, August 2, 1914

The Return of the EARS



The Half-Revealed Ear That
Proposed the Change.

How 1914's Most Radical Change
in Feminine Fashions Reveals to
the World Once More the

Long Hidden
"Pink Shells"
of the Poet,
and How the
New Hairdressing
Will Transform
the Effects of
the Coming
Season.

WOMEN of the mode are wearing ears again; which means that every other woman who is servile to reigning fashion, if she has not already done so, will bring her banished ears once more into the sunlight of freedom and frankly before the gaze of the world. The style that beautifully obliterated the ears in a silken embrace of hair is passing to give place to a livelier, more joyous and youthful arrangement, allowing the ears once more to make their appeal.

Mlle. de Merode, as you know, is a dancer whose greatest celebrity is due to the fact that she was a friend of Leopold, late King of Belgium. She has that tranquil suavity of expression worn by medieval saints and the lovely eyes of infant unsophistication. These qualities attracted only casual comment when she dressed her hair so that her ears—and exquisitely modelled ones, they are, too—were revealed.

For the sake of accuracy in dealing with the long, vogue it is necessary to tell how Cleo came to adopt it. At a dinner one evening in Paris, some one remarked that she looked like St. Cecilia. Another commented that it would be a novelty to have a dancing saint—only no saint ever exposed such coquettish ears as La Merode.

Whereupon the charming Cleo replied that she would be the dancing saint, for she would bring the hair down over her ears in the most approved stained glass design. All of which was mere table banter; but, later, when her maid experimentally arranged her hair in this style, she was so pleased with it that she at once adopted it.

Her Cloistered Ears.

She has hidden her ears for more than 20 years, and naturally has been an international paragon of that particular style. Seasons in hairdressing change almost with the modes of hats and gowns, but amidst these mutations La Merode was fixed and splendidly changeless. She was influenced by no innovation—she was superbly above it—and so has remained a classic in head-dressing, the very sun of it from which the rest of civilized womankind received the light of inspiration and beauty.

When, however, some enemy of the dancer spread the report that her long-cherished style was to conceal the terrible work

of a disappointed author, who had divorced her from her ears, the story was given such credence that she was compelled to issue a denial and appear with her ears unobscured.

The favorite modelling of the artists of all time is the half-shown ear, peeping like a faint pink rose petal from the glossy richness of the hair. The new method of coiffing which emancipates the helps to hearing, comes at a time when beauty dispensers have turned with special attention to the care of the ear—the outward manifestation of our hearing apparatus—investing a technical discussion of it with something of poetry. "Women will be



Two Phases of
Miss 1914,
Showing the Hidden
and the
Confessed Ears.

Medallion by
Hans Schuegele,
Showing How the Artist
Likes Partly to Reveal the Ear.

giving as much care to their ears as they give to their complexions, their hands and their teeth," we are told.

Real Sea-Shell Effect.

The simile of the sea-shell and the dainty ears of Phyllis or Dorothy, which one finds in 18th century verse—and some little of today, for that matter—has ceased to be an endearing flight of the fancy, for the art of the beauty wizard has realized the picture, even to the endowment of the iridescent and elusive rainbow tints that lie in the shell. The thing is done with such art and restraint as not to offend the eye like some blancmanges of make-up. You are only conscious that Phyllis's ears do look like sea-shells, which, obviously, they should, with no thought of cunning aids or out and out artifice.

Though women for ages before the time of Cleo de Merode wore their hair as if they had no ears at all—the old ante-bellum daguerotypes make an imposing show of the custom—the name of the dancer has become inseparably connected with the style. "A la Merode is no more the fashion," says Hepner, New York's fashionable coiffeur. "She put her proprietary stamp on this good old style because she has held to it longer than any woman of whom I have ever heard. The new sunlight-on-the-ears style was started nearly two years ago by an actress, Elsie Ferguson. At that time it was her individual and isolated pleasure to have it. But now it is becoming general, and with a surprising popularity. The cascade turban accurately describes its simple refreshing grace."



The New
High Hair
Dressing
That
"Brings
Back"
the Ears.



In Japan
the Concealed
Ears Have Been
the Fashion for
Hundreds of Years.

Famous Portrait by Raeburn, Showing the Ear Between Curls.



Portrait of Cleo de Merode at
the Time When She Started the
Fashion of Concealing the Ears.



The New "Cascade" with the
Semblance of a Part.



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