

FOREHEAD AND EARS RETURN TO VIEW



Fig. 1—A side view of the new coiffure done high on the head. Fig. 2—The new modified Pompadour.

JUST as the hair is nicely trained to cover both forehead and ears, behold, that unseen despot "fashion" demands that forehead and ears shall return to view! No sooner is the command issued than the woman who likes dress, always ready and amused at a change in the modes, lies to the coiffeur or retreats to the secrecy of her boudoir to see how the new fashion will look in her own particular case.

It is curious to note in watching the changing modes that any fashion that stays in too long becomes terribly exaggerated, so in the recent fashion of covering the ears with waved locks the hair line outgrew its first proportions, and veritable ear laps that extended over the cheeks and made unbecoming lines on the face were the result. Simple, pretty, natural hairdressing degenerated into a wiglike and unbecoming effect.

The new fashion discloses forehead or ears, often both. This, however, is only for the ultra fashionable woman, or for those whose beauty doctor has smoothed out the wrinkles. For others less daring or beautiful there are several equally new styles built on the same general lines as the more revolutionary type of hairdressing.

The forehead shows a few nervous "brown study" lines a light curled fringe of hair is admissible. New, too, are the revived "accroche-cours," or, as they are called here, "bean catchers," or, slangily, "apit curls." These are cleverly placed just where they look prettiest—before the ears, in the centre, or at one side of the forehead. If placed just right and not accentuated into caricatures, they will do just what the waved locks did at first over the ears—model the side lines of the face prettily, giving an artistic profile. Sometimes they are left uncurled, when the face is beautiful enough to stand it.

This "bean-catcher" curl was originally a Spanish fashion, as is perhaps the whole new coiffure, more or less. Mary Garden in "Don Quichotte" had her hair done in this fashion. The hair is brought up on top of the head, massed rather toward the back in puffs or twists. This "pouf" is held in place by the Spanish back comb. This gives a very different contour to the head than that to which we have become accustomed, high and narrow. It lends a certain elegance and refinement to the features that make up for its lack of girlishness.

One model of the new hairdressing shows a return to the pompadour. This does not start with a high puffed roll over the forehead, as did the old fashioned one of a decade or more ago. As the hair is drawn away from the forehead it is now arranged in a low pompadour. Some of the meshes may drop over the forehead a bit. Further back on top of the head the pompadour suddenly becomes higher, meeting gracefully the puffed or twisted strands of "high" hairdressing and making a harmonious whole.

Lacking the long curls, the fashion books of the eighties show hairdressing that is very like this in general contour. Of course, more and longer hair will be necessary unless one has plenty, and there are several clever little contrivances over which the hair may be trained.

Hats have changed their pose for this new coiffure. They must be worn further forward on the head if the forehead is bare. Millinery designers have been trying to push the hat further up on the head for several seasons. Now it is absolutely necessary. Crowns shoot up taller, and already, notwithstanding a conservative height, immeasurably tall trimmings were sprouting. Lacking the rights to wear the paradise and cigarette, Americans must resort to

feathers, flowers and ribbons to attain these dashing styles in the new millinery.

Colored wigs touch too closely on the bizarre to become an everyday fashion, but society has had a good deal of fun with them. This fashion is one of the gay little asides of the mode that every woman of taste knows just when to adopt and when to discard.

Ever since this novelty of yellow, green, purple and orange hair made its appearance last summer, it has been the source of much amusement. At first it was seen at the "costume" balls both here and in Paris. Occasionally some



The Extreme Fashion in Hair is to Brush It Entirely Off the Forehead.

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A Medici Collar of Paradise Plumes is a Fashionable Novelty.

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and back only is of the satin. The whole corsage and the little front apron is of the head embroidered net. A belt of color, of which bretelles are a part, but that differ from the usual bretelles in that they form a collar at the back, adorns the waist. Paradise fronds are attached to this to form a sort of Medici collar.

This bretelle effect is seen on white and lacy beaded net. The skirt and the little "pouf," that encircles the sides

in character. Whatever the color of the bretelles, the net dress is lined with the same color, and the result is new and attractive.

Color contrasts replace the frilliness on some of the more simple new models. For instance, an afternoon dress of unpretentious design gains its fashionable affect from its color. Made of yellow taffeta, it is sashed with blue ribbon the bow tying in front.



Blue and Orange is a Fashionable Color Combination.

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daring actress or mannequin wore it at some theatre or other place of amusement in Paris.

Recently, at Magic City, where women were requested to come with fancy head-dresses, most of those who attended wore colored or powdered wigs—a purple one received the prize. The Club des Vigors, the members of which are drawn from the fashionables of Paris, gave a ball

where these wigs were worn, according to the Cri de Paris, but after the first dance or so most of those present removed these wigs of all the colors of the rainbow which had been dyed to match their evening dresses.

One of the big department shops enlivened its exhibition of dresses made from American silks of neo-futurist French design by having the models wear colored

wigs that harmonized with the bright colors in the costume.

Oddities of First Spring Fashions. Not content with using high waving plumes of aigrettes and osprey on the hats, paradise fronds may be seen adorning some dresses, as in a very new model signed by one of the creators of modern styles. An elaborate afternoon dress, it is a combination of white satin



The Little Flat Curl Placed in Front of the Ear is Becoming.

From the European Edition of the Herald.

and lacy beaded net. The skirt and the little "pouf," that encircles the sides



A FRENCH EXPERT'S VIEWS ON THE LATEST FADS AND FANCIES

THE afternoon dresses of the moment are as charming as they are varied.

It is quite difficult just now to give any precise indications or advice on the subject of their fashion. The wisest counsel would be to order nothing unless it be for some exceptional occasion, such as a marriage, journey, or some special entertainment. These seasons of transition should be for the fashion-loving woman a time for contemplation, where she may pass her wardrobe in review and make up her mind as to what may be utilized again, if it were freshened up, while she waits patiently the now imminent day when the tempting novelties of the spring fashions will be spread out before her covetous eyes.

The most prudent advice to be given to the woman who is fond of dress is to allow herself time to reflect. This may be a difficult matter to an impulsive nature, but it is really the only way to avoid many regrets in affairs of the toilette. Any number of women allow themselves to be tempted by no matter what new idea, just because it is new, though that may be its only recommendation.

Then too, the hastily chosen toilette, ordered more or less by chance, never seems to produce the desired effect, and the money paid for it is more often than not regretted, since one inevitably wants something else. The only way to avoid such mistakes is by much reflection, patience and, above all, by a profound knowledge of oneself.

Simple as this may appear, it is really very difficult, for on this supremely personal subject every one always has a quantity of the most extraordinary illusions.

which has no small resemblance to that innocuous fruit, whose name in France—no one quite knows why—does not exactly stand as a synonym of genius.

At all events, "such is our good pleasure," is the decree of the artist. On this well-constructed edifice feathers, aigrettes, and paradise plumes guard their "droit de cité" and their flyaway tulle, and in addition, add to the rather massive aspect of the ensemble.

They are often used to terminate at the side or at the back a band of paste or pearls, which is placed just at the point where the forehead ends.

But the success of the moment is the jet bandeau, worn quite wide and with a big tulle bow, placed directly in front, or else like a big butterfly at the back. Sometimes the bandeau is surmounted by a pleating of tulle standing upright, out of which emerges, akimbo-wise, a tuft of black paradise plumes.

A row of large jet beads, finished off in front by an aigrette, is extremely chic, especially if the wearer happens to be blonde. Another attractive fashion is the right paste bandeau, nestling in the masses of hair and finished at the back by two paradise sprays arranged "en divorce."

Coiffure Ought to Agree with Dress.

Since some of the present toilettes are more or less reminiscent of the Trianon beauties it is quite natural that the coiffure which accompanies the costume should be somewhat in the same style, so as to avoid the commission of such an anachronism as a coiffure à la Botticelli worn with the attire of a marquise of the eighteenth century.

However, since it is after all only an adaptation and not an exact copy, the chignon, which is, moreover, well hidden, takes a retreating pear-shaped line,