

HINTS FOR THE HOME WOMAN.

Curls Rule in Coiffures

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HAIRDRESS FOR A YOUNG GIRL.

A BEAUTIFUL MODEL IN EMPIRE STYLE.

AN ATTRACTIVE GREEKIAN STYLE.

EVENING COIFFURE WITH PUFFS AND CURLS AND FANCY BROAD BANDEAU ORNAMENTED BY FLIGHT OF SWALLOWS.

EVENING COIFFURE SHOWING USE OF MANY SOFT & FLUFFY CURLS.

EMPIRE HAIRDRESS WITH SHAPED RIBBON BANDEAU AND RHINESTONE ORNAMENT.

AN ATTRACTIVE AND UNIVERALLY BECOMING MODE.

NEW HAIRDRESSING WITH SIDE PUFFS.

THE hairdressing styles for fall and winter are strongly inclined to the youthful modes; in fact, some of the coiffures might almost be called infantile.

Everywhere curls rule. The crown of the hair is surmounted with puffs and curls, with ringlets falling over the temples and concealing the ears.

The simple calotte or turban mode has disappeared entirely and when the coronet—or, according to its new name, the tortillon—is used, it is coiled higher about the head and tighter, though not symmetrically.

In all the new styles of hairdressing there is no decrease of the use of false hair. In fact, if anything a greater amount of it is required. What has been discarded is the stiff and unnatural upholstered look, thus giving way to a greater fluffiness in the arrangement of the hair. The hair net has been abandoned, however, in the new modes.

More frequently than otherwise the hair is parted in the center. If the natural hair is not sufficiently thick to permit this flat adjustment a false piece is worn. Often the first banding of the head is done with a flat twist or spread of the long hair.

From this point the dressing is built up in a succession of tiers. Sometimes there is a fancy bandeau of ribbon or metal band, and above this the loosely platted switch. The crown piece is omitted. Ringlets fall over the ears in the quaint old-fashioned style. The short forehead bang or fringe is still slightly worn.

In some of the most extreme expressions of simplicity in hairdressing the hair is cut short and curled in ringlets all over the head, the same style of hairdressing that was used some years ago. Worn thus the coiffure is entirely free from ornamentation, not even a band of ribbon being used.

This is a style that is only affected by those of the younger set, who aim to be up to the moment in all the vagaries of fashion. Wigs of this type are frequently worn and are said to be popular.

The last few weeks there has been a great tendency towards using bandeaux of dark colored tulle with evening dress. Dark reds, blues, grays, and black are used. Broad bandeaux of white tulle are also fashionable. They are put on exactly the same way as were the broad ribbon bandeaux that were worn last summer. Bands of metal and passmenterie are also used in silver and other metallic effects. These bandeaux are four or five inches wide and when adjusted almost cover the head, leaving only the curly crown visible. Beautifully embroidered and jeweled metal bands of this type used by milliners on hats are also used for this purpose.

This season has brought out no particularly new style of hairpins or combs. The extra wide bandeaux and the curled hairdresses used for evening preclude any other form of elaboration. Some use, however, is made of the spiral screw pins with ornamental heads in real and in imitation shell, in metal, jeweled and carved.

Although brown tones are most desired in hair this winter there is no especially affected color. Red, however, is no longer fashionable, and the extreme blond type, artificially produced, is now considered in extremely passé taste. A high luster is regarded as essential for both blond and brunette hair this season and great pains are taken to produce it by brushing frequently and other care and, where necessary, by the use of applications.

Large, loose waves are the proper thing, not the stilted, stiff markings of the marcel iron, and about the face should be scattered a few tiny curls. Curls about the face give a wonderfully sweet, softening effect and will do much towards making less noticeable the tracings of age and the fret lines of worry. A beautiful and above all a becoming mode of hairdressing will transform a woman like the touch of the fairies from unattractive plainness to genuine beauty, and every woman will find it well worth while to study herself carefully before adopting a hair mode.

Just how one must dress her hair is a question that she must settle for herself. One's neighbor may look chic with her hair done in a certain way and you may look like the moving heads on circus wagons with it dressed identically the same way. The only way to find how to dress your hair is to experiment until you find the secret.

After all good taste in dress and in beautifying oneself is but knowing how to bring out the good and gloss over the poor points.

In selecting your coiffure first consider the shape of your face. There is absolutely no perfect face

Every face has some imperfections. Ask yourself what your imperfections are and how can you best gloss them over.

So much of beauty is fitness, the general harmony of appearance, the tactful adjustment of fashion to one's own needs—these are the things that create pleasing effect—not fashion simply because it is fashion.

It is well to remember, too, that there are few imperfections of features that cannot be remedied or at least mollified by the hairdressing, and few, too, that if misapplied it cannot ruin.

Take into consideration the shape of your chin—is it square and inclined to be angular? An approximately square outline, seen full face, of the arrangement of your front hair will mitigate this harshness of line. Whether you wear a pompadour or part your hair you will be wiser to keep it flat on top, and while allowing it to stand out on either side do not allow it to flare. The arrangement should be freer and softer in proportion as the face is long and thin. Exaggerating the looseness emphasizes hollow cheeks, just as they are, made prominent by too severe treatment.

Is the chin noticeably tapering and do the cheek bones by comparison seem unduly broad? Then this effect must be corrected. A low, flaring pompadour or broadly waved hair will correct this defect and by contrast appear to diminish this breadth in the upper part of the face, and narrowing this space has the effect of lessening the sharp point of the chin, which consequently to the eye becomes more blunt and round.

An exceedingly round face is best treated by a halo pompadour. A definite semicircle above the face, in being larger and more striking than the strong curve of the chin, renders the latter more delicate.

All has not been accomplished, however, when the hair has been arranged to suit the shape of the face. Indeed, there are numerous other considerations. One must remember that in hairdressing it is not a question of framing a flat surface as in a picture, but in arranging the hair we are framing the face—framing an object in the round.

After the shape of the face one should notice how

her head is set on her shoulders. Is the neck short and the distance from shoulder to crown short also? Then length must be gained by dressing the hair high.

Is the neck long and thin? This will be overcome to a certain extent by dressing the hair low and by accentuating a horizontal line of the hair both in front and at the sides. In any case it is most advisable where one has a long, thin neck to dress the hair at the side of the head horizontally, as it seems to keep the features in better relation to one another.

If the hair seen in profile makes a sharp diagonal line from brow to neck it is likely to thrust the chin forward, while a perpendicular line, so common in connection with a pompadour, makes the nose prominent. Half the charm of the graceful Psyche knot lies in the long, wavy horizontal lines over the ears.

It is almost instinctive to lighten a low forehead by a straight, fairly fringe or an overhanging pompadour. Sometimes the latter treatment is most effective, for to bring the hair down on the forehead is to intensify the expression of the face. Sometimes a rather insipid countenance is rendered more interesting by this simple device.

The coiffure has been planned this season so exclusively to suit millinery that the hair seems to be an integral part of the hat. One almost fancies that to lift one it must be necessary to remove the other.

"What will I do with my hair?" wrote a correspondent to me the other day, "when my hair is bound down flat to my head and then smashed under the present style of millinery? When I take off my hat my poor head looks like a pancake, it has been so flattened."

The answer is that women will have to be extremely careful about the hair line this season. Women are apt to forget that the hats are so big that they cover the hair line proper, and the only piece of hair seen is the strip that runs around the face. This is the hair line this season.

Then there are the little curl possibilities that lie at the nape of the neck. Here are hollows that may become beauty spots if one knows how to ringlet them. Hairpins usually give good effect at the

nape of the neck, and there are also barrettes shown with curls attached that are helpful.

Then there are the spots back of the ears—the bare, ugly spots that will make any one look ancient unless these are properly attended to. If the loose locks are well managed they will curl over the ears. Ears are seldom ornamental and they should be covered as much as possible.

The hairdressing this season requires time. One should go at it slowly and take infinite pains with it, and then when it is done up it is done for the day.