

PARIS SETS A SHINING CROWN UPON ITS HEAD

LIKE badly brought up children, we are merciless in our treatment of the hair. The women who had the longest and the most abundant curls have cut them off without pity and appeared looking like Cupid or the shepherds of Arcady. Others have burned and maltreated their hair until it stands out all over the head in horrifying fashion. And now, suddenly, after all this period of mistreatment, the most charming women decide to return to the beautiful, soft, shining, and voluminous coiffure. How is it to be done? That would be a difficult question, were it not for the coiffeur, who is always at hand to provide a woman with the glorious locks of Venus or reduce her abundance of hair to the delicate and exquisite coiffure of a Nattier portrait.

It can not be said that there is any one coiffure smarter than all other coiffures; there are a hundred different coiffures, yet it is plain to see that the coiffure after the manner of Titus is being abandoned in favour of a style which makes the hair seem abundant. There is, of course, a necessary connection between the way we do our hair and the hats we wear. This year, our fondness for toques and small hats has led us to close coiffures according with their lines. The hair has in general followed the line of the head without puffs and has sometimes even been drawn up in the figure eight which was the mode in 1885. When women do not wish the hair knotted high and the back of the neck left bare, they have it waved, drawn back,

After Seasons in Which the Elimination of Hair Has Seemed the Aim, the Parisienne Returns, by Aid of the Coiffeur, to an Abundance of Soft and Glossy Locks

and braided in two braids which are again drawn forward over the ears and have the ends loosened and curled to frame the face. There is also a butterfly coiffure which is charming for evening, for it frames the face as a hat does. For this, the hair, waved or not, is drawn back and forms at the back of the neck a great puffed knot which extends at the sides to frame the face.

For those who have no longer any hair at all except a few locks, barely covering the head, which have survived the mistreatment of recent seasons, the coiffeur lends invaluable assistance. His skill has devised ornaments of natural hair which create the illusion of a real coiffure. These are in the form of braids which are worn in a crown or a Ceres knot. As a rule, the braids are very tiny, hardly more than a half-centimetre in width, and seven or eight are used together. Sometimes, also, the hair is not braided, but is put on in great bandeaux like ribbon.

HAIR OF TWO COLOURS

An amusing detail that has been developed in this coiffure is that the hair thus put on need not be of the same colour as the natural hair. If a woman has chestnut hair, these bands may be brown, for the brilliance and perfection of this artificial hair permits this difference in colour. There has already been mention in a previous article of red, blue, and mauve hair, but to this mode, one can give less approval, so less is said of it.



Génia Reinberg



Madame Letellier, recognizing the essential connection between close hats and simple coiffures, frames her lovely face in soft waves of hair drawn back to a knot low at the back and following the natural lines of the head. Increased simplicity and an abundance of shining soft hair are notable in the new coiffures

(Left) Many of the hats of the moment demand a backward movement of the hair, such as characterizes this coiffure from Antoine. The hair is waved and drawn back lightly, lifted from the back of the neck, and coiled high in that figure eight coiffure which was the height of the mode in 1885



Another means by which Antoine attains the desired backward movement of the hair and the soft frame for the face is this svelte and shining coiffure. Smooth waves cover the crown of the head, and at the back, the hair divides in two shining braids which are coiled forward over the ears to the temples, where the ends are loosened and formed into curls