

LOOK ON THESE PICTURES AND LEARN HOW NOT TO DRESS YOUR HAIR.

Photo-graphs of the Same Girl with Her Hair Dressed in Different Styles.



"I will dress it plain at first, to please Madame," said the girl. And she did. She brushed my hair smoothly back, revealing a high, square forehead, features rather large for exact proportion, and increasing the thinness almost to emaciation."

An Object Lesson That Vividly Illustrates How the Arrangement of the Hair Will Change a Plain Face Into a Pretty One.



"She brushed my hair smoothly back; the coil at the nape of the neck was twisted tightly at an angle that ruined the contour of the head and left bare the spaces back of the ears that should never be revealed except in a perfectly shaped cranium."

Test the Variety of Styles Suggested and Then Adopt for Life the One That Suits You.

DO you want to be pretty? Then learn how to dress your hair becomingly. The foregoing paragraph is the advice of a celebrated artist to a comparatively plain woman.

I say "comparatively" plain, because the advice was given to me. "A woman," he also said, "should study the shape of her head and face instead of bothering so much about her complexion."

Every woman who adapts her hair dressing to the character of her features and the contour of her head is capable of looking pretty, or nearly so.

If the artist's statements were practical, it seemed to me a matter worthy of investigation for the sake of the overwhelming majority of commonplace-looking women.

I, for one, desired to know if I possessed undeveloped possibilities in the beauty line.

Of course I know, in common with the rest of the plain majority, that there had been a few isolated hours in my life when I had been conscious of looking well, if not actually pretty, but it had never occurred to me that the style of my hair dressing at the time had wrought the pleasing change.

With a determination to achieve beauty, so long as it had not been thrust upon me, I at once set to work to do my hair in different fashions, carefully studying the result of each effect.

As I worked I grew more and more astonished that the artist's idea had never occurred to me before, or, indeed, to every woman who dresses her own tresses.

In a few hours I was convinced that my personal appearance actually depended almost entirely upon the method of arranging my hair.

To settle the matter conclusively I determined to go at once to some fashionable hair-dresser, the very best, because I really wanted the opinion of an artist, and have my hair dressed in a variety of styles, in rapid succession, to have a chance to judge of my appearance, my relative beauty, in connection with each coiffure. After deciding upon the one that suited me best, I intended to learn how to dress my hair in that fashion, and straightway adopt it permanently.

I secured the services of the best hairdresser in the establishment of Mr. Simonson, No. 233 Broadway, telling her my object, namely, a serious search for beauty, and that I wished my hair dressed in at least three distinct styles, or until she found one thoroughly becoming in every particular.

"I will dress it plain first, if it pleases madame," the girl said, with a pretty French lisp.

"Plain, I think, will not be becoming, though, because the plain hair-dressing needs the full, rosy face. There must be the contrast; smooth hair and dimples go well together."

"But plain hair, drawn away from the thin, long face—that is not well. The effect is ugly, or, at least, not symmetrical," the polite French maiden added, as she glanced in the mirror in front of us, and found she was describing my own appearance.

In the meantime she had brushed my hair smoothly back, revealing a high, square forehead; features rather large for exact proportion and increasing the effect of thinness almost to emaciation.

The coil at the nape of the neck was twisted tightly at an angle that ruined the contour of the head and left bare the spaces back of the ears, that should never be revealed except in a perfectly shaped cranium.

At least that was the reason the artist hair-dresser gave to the ugly, bare look of the entire arrangement from the crown of the head to the neck dressing.



"I will try this time what I am sure will suit Madame. There will be waves and curls and puffs, and the temples and the ears will be partly hidden." During all this running fire of advice the hairdresser's deft fingers were crimping the preciseness out of my hair and bringing a wavy outline over the temples. The effect produced in the mirror confirmed my opinion that the real secret of beauty, or even of good appearance, that is, for most of womankind, lies in the ability to dress the hair becomingly."

I felt that, as for myself, vanity was a greater controlling and guiding force than fashion.

Once again the pins were removed, the curling irons heated and the search for beauty renewed.

"I will try what I am sure will suit madame this time. There will be waves and curls and puffs, and the temples and the ears will be partly hidden."

"Luxurious, almost negligé, arrangement of the hair is usually most becoming to the slender face; the hair should form a heavy background, a rich setting where there is a lack of roundness and the slightest tendency to large features."

"Prominent features gradually dimpled by back through smooth, scant locks to an invisible wisp of hair at the back of the head gives a grotesque effect that no beauty of skin or brightness of eye can alter."

"The woman who has little hair should always arrange it in some loose, fluffy fashion at the crown of the head, and hair that is pushed up and waved will appear thicker than when combed neatly back to the crown."

During all this running fire of advice the hairdresser's deft fingers were crimping the preciseness out of my hair and bringing a wavy outline well over the temples and forehead and ears.

The back hair she drew from the nape of the neck well up to the crown of the head, not tightly, but neatly enough to show the contour of the head. Back of the ears it was slightly waved and left in a soft ripple.

By an ingenious twist the coil of hair at the top was converted into three loose puffs, to which she added a Psyche and a butterfly pin.

The effect reproduced in the mirror confirmed my opinion that the real secret of beauty, or even of good appearance, that is, for the most of womankind, lies in the ability to dress the hair becomingly.

It is certainly worth the while of every woman who is conscious of a sliding scale of good looks to consult an artistic hairdresser and test the variety of coiffures, watching herself change from plain to prepossessing, and from prepossessing to pretty, until she discovers the arrangement that exactly suits her style, and then and there adopt it for the rest of her life.

Many a woman with a regally set head, fine shoulder lines and perfect contour, will hide every one of these marks of beauty by wearing her hair in a loose coil, low on the neck.

While a girl with a short head and ugly neck lines will pull her hair to the crown of her head and reveal every deficiency instead of wearing loose braids of hair extending three or four inches below the neck, giving length to the head and hiding the neck from critical eyes.

To bring out the fine shoulder lines the hair should be dressed high, drawn to the very crown of the head, either smoothly or in waves, according to the perfection of the contour.

Hair done low and loose is girlish and coquettish, but will never justify the adjective "regal."

An excellent idea for the woman with a slender throat is to permit a few curls to stray out from the coiffure and rest on the nape of the neck, adding beauty to the arrangement of hair, and hiding aggressive bones and muscles.

A really beautiful woman, with a perfectly shaped head, chin, as a rule, wear any style of hair-dressing to good advantage, even though some one arrangement may be particularly becoming.

But the average woman will find it a safe course to adopt a special style, or at least to modify to her own peculiarities the prevailing styles, if she wishes always to appear at her best and to possess the happy consciousness that she has snatched out of the commonplace as much of her share of personal beauty as Providence would permit.



"Now I'll try the Pompadour style," she said. "It may suit the thin face better, although I am quite sure it is not what we want. A small forehead, with the hair growing low at the corners, is best suited to this style, and when becoming, nothing is more distinguished. The Duchess of Marlborough looks regal in this way."

"There is quite as much art," she explained, "dressing the back of the hair to bring out the beauty lines of the head and neck, or to hide defects in the way the hair grows and in the shape of the head, as there is in arranging the locks about the face."

"But madame has only to look once in the glass to see that she should never wear her hair plain, as it is now dressed."

"I will try the pompadour style. It is the latest, and may suit the thin face better, although I am quite sure that it is not what we want."

"There are really but few faces that look well with the exaggerated pompadour," she added, after another glance at me in the mirror.

"Take, for instance, the young Countess de Castellane. Nothing could be more unbecoming to the broad forehead than the pompadour hair-dressing, which not only reveals the entire forehead, but adds to its height and breadth."

"A small forehead, with the hair growing low at the corners, is best suited to this style, and, when becoming, nothing is more distinguished."

"In every fashionable mode of hairdressing for this season the hair is brushed away from the forehead and face, waved close to the brow, but not resting on it."

"But this fact does not mean that all women should wear it in this fashion. In fact, in spite of its being the prevailing mode, it is not adapted to the majority of faces."

"Either the features are too large or the contour is not rounded enough, or the face is too long, in each case requiring plenty of hair as a background."

"A broad brow must be shaded with waves or curls, and high cheek bones can be softened and disguised by stray locks coming well over the ears."

"The woman of moderate good looks who follows blindly the popular hair-dressing of the day is sure to suffer in appearance sooner or later."

"A criticism often heard of an artistic bit of hairdressing is: 'I would like that style very much if only the ears were not so nearly covered.'"

"While it is the hiding of the ears in most instances that brings about the artistic effect."

"Study the prettiest pictures you have ever seen by the greatest artist, and I doubt if you will find one with the ears uncovered."

"A pretty ear is not seen a dozen times in one's life, and the most shell-like of features is just as desirable half hidden by curls."

"The Duchess of Marlborough looks regal with the pompadour style of hair dressing. It suits her exactly. It is not so much a question of thin or rounded faces as of the shape and size of the forehead. But it is the fashion, and women will wear it, no matter how it looks."

Some women might, but as I gazed upon my locks arranged a la pompadour



"Some women might like their hair dressed a la Pompadour, but the fashion did not suit me, so I told the girl to remove the pins, heat the curling irons and start again on the search of the best way to dress my hair."