

"THE COLLAR'S the THING"

SAYS DAME FASHION

With different stocks for different occasions, and myriads of these in the bargain, the summer girl finds she must supply herself with many styles and varieties.

Carefully folded and laid away in separate compartments, or in faintly perforated cases, are soft riding stocks; plain stocks without fluttering ends to bother her when playing golf; dainty and trim stocks for morning wear, and all manner of soft, fluffy confections of lace and chiffon, which are destined to encircle her fair throat when she is at some smart afternoon function.

It really seems that the up-to-date young woman cannot have too great a variety of modish neckwear. The point which endears the new stocks most to feminine hearts is the extreme coolness and comfort which once was an unknown factor in summer neckwear. Now, however, the neat, hard-worked linen bands so popular with every woman are only partly stiffened, and instead of warm ribbons there are thin ties, which may be fastened in a pretty and becoming knot.

Many new designs of turnover collars in linen, lace and embroidery are noticed, while stocks with fancy ends are getting to be so numerous and pretty that one is almost at a loss to know just which styles to choose.

Mercerized linen, in all the becoming shades

of blue, pink, tan and white, make extremely smart turnovers when finished with a pattern of drawn work above a narrow hem, or when daintily buttonholed with fine thread to match.

The band with the deep pointed front is going out, and women are choosing instead straight turnovers or else those which have the ornamental edge only slightly curved.

An elaborate embroidery pattern gives the collar too heavy an appearance, and, besides, just now there is a decided preference for sheer linens and organdies, daintily hem-stitched or tucked and decorated with corners, circles or other fancy figures in very fine drawn work.

The newest stocks have the collar part finished with pretty turnovers, and then the ends of the ties display the same style of trimming. For instance, a pretty sheer white linen stock, with the center part rounded slightly to fit the neck and laid in very fine horizontal tucks, has a turnover gently waved at the bottom edge, where it is finished with a quarter-inch hem of pale pink linen held to the turnover part by means of fancy stitches worked in very fine linen thread.

The corners and center of the turnover have small medallions of drawn work, while a larger reproduction of these finish the

ends of the plain bordered ties. Medallions of lace or sheer embroidery are prettily applied on the corners of turnovers and tie ends, and these make very effective pieces of neckwear, especially when all in white.

Many of the new transparent white stocks display dainty lace insets or lace trimmed turnovers, and the ties, of course, are ornamented to match.

By the way, the simple bowknot, with two loops and two ends, usually tied so that these latter are on the upper side, is the accepted method of fastening the ties. Four-in-hands are no longer considered good style for this particular kind of neckwear.

Sets of cuffs and collar, for stock, to match are very popular, and the cuffs are simply a smaller counterpart of the collar. They turn back over the sleeve very smoothly and at varying depths, and fasten with tiny gold cuff pins.

Widows find these effects especially suited to them, and a novelty intended for them alone consists of a set of collar and cuffs of very sheer white organdie, with quite wide double hems. These little pins, which come in sets of three, are designed expressly for fastening my lady's dainty linen stock and cuffs, and even as with the linen fancies there are several styles from which one may easily find something altogether pleasing.

Smart Frocks Worn In Paris.

BY ELISE DEY.

Paris, Saturday.

Exceedingly graceful and pretty is the afternoon gown from Beer, which presents a unique feature in the deep founce encircling the bottom of the skirt. At the knees the plain part, of pastel silk crepon, ends in shallow points, which are finished with fancy silk-covered rings. Between these rings, placed their width apart, narrow ribbons of crepon, which have the effect of being continuous pieces of the skirt, fall to the floor over an accordion plaited under founce of rose chiffon. This is gathered upon a foundation of rose taffeta. Following the line of the upper edge of the founce are four rows of silk-covered rings, through which the straight ribbons are run, and about the extreme edge of the founce is a narrow band of rose crepe.

The corsage is quite plain, with the usual blouse effect, and sleeves which display a fashionable fullness between elbow and wrist. A crushed felt fastens at the back under loops and ends and displays a pretty incrustation of lace.

The hat is a very pale blue straw, with a garniture of flowers and dainty drapery of white mousseline veiling the tint of the straw, so as to make it seem almost white.

Could anything be more simple than the old rose gown of etamine, with its perfectly plain skirt and tight-fitting corsage, having oddly shaped basques, curving from the front in large postillion effect?

The corners of these unusual but stylish skirt pieces are ornamental, with fancy shaded embroideries, while a bit of the same appears around the low-cut neck and on the cuffs. The effect of a very wide graduated box plait is secured by an arrangement of tucks down the front of the corsage, and this hat for its sole trimming a double row of flat gilt buttons. Above the cut-out neck there shows barely a scrap of a dainty lingerie vest, which contrasts prettily with the dull shade of old rose.

A hat from Leontine accompanies this Dukes et Jolre frock. This is made of rough straw in old rose, trimmed with soft ribbon and flowers, while a white silk parasol, having its rose-tinted wreaths scattered over its triangular sections, adds its



THE "ALICE ROOSEVELT STOCK" WHITE SATIN WITH A BLACK CHOUX. AN ELABORATE ETON.

bits of harmonious coloring to the whole.

Suede Cloth to Stay.

Suede cloth seems to have taken on a long lease of popularity, especially for coats. Again in the Dukes et Jolre model do we see a smart use of this fabric, having for ornamentation incrustations of ochre colored gulfure.



SIMPLE GOWN OF OLD ROSE ETAMINE.



EVEN THE FAIR WIDOW MAY WEAR THE FANCY STOCK, IF IT IS OF DRAWN WORK, THOUGH SHE MUST NOT WEAR LACE. THE DOUBLE CUFF IS THE CORRECT THING.

The coat reaches to the floor, half fitting the figure, with a slight break in the long lines just at the waist, where it is loosely drawn in. A low, rounding collar and cuffs to match of black embroidered taffeta are edged with an effective pattern of rich yellowish lace, while a dainty fall of the same fine meshes is caught across the front by means of fancy silk cords and tassels.

Where is the dainty afternoon or evening gown that doesn't present a more or less elaborate ornamentation of lace as its chief feature of trimming?

By no means has lace had its day. On the contrary, it seems to be at the very zenith of its glory, and new patterns, as well as novel uses of old, frequently appear to lend a little variety to this fad if any signs of its abatement are discerned.

For a new style of trimming and one which displays to advantage that smartest of all combinations—black and white—an evening frock of chiffon and lace is recommended.

Besides the use of black and white, there is a charming effect of soft gray obtained by covering the black chiffon skirt with another

exactly like it in cut, but made of soft white mousseline. The silvery sheen of the two colors is extremely pretty and looks well in contrast with the more striking trimmings.

That such a combination is a French one goes without saying, and that it exhibits the new apron trimming makes it all the more interesting, for women as a whole are always eager to find an effect which tends to increase the height. A wide panel of Irish crochet lace extends down the length of the skirt in front, and where it narrows becomingly at the waist line it blouses ever so little, then broadens again to form the apron bib which fastens at the bust under handsome jet trimmings.

The lace panel, which is marked at the bottom by a pointed fringe of jet, ending at the sides in huge disks, outlined with glistening black scales, continues on around the bottom of the skirt, rising gently toward the back and fulfilling the office of founced heading. Its upper irregular edge has an outlining of inch-wide paillette bands, and at intervals this is broken by one of the large jetted disks already mentioned.

From the fact that there is so much of the jet on the skirt one would naturally suppose

Like the skirt of this charming frock, the corsage is rather simple, yet lovely withal. There is a trimming of Irish crochet about the low square neck, and this falls to a to fall outward to a depth of almost ten inches. Smaller bands of jet and disks to match decorate the gathered edge of this founce. The belt, or rather sash, consists of a broad black velvet ribbon brought from the sides of the lace bib toward the back, where it is fastened in a simple bow, having the pointed ends finished with jetted fringe.

Certainly the frock is far beyond the ordinary; in fact, it is unique in its combination of startling black and white against the silvery background of softly blended magpie shades.

It will be found extremely becoming to tall, slender figures on account of its clinging, graceful folds.

A somewhat similar use of Irish lace is represented in an all white frock of crepe de chine. About the hips the soft fabric is laid in tiny tucks which run almost to the knees, at which point they are released in order to give a little spring before the insert of handsome lace breaks in upon the extreme plainness of the garment. The border effect of lace is at least 18 inches deep, and its lower edge is finished with a simple wide hem of the crepe de chine. There are no folds or fullness of any description—just plain bands of trimming. The blouse, which fastens at the back, is a pretty and dainty arrangement of Irish lace and finely tucked white mousseline de soie.

depth of about four inches as it slopes toward the front, where it is intercepted by the lace bib previously mentioned. Two rows of overlapping jet paillettes placed

three inches apart outline the square decollete, and at each side of the front appears a smaller jetted disk to match those upon the skirt. Between the two handsome ornaments is another fringe or "rain" of jet, with the long, glistening threads falling over the apron bib almost to the waist.

Small plain sleeves of Irish lace over white chiffon are cut off some distance above the elbow and finished here with a founce of black chantilly, which is caught up at the inner seam and is then allowed

Fortunes Easily Made.

That a good bull-fighter can make a fortune in a single season recent statistics show.

Here is what Mazzantini, Reverte and Guerrita have accomplished in one season: Mazzantini took part in 66 fights and killed 168 bulls; Reverte took part in 71 and killed 160, and Guerrita took part in 76 and killed 147. As a reward Mazzantini obtained 356,000fr., Reverte 276,000fr. and Guerrita 256,000fr.

"Butchers in every country," says a French writer, "work a good deal harder than these three accomplished bull-fighters, and yet they do not earn by any means as much money."

It is considered that Japanese men are among the best needleworkers in the world, their only equals being the women of Russia.

Many paupers have lived to be a hundred years old, but there is no record of a millionaire having attained that age.



SUEDE CLOTH COAT WITH TRIMMINGS OF TAFFETA AND LACE.

it to be extremely heavy, but the tiny scales are put on a foundation of black mousseline, and used so delicately that their weight is by no means noticeable. From the lower edge of this broad Irish lace band there falls a graceful graduated founce of black Chantilly lace, laid over a foundation of white chiffon which has for its fond a thin white taffeta with narrow ruffles forming a border.

How Lace Is Placed for Effect.

Not more than three inches of the chantilly shows across the front, where the white lace panel is invisibly joined to the broad band running across the bottom by this handsome fringed ornament of jet, the center drops of which are long enough to touch the floor. The same striking wheel trimmings are put upon the lower edge of the horizontal band of white lace, so that they alternate with those at the top. The upper rows, however, are much more effective on account of the light background, though the ones embedded in the filmy meshes of the black chantilly are certainly extremely beautiful.