

general style and cut it to their own fancy. You may ask for the "Comfort" or the "Jefferson", but you will get the same thing.

Of the two sub-divisions, upright and rolling,—or, in the words of the day, "stand-up" and "lay down," the upright is by far the most popular and nine tenths of the collars in this country are made on that plan. How long the fashion will live, nobody knows,—until our leading beaux become Byronical I suppose. A rolling collar is generally associated with strength and resolution, while a stand-up indicates quickness and agility. The hard working man wears no collar;—it chafes and hinders him; it is too tight, it does not give him air enough. On Sundays when he does wear his collar it is much like putting him in the pillory. He is stiff, constrained, and does not seem nor act his natural self.

There is a great difference noticeable in the manner of wearing both styles of collars. The man who wears a turnover naturally, will give it a gentle roll in front which makes it fit more becomingly and shapes it to his neck. The glacier like stiffness which characterizes the appearance of many turnover collars,—especially paper,—does not lend the wearer a sociable appearance. The points of all these collars should never show, but present a harmonious appearance, and be long enough to be hidden under the vest lapels.

An upright collar presents greater variety from which to choose, and the extremities of taste and fashion allow great license in their size and shape. A collar, to look handsome and refined should only be slightly bent in front; though tastes differ in this regard. Too much neck display, on man, is vulgar, and collars whose points are but little over two inches apart in front are always the most tasteful, and should not be over three fourths of an inch above the coat collar behind. Some styles are made with points to turn back over the shoulders, but these are

fast leaving us. They are more affected in the East than in the West.

Round cornered collars are generally indicative of an easy, luxurious disposition, whether worn by men who can afford what they ape, or not. A collar of the same height around is the neatest, though one higher in front than behind is the most dressy. The cut of the neck of the shirt affects greatly the perfect fit of a collar; it should be cut lower in front than behind to give the collar a gentle slope in agreement with the shoulders (a collar without any band behind fits the most snugly;) It should be large enough to give fair play for the neck and its burden the head, though never larger in circumference than the collar itself; and the button should always be sewed on tight, for who has not had the delightful experience of twisting off a collar button when dressing in a hurry? Few things in bachelor or domestic life, are more aggravating.

A tasteful necktie sets off a collar wonderfully. Its absence gives a half dressed appearance, though its presence, if unbecoming or slovenly, is almost as unsatisfactory. Ties and bands are best with "stand-ups," and scarfs and bows with "turn-downs," and great taste can be displayed in the selection and adjustment of these small articles of dress. Where woman can wear a hundred different colors, man is left only the necktie on which to use his fancy. His other dress must always be of a sombre hue. Beau Brummel was once asked how he succeeded in making such an admirable tie. "I devote my entire time to it, sir!" he answered. Thousands have strangled themselves in trying to imitate the "Beau."

A few years ago the white tie was worn only with dress suits to balls and ceremonies, but it has been sadly communized and is now a part of the daily dress, producing a cool and neat appearance at all times. Embroidered and silk ties of white and cream are now in style—for those who can afford them.