

Mannish Effects Banished from Neckwear



DUCHESS LACE COLLAR WHICH GIVES THE LONG SHOULDER EFFECT.



A MEXICAN HANDWORK TURNOVER IS EFFECTIVE OVER A BLACK STOCK.

NEW YORK, June 13.—The choice of neckwear is a sure indication of taste and an item of dress potent to make or mar a costume. The most charming col-
fure, the most aristocratic features and the most delicately rose-tinted complexion may be coarsened by the juxtaposition of slipshod neck arrangement. On the other hand, a dainty stock can redeem an entire toilette from the crime of mediocrity.

Even the woman whose tastes incline toward masculine cut and finish in her garment cannot resist the attractions of dainty neckwear. The eternal feminine asserts itself in spite of education or environment.

The business woman who is forced by reason of economy or the rules of practicality to adopt the plainest of garb, finds in the stock her only outlet for the love of the beautiful. With her, too, the taste for high, mannish, linen collars seems to have passed away with the styles of other seasons. The only stiff linen collars which the shops are showing are low affairs with a turnover. Often this is broken into rounded tabs, or ornamented by a line of hemstitching or openwork embroidery. The old-time stiffness is entirely lost. A morning walk along the boulevards shows that even these collars are worn with thin, fluffy wash lies of linen and lawn. The effect is decidedly feminine.

Cuffs come to match these linen collars, and they are suitable for either morning or shopping wear. The touch of white at wrist and throat relieves the monotony of the one-tone linen costumes. Often the cuffs and collar are stitched in color to match the gown. The effect is very good and carries out the idea so much sought after this season that every article of a toilette has been made with the distinct purpose of matching. The rule is an old and valuable one in Paris, where the humblest grisette knows how to impart individuality to her everyday dress. One-tone costumes, with perfect matching or skillful contrast of colors, is her maxim. Her example is now being followed by the women of every nation, and this summer brings the stock particularly under its sway.

White is the most fashionable color for the summer stock, although colors are also used. But in the latter cases the stock or collar is only intended for use with a particular gown.

A wealth of handwork is expended on the white stocks and collars. Drawn work, lace applique and insertion and hand embroidery make them things of beauty.

In the all white collar and cuff sets perhaps the simplest are bands of fine linen hemstitched on all sides. The inner space is often entirely filled by a drawn work pattern. Beautiful models are coming from Mexico and clever fingers are imitating them in all countries. These are intended to be worn over plain stocks and cuffs of the dress material. They are kept in place by small pins of gold or silver, which come in sets of three for the purpose. The less conspicuous the pin the better.

Equally simple linen and lawn collars



A STRIKING STOCK OF SATIN FOLDS AND LACE.

and cuffs have fine pleats for their only ornamentation. On some the fine pleats run straight up and down, on others they run around the collar, and still again they are arranged diagonally. Pleated effects obtain in the fine lawn "Judge" collar. The long "Judge" stole is finely pleated. Small white pearl or linen crocheted buttons make an effective garniture between the pleats.

These "Judge" collars are but a recent outgrowth of the popular stole collar. In fact the stole forms the motif of nearly all the summer collars. It is modified in shape and multiplied indefinitely to such good purpose that one woman may be possessed of an almost innumerable number of stocks and collars without having a single duplicate.

The craze for coarse mesh laces, which has pervaded every other article of dress, seems powerless in the realm of neckwear. If real lace is shaped into a turnover or stock it is of the finer thread varieties. Point de Venise is a favorite for the turnovers. Many of the lace stocks are con-

tinued down in tabs and points to give the effect of a shallow yoke. This fashion does away with the neck line and will prove a boon to the woman with the short neck.

A still further development of the lace collar is the deep round or pointed yoke collars which are attached to a standing collar. They give the long shouldered effect, which must be attained at all costs. Sometimes they are woven in one piece of Point de Venise, guipure or Van Dyck laces. More often they are hand-made from strips of lace insertion, joined by fagotting or other fancy stitching. A pretty effect is obtained by using colored silk for the fagotting or stitching.

These deep cape collars, whether they have a standing collar or not, are useful for turning a decollete waist into one suitable for street wear, in which case they are fastened up the back with fancy pins, or the collar may only serve its original purpose of adornment, and then is merely fastened at the throat in front.

French cambric, canvas, lawn and linen form the foundations of those collars and

cuffs which are in some color or embroidered in color. Care must be taken that the color suits the color scheme of the gown with which they are to be worn.

An effective hand embroidered collar and cuff set has a belt to match. The foundation is of a heavy white linen. The hand embroidery takes the form of dots, embroidered in a solid color. The belt has an inconspicuous harness buckle of gilt.

French cambric forms the foundation of an extremely dainty collar and cuff set. collars and cuffs are oddly curved in art nouveau designs, with the edges button-holed in white. They are finely worked with sprays of shamrock in the natural colors. Other sets are ornamented with forget-me-nots, violets and buttercups.

For the linen colored gown nothing is prettier than hand-made collars and cuffs of heavy blue or ecru canvas. They are oddly shaped and are button-holed and embroidered in heavy flax thread. Other dainty ecru colored collars and cuffs are of grass linen embroidered in white and colors in small flower designs.

Real or imitation Bulgarian embroidery is very effective on the canvas collars. Coarse thread in bright blues, reds and greens is used. It also forms a striking means of ornamenting the turnover collars of natural colored pongee. Silver and gold threads are also introduced with good effect. A pongee collar is embroidered with butterflies, whose wings flash all colors and gleam with silver and gold.

White silk forms the foundation of many of the daintiest turnovers. It lends itself readily to drawn work, applique or embroidery. A pretty white silk cross tie has embroidered sky spots outlined with black. It has a fine Point de Venise border and ends. A white silk turnover which extends in a long tab down the front is embroidered in a spray design of wisteria in natural colors. Others have clusters of fruit—cherries, grapes or strawberries.

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