

# HIGH COLLAR ON THE STYLE LIST

### Neck Decoration May Top Vest, Muffle Throat and Fasten in the Back.

## WIDER SLEEVES IN EVIDENCE

Loose and Flowing Armcoverings Are Popular; Bell-Shaped Three-Quarter Length is Very Much Liked.

The collar is the most striking point of difference between the suits of last year and those of this winter. As far as the cut of the suits themselves is concerned, writes a fashion correspondent, there is so much latitude that it is difficult to pin one's faith to any type. The straightline coat may be said to be the most popular. Any number of short box coats are seen. These find popularity with the younger set.

Perhaps the reason for the longer straightline coat taking precedence over all others is that it was brought out earlier in the season and might be termed a style now in full sway. While the box coat is not an absolutely new thing—having made its debut some time ago—it recently has been exploited to a considerable extent by some of the best French and American houses. Mme. Jenny, for one, makes much of the very short box coat. A few ripple coats are seen, but these are in the minority.

Collars are high. The chief requisite of a collar is that it must be high. It may top a vest, muffle the throat and fasten in the back, or it may take its inspiration from the directoire and flare in the back and at the sides. Although many are cut in V shape at the front to give freedom, they still come well up about the head and ears. Whereas the high collars seen on coats in winters recently passed buttoned up about the neck in some way, this year they often are open in front. High collars of fur are shown across the front, while the back of the collar may be of cloth.

### Coats Uneven of Hem.

The unevenness of the bottoms of coats is a noteworthy feature. In this they follow the lead of dresses, which are as uneven at the hems as can be. A suit recently seen is an example of the unevenness of the bottoms of both coat and skirt. The model is from Martial et Armand. The jackets of suits shown by this house are of all lengths, from the short little boxlike jackets to those reaching almost to the hem of the skirt.

Navy blue velours de laine is used for this suit, and the pointed edge panels, which extend below the edge of both jacket and skirt, are embroidered in gray. The gray embroidery also appears on the narrow cuff bands. The one-button closing is extensively used by this firm as a fastening for suit jackets. The vest and high collar are of squirrel. The skirt is short and narrow.

Wider sleeves are in evidence. Ever so many are loose and flowing. The bell-shaped three-quarters length is very much liked. The long, straight, full coat sleeves, with deep embroideries, which were so much a feature of last season's collections, still are seen.

Bulloo, who is noted for his beautiful suits, makes jackets which are straight, loosely belted and of medium length, loosely belted with a two-inch belt, which is twisted and passes across the center front, where it buttons. The ends of the belt, which widen gradually to about eight inches, fall to the bottom of the skirt. The skirt is embroidered all over with enormous tulle plush roses. These roses reappear on the jacket at the hips and on the collar.

Tight Skirts. Coat to Knees.

Another interesting idea is the making of a belt, six inches in width,

which folds over the center front in one piece with the back panel of the jacket.

Still another suit of blue serge shows a very tight skirt and knee-length coat, which is tremendously full in the skirt. This fullness is let in at the hips and held out at the hem by means of bands and ruching of the serge. The high collar is made of an immense serge ruche.

Bulloo's collars are of exaggerated height on both dresses and suits. Soft fur collars on suits come literally above the nose, so that the eyes just peep over the edge.

A model of interest shows a cord lacing at the back from the top of the high collar to the waistline, where it ties in a bow with streamers.

No special note has been made of the materials used in suits, because there is nothing strikingly new in them. We have previously noted the use of broadcloth and other old-fashioned, smooth-finished cloths. Of course, there is any amount of velours



Suit Developed in Gray Velours de Laine With Sealskin Collar and Cuffs.

de laine and duvetyn, with the chevrons and striped woollens for the more strictly tailored suits.

Colors are rather somber. Black, brown and gray are in the lead. With the use of gray for suits, seal has become even more popular, because it makes such a beautiful contrast to the soft gray cloth, as well as following the vogue for gray and black.

Bulloo has successfully launched some splendid coats made of cloth, with fur trimming, notably in combinations of gray velours de laine and sealskin fur.

### Big Collars of White Skunk.

Many brown furs, which are very beautiful in themselves, could not be considered for use with gray. White furs are used in connection with black cloth. White skunk is used in the form of enormous collars and cuffs worked in vertical lines on beautifully broadened evening coats.

The different feelings toward the use of trimming, as evinced by the different dressmakers, is interesting. Some use it sparingly, and others lavishly. Those who favor its extensive use employ it in the form of large collars and cuffs, and for both deep bands and narrow edgings.

Cheruit is one great designer who favors fur. Callot, another authority, uses it sparingly. So we may please ourselves as to whether we shall wear fur or not and also consult our pocketbooks.

Cheruit shows day coats of loose, straight cut, as well as short box coats, and makes capes trimmed with wide bands of fur to be worn over the short box coats.

Both short and long-haired fur pelts are used by this maker, such as seal, squirrel, red Australian opossum, goat, dyed gray and monkey fur.

Lanvin is one who, although she may be said to be using less fur than formerly, is showing some short capes of monkey fur. When she uses fur as a trimming, preference is given to sheared lamb, although a few models are trimmed with monkey fur. The latter, no longer a novelty, is much cheaper this year.

Trimming Has Color. As a trimming to take the place of fur there is applique embroidery in vivid colors. These bright colors, which occasionally appear in the form of trimmings on suits, may be accounted for by the dullness of so many dark street costumes. Many women like some brightness in their street clothes and soon weary of so many dark costumes.

An interesting embroidery is seen in the combination of alternating rows of steel beads and steel thread. Ever so many of the hand-embroidered trimming bands start from under the arm and extend to the hem of the coat or dress.

Straightline quilting again is appearing on coats, suits and dresses. A feature of one firm this season is huge embroidered disks or the same effect obtained through an applique of cloth. Often they are placed straight across the back of the garment from shoulder to shoulder, a novel treatment which cannot be said to be entirely satisfactory from the standpoint of becomingness.

## NOTHING LOST BY COURTESY

Yet It Is a Somewhat Humiliating Fact That Comparatively So Few Practice It.

Whether in a letter or face to face, there is nothing in the whole big wide world that does so much to make a good impression on either stranger or acquaintance as simple, elemental, everyday courtesy. It is surprising, with courtesy so valuable—and so absurdly cheap—that more of it isn't used, writes Fred C. Kelly in Leslie's. If I'm on a train, let me say, and the man ahead of me at the ice water tank insists on my drinking first, or hands me the little paper drinking-cup he was about to use himself, I thank him. I don't merely grunt my thanks, as if I thought he had given me no more than I had coming to me. I thank him out loud, so that he can hear it. And at the first opportunity I try to get right back at him by doing some little favor for him. If I haven't a cigar to give him, I at least show that my heart is in the right place by offering him a match.

If a stranger comes to my office for a conference, I pull up a chair for him with my own fair hands. When he gets ready to go, I accompany him to the door. Thus his last recollection of me is my courteously bowing him out.

If you haven't a lot of acquaintances I feel sorry for you. The fault is probably your own. There must be people all about you who would enjoy knowing you as much as you would enjoy knowing them. As a sporting proposition there is nothing to equal the fun of seeing how many people you can make your friends. They're valuable, tangible assets. If I were called upon to give good advice in few words, I would say: "Know a lot of folks."

## CALL FOR UNWRITTEN BOOKS

Public Libraries Give List of Works Reading People Would Seem to Appreciate.

The Publishers' Weekly has collected from public libraries a list of unwritten books that should be available. Included in this list is a book on cookery practice, an illustrated monograph on canoes or a history of Moslem art, an up-to-date, comprehensive American book on iron and steel metallurgy.

Histories of Armenia and Oregon are alike demanded. A book on cobblestone fireplaces, with dimensions and drawings, is wanted, and another on European peasant costumes.

Enough is said on the lack of a new etiquette book when it is stated that the latest good one is dated 1913.

A work to "prevent amateur gardeners from pulling up a plant instead of a weed" would be as useful as an index to essays or a treatise on septic tanks. The field in concordances is enormous.

Anyone with ten years to spare can start a Browning concordance at once. "A history of the novel from the very beginning and in all countries" is a rather more ambitious proposal, preparatory reading for which might occupy a few decades.

Bulloo's phrase for books he dreamed some day of writing, made familiar by Stevenson, was "enchanted cigarettes." Here are enchanted cigarettes by the gross for publishers. We may hope that some of the needed books mentioned by the libraries will be supplied.

Or will authors persist in writing the books they want to write instead of the books that are needed?—New York Evening Post.

## Vaudeville.

The word vaudeville is a corruption of Vau de Vire, the name of two picturesque valleys in the Bocage of Normandy, France. The name was originally applied to a song with words relating to some story of the day. These songs were first composed by Oliver Basselin, a fuller living in Vire. They were popular and soon spread all over France, and were called by the name of the place where Basselin composed them, namely Vaux de Vire. As the origin of the term was lost sight of it at last took its present form, vaudeville.

Vaudeville is now properly used to signify a play in which dialogue is interspersed with songs incidentally introduced but forming an important part of the drama.

## Deceived by Reflection.

The rumor that there was such a place as El Dorado was so insistent centuries ago that Humboldt, the explorer, made a special investigation, and located the origin of the fable in a territory between the Essequibo and Branco rivers in Guiana. Great deposits of mica-slate and talc so flecked the rocks surrounding a small lake that the sun did indeed turn the area into a vast golden mirror, but as far as the value of the deposits were concerned there was nothing to wish for. The temples, houses and public buildings of beaten gold were merely the imagination of those who had glimpsed the lake, but had been prevented by natives from reaching it.

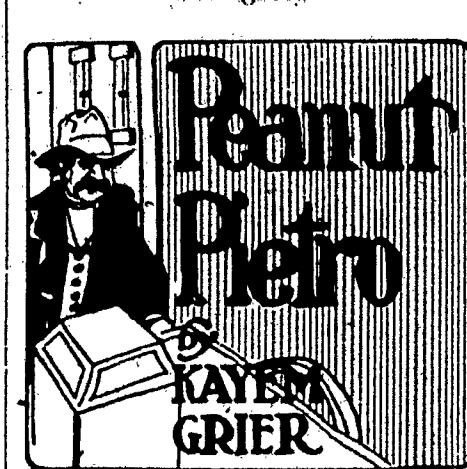
## Good Judgment.

Mrs. Bacon—And have your husband's table manners improved? Mrs. Egbert—Oh, I think so. Mrs. Bacon—And can he manage spaghetti all right now? Mrs. Egbert—Oh, well, you see, when he began to try to improve his table manners we thought it just as well to give up having spaghetti.—Yonkers Statesman.

## DORIS MAY



Winsome Doris May, the "movie" star, is an ardent motorist and golfer. In recent work she has won a place in the hearts of the screen fans which few girls of her years have attained.



I GOTTA fien whosa run show house and lasa week he aska me, "Pietro, how you lika vesit show on da stage." I say, "Oh, all right, eef gotta gootta seat I no care ver mooch." You know one time I rida stage couch sixty miles, and for tree week I not set down.

He say I no getta rida somating on da stage. So weeth my fien I go back for mebbe learna somating I dun no before.

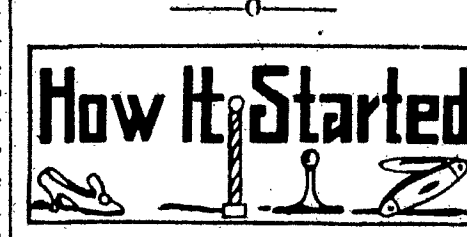
But everyting eef dat show ees no straighta goods. Everyting try be somating wot aint. One ting wot looka lika street ees jusa paint dat way. I standa one side and watehna guy juka love weeth hees wife. He smile jusa lika had payday and tella hees wife how moocha he love. But jusa between you and me no for spreada round, when dey leava stage ees beegna fight breaka loose. She fighta heem and he fighta her and both make plenta cuss each other.

But ees somating on dat sange I no understanda ver good. I heara stage manage tella one guy upstairs droppa tree borders, I tink mebbe upstairs ees lunch house, and he droppa tree borders, for no pay da bill I dunno.

But my fien tella me I am wronga idee. He say upstairs ees files for da stage and ees no lunch house. But I know some lunch house wot gotta plenta files jusa same.

When my fien tella me tree four beega tings on dat stage ees da wings I tink he try foola me, too. I feegure eef dat beega tings ees jusa wings I sure like to geeva look at da files wot use 'em.

Wot you tink?



## THE CHRISTMAS STOCKING.

THE custom of hanging up stockings at Christmas comes from Holland and Germany, where many of the people wore wooden shoes. On Christmas Eve these shoes were left by the fireplace, filled with hay for the weary horses of St. Nicholas as he went his rounds. In the morning the hay would be gone, and in its place would be a gift from the grateful saint.

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## A LINE O' CHEER

By John Kendrick Bangs.

### NO SHORTAGE.

Sugar's short, and so is Coal. But I've warmth stored in my soul In such stores as carry me Through whatever cold may be, And for sweetness I'm inclined Unto that of Spirit kind That invariably lies In the depths of loving eyes. (Copyright.)

## Wild Fruit Worth Cultivating.

The presence of wild fruit in a locality helps protect the cultivated ones, particularly if the former fruits are similar to the latter and ripen earlier. Among those best adapted are mulberry, wild blackberry, June berry, wild cherry and elderberry.

## ANCIENT RACES PLAYED BALL

Tossing the Sports Is Supposed to Have Had Deep Symbolic Meaning Centuries Ago.

Although it is a proven fact that the game now designated baseball is of modern and purely American origin, the use of a ball in ceremonies and games goes back many centuries.

Four thousand years ago, in the twelfth Egyptian dynasty, a Coptic artist sculptured on the temple Beni Hassan, human figures throwing and catching balls. A leather-covered ball used in games played on the Nile over 40 centuries ago, has a place among the many archeological specimens in the British museum. It has a sewed cover and is in a remarkable state of preservation.

The game of ball was prized by the Greeks as giving grace and elasticity to the human figure, and they erected a statue to one Aristonous for his proficiency in it. Ancient medical practitioners were wont to prescribe a course of ball playing, where the modern doctor would order a diet of pills.

It is supposed that ball tossing had a deep symbolic meaning when played in the spring of the year; and that the tossing of the ball was intended first to typify the unspooling of the life of nature after the gloom of winter. And, whether this was the case among the people of antiquity or not, it is a remarkable fact that the ecclesiastics of the early church adopted this symbol and gave it a very special significance by meeting on Easter day and throwing a ball from hand to hand, to typify the Resurrection.

## "TOTEM POLES" TELL STORY

Are Historical Records, and Not, as Many Supposed, Idols to Be Worshiped.

An art in sculpture not resembling any other art in the world, unless possibly that of ancient Mexico, is found highly developed among the aboriginal natives of the northwest coast.

Their material is always wood, and is furnished by huge trees from the forest, which are carved into the most fantastic shapes. In this style are sculptured the so-called "totem poles," which, often of great size and height, astonish the observer by the intricacy of their workmanship and the weird imaginativeness of their complex designs.

Early missionaries in that part of the world, mistook the totem poles for idols. As a matter of fact, they possess no such significance, being merely heraldic columns. Each tribal clan has its own traditions and myths, which takes the place of history, and these are symbolized by the extraordinary birds and other animals, sometimes human faces or figures, carved on the totem poles.

Thus the Bear clan will have its heraldic column topped by the sculptured figure of a bear. The Raven shows up conspicuously as the totem, or crest, of the Raven clan; the whale for the Whale clan, and so on. To the unversed a totem pole would have no significance beyond its queerness, but it is in reality a whole story carved in wood.

## Power of Polse.

Polse is power. The man who is not master of himself under all conditions cannot feel the assurance, the power, which is the right of every human being to experience. He is never sure of himself, and the man who is never sure of himself is never wholly at ease. He is not even well-bred, for good breeding implies self-control under all circumstances.

There is, perhaps, no other thing which is so conducive to one's physical and mental comfort, efficiency, happiness and success as a calm mind. When the mind is unbalanced, by anger, excitement, worry, fear or nervousness, the entire body is thrown out of harmony. All the functions are deranged; the man or woman is not normal, and is, therefore, whatever the situation, at a complete disadvantage, wholly unable to contend with it.—Orison Swett Marden in the New Success Magazine.

## Elevator Rops in Coal Mines.

One of the most impressive things about a colliery, to an outsider, is the mammoth drum which winds the rope which brings coal up from the pit. This monster drum may measure 150 feet in circumference, and weigh about 200 tons, and it will wind in the rope with its load at a speed of nearly 60 miles an hour. There are miles of the rope, when the pit is a deep one, like the Yorkshire Main colliery, whose vertical shaft holds the record for depth by going down nearly 1,000 yards, and for long distances horizontally. The rope costs \$10 a yard and its maximum life is three and one-half years. Every inch of it passes each day through a man's hands for examination. Shaft accidents are very rare.

## Strange Lease.

For weird leases London would be hard to beat in some instances, says a correspondent. He dealt with houses lately which were for sale and found that the ground landlord was the duchy of Cornwall, the leaseholder paying an annual ground rent of fourpence! And this fourpence was sent every year in an envelope which cost twopence, and it cost the duchy twopence to acknowledge receipt! "But there is a strange lease in the north of London," he said, "some houses there are leased until the death of the duke of Cornwall. There is no other date attached to the document."



ONE fien I gotta tella you, I pretty hard foola me, I go out weeth da boys, I go out into da kitchen, he say one-time he gonna aksa da shoes off, gonna aksa da can and hees with up for heem.

She raise devil eef shee sees mees head. So he tella me, I try to go out sence dat sence, he say would be alla right eef hees with no wait up.

You know I am pretty smarta guy and somatime can feegure out good idee. I lika see my fien go out weeth night for leetle fun, so I geava heem sonda suggest.

He, tella me da olde lady was stronga for da srange. Everytime she see one sie wants go for da ride. She tella heem mebbe somatime she gonna buy one dai ride.

Rightsa queeck I gotta scheme for getta my fien out. I tella heem my fien da srange he can. Freety soon she learna how make da ride and every day she go for da Jay ride.

I tella my fien eef he do do hee he gotta trouble go out every night. I say betta seexa bite eef hees with gotta srange he can go out so mebbe he please—she no wait up for heem. I feegure eef she wait up eef dat somatime go wrong and she coas down eef da smash.

I tink I am pretty smarta guy alla right.

Wot you tink?

A mini is a success when me can do one thing as well as or a little better than anybody else.

The individual who gets into the habit of giving way to depression is on the broad road to ruin.

Yes, Wilber, you can buy a lot of trouble with a \$2 bill—if you invest it in a marriage license.

## HOW DO YOU SAY IT?

By C. R. Lamb.

Common Errors in English and How to Avoid Them.

"WHO," "WHOM," AND "WHICH." THE relative pronouns "who," "whom," and "which" should be used only in speaking or writing of persons; when reference is made to animals or inanimate objects, the proper usage requires the use of "which" and "of which." ("Who" may be used instead of "which" when the use of the latter expression makes the phrase or sentence awkward or harsh.)

Do not say, "Those which my eye saw mistaken." Say, "Those who were so mistaken." Do not say, "He has some friends which I know." Say, "He has some friends whom I know." It is curious to note that Dr. Samuel Johnson, the famous English writer of the eighteenth century, and compiler of the standard dictionary of his time, was guilty of this error. In his novel, "Rasselas," he said: "I frequently every four when talking taught to dip the wing in which, instead of 'whom' he should have written 'which.'"

(Copyright.)

A Devil. Sunday School Teacher—Always tell the truth, my boy. You're too young to tell lies. New Schooler—Who? What? How much? I've told 'em till I was so tired I couldn't sit down.

NEW SCHOOLER—WHO? WHAT? HOW MUCH? I'VE TOLD 'EM TILL I WAS SO TIRED I COULDN'T SIT DOWN.

