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Fine Lace and Embroidered Pelerines, Deep Cape Collars and Dainty Fichus Are Important Features of Summer Gowns. Tablecloth Pelerines and Centrepieces a Fad of the Economical Smart Girl—Stiff Linen Turnover Collar and Cuff Sets Threaten to Bring Into Vogue the Plain Linen Collar and Cuffs of a Decade Ago—The New Battlemented Collar and Cuff Sets Like Those Worn in the Reign of Charles I, the Smartest Things Out

EVERY well-gowned woman knows that one of the most important things about dress is the careful attention to details—the taste displayed in the selection of collars and cuffs, if these are worn, and the character of the pelerines and fichus worn with certain garments. It takes a woman of discernment to understand that a large collar, or cape, which would look well upon a dress of one kind completely destroy the effect of a dress of another sort, and that what adorns a coat will not necessarily, prove an ornament to a dress bodice.

Even the simplest of frocks often acquires cadet and beauty by reason of the elegance of the pelerine which droops over the bodice, and certainly a touch of smartness is given walking and similar simple gowns by the chic new collar and cuff sets of linen which are among the newest things summer holds for us.

Quite the smartest and most novel of these sets come in battlemented shapes, such as are shown in figures H, I and J, and these are made with a snugly fitting stock and a flaring round piece below, finished with battlements, which sets perfectly over the neck. The fad is to make these of yellow, the tint used in our tropic uniforms, and to embroider them with white in satin stitch, or a sort of chain-stitch. When made of white linen the embroidery is of yellow. While the battlemented sets are smartest, others with only a tab in front are also in vogue and are very effective. This style of collar cannot be called the most comfortable in the world, but it is decidedly fetching and new and reminds one of the sort worn by poor Charles I. One naturally wonders whether he wasn't almost glad to part with his head in order to escape wearing the stiff things indefinitely.

Just What Is Smart Now in Cuffs and Collars.

Of course the cuffs match the collars. They are quite deep and turn up and back upon the sleeve, and when battlements are added to flare above the edge they make quite a display upon a sleeve and give to it an air of distinction which makes one unconsciously look twice to see just what it is that makes that simple sleeve look so smart.

Round collars and cuffs are as popular as the other sort, if not quite so ex-



trages in style. The cuffs have square or curved open sides, and are nearly always of a medium heavy but very fine quality of linen, embroidered in a delicate design over the cuff and around the edges. Lace and embroidery frills are sometimes added. With such cuffs the linen stock is covered to the lower edge with the turnover, which is embroidered over the surface and finished with small embroidered scallops. It opens only in the back. The other sort of collar worn with the new cuffs is the old-fashioned round collar, which is so very smart and so infinitely becoming to a pretty throat. The woman with a short neck will find this revival of a quaint old style not only becoming but comfortable, while the woman with a long neck may or may not look like a "lily on a stem" in one. It depends a good deal upon how one regards the stem of a human lily. Too often it requires massage and cold cream to make it presentable at all.

The little round collars are not only made of embroidered linen of quite a stiff quality but also of fine lace and embroidery. One sees them in old pictures, fastened in front with a round brooch. Many of these same collars which graced the neck of some beauty of the past century have been unfolded from event-seated envelopments and bleached to fit modern requirements and other necks.

These collars and cuffs, with the broad, soft leather belts are effective with simple linen gowns.

A Little Modish Fichu on Grand-mamma's Pelerine.

The same may be said of the beautifully embroidered pelerines over which our grandmothers worked with such patient fingers, and which are as beautiful today as when the needle was laid aside after the white flowers, all in the exquisite beauty of fine needlework, were completed.

Large collars and pelerines revived from a fashion of the past, are shown in figures B, C, D and E, which are made of lace or embroidery, and of fine and delicate or heavy and rich materials, according to the sort of dress with which they will be worn. For instance, take a pelerine of Irish lace with ball fringes and place it over a pongee coat and witness how immediately the coat takes on a modish and striking air, especially if



- A. Pelerine with baskets of flowers in Irish lace on a dotted batiste ground.
- B. Large cape collar for coat or frock.
- E. Pelerine made of embroidered linen centerpiece.
- F. Square collar made of hemstitched and embroidered centerpiece.
- G. Detail of F. How to cut out the center. The line in front shows the opening, to be hemstitched, and the dotted line the shoulders.
- H. Battlemented linen collar.
- I. Battlemented linen cuff.
- J. Collar without battlements.
- K. Group of round and square collars and cuffs, in stiff or fine linen.
- L. Smart old-fashioned round collar with cuff.

C. Pelerine to droop well over the shoulders and arms. Shape for lace or embroidery.

the idea is further carried out by adding ball fringes to the sleeves of the coat. An Irish lace collar is, too, very smart looking upon a linen dress, so that the possession of one or more such collars is an addition to the wardrobe, for the collar adds all the trimming needed about the shoulders and saves both time and money in the finishing of the top of a coat or bodice.

Some of the cape-like collars, which we often call pelerines, are fastened down to the neck. This is an innovation of this season, and so is the little bow of green silk ribbon which ties the neck of some of them in front.

In figure A is shown one of the thin and dainty sort of pelerines. This is in the mode of Louis XVI, and is of dotted batiste with baskets of flowers—looking as though designed by Watteau—wrought in beautiful Irish lace. The delicate transparency of the background brings into high relief the beauty of the baskets of flowers. In front brass angles are added above long, wide ends of soft material trimmed at the bottom, and which may be looped, tied in a bow or allowed to hang loosely.

Dotted batiste is one of the smart collar fabrics of this season, and the little collar shown in figure L is made of it and has an embroidered garland of small flowers set in the scalloped border, to which is added a lace edge.

The Importance More and More of Exquisite Needlework.

Women with a taste for fine needle-tended edges, must be of khaki-colored smart neckwear might accomplish a very effective collar. Like the one in figure H, by adding a white plique turnover to a white linen stock and working the turnover in flowers or figures, in khaki-colored embroidery cotton. The shaped piece for the neck, with its battlemented edges, must be of khaki-colored linen worked in white outline embroidery stitch, with the flowers in solid embroidery. Medallions are made upon the linen with embroidered edges and centers and the rest of the space filled in with plain stitches, as one would stitch the needle back and forth, in any direction, leaving a moderately large stitch each time. The



effect is odd and quite pleasing as well as being very new.

In making the plain white sets drawn-work is much used. The whole turnover, which covers the stock, may be of drawn-work, or it may be trimmed, and bordered with it. Sometimes drawn-work figures are finished on the turnover border with little embroidered scallops or a hemstitched hem.

A Batiste, Feminine Smart Trick.

Of course, these pelerines, collars and cuffs, when of hand-embroidery, are decidedly expensive, and it is rather amusing to see how some women overcome the item of expense in providing themselves with smart neckwear or shoulderwear. These women will go to a shop selling table linens and ask for large centerpieces. They will swing the centerpieces over their shoulders, and then screw their heads around in an endeavor to see how the middles of their backs look when serving the purpose of a dining table. They will try on one tablecloth after another, both square and round, trying to make the tablecloths fit before they are purchased. When one seems to fit and has the edge liked and the flower most in vogue, or the sort of lace that will look best upon a certain gown, the woman who has gone through the entire collection of table centerpieces buys it and adds it to her collection of pelerines.

When women first took to table centerpieces as shoulder adornments the clerks were mystified, or they thought their fair customers were suffering from mental aberration. Now they merely try not to smile.

Women are wise in their generation, and there is method in this apparent madness. Table centerpieces whose flowers and patterns are not the latest in table styles are just in the mode for pelerines, and, having lost value in their own line, they come cheap as decorations for gowns. A woman may, therefore, get a collection of lace and embroidery pelerines and collars that would come very high if purchased ready made for feminine wear. Round dollies, too, make smart round collars, and square ones are readily adapted to the uses of a turnover stock, while cuffs, too, are evolved from the same materials.

Women who haunt the linen counters where table embroideries are sold say that not only do they get their materials more cheaply, but that linen for table use is very fine in quality, intended to launder well, and the embroidery and drawnwork upon it are of the most exquisite and durable sort. These are all good reasons for going to some trouble in the matter of smart neckwear, where economy must be considered.

I have been asked whether I think plain, stiff linen collars and cuffs will come back into vogue as a consequence of wearing the sort illustrated on this page. I can only answer, "Quite a likely" if it would seem a natural evolution of the fad for stiff linen collar-and-cuff sets with certain kinds of gowns, and the return of the old vogue would not be surprising. At the same time it would not be any more surprising to see the stiff sets dropped altogether. Who can foretell what Dame Fashion will do between now and winter? In any case, it must be remembered that for general uses, where the high collar is not really needed, the fashion of the day is not to wear any collar at all, or to wear one of the pretty little low, turned-down affairs that encircle the neck and leave the throat quite bare.

The pelerines and fichus, too, are revivals of quaint old styles that give a graceful droop to modern shoulders, otherwise inclined to tilt squarely at the world, and which harmonize charmingly with the picturesque styles of the gowns which are some today.

D. Deep-cape collar for dress of linen or pongee silk.