

A Midsummer Coats

of Linen and Lace

These Exquisite Coats of White, Black and Colored Lace Are the Smartest of the Season Coats, too, of Fine Embroidery and Lace Very Much in Vogue

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THIS summer has seen the development of some of the daintiest thin wraps imaginable. They are eminently becoming, very dressy and attractive in appearance, and give just that slight additional warmth necessary to comfort in any sudden cool.

There are women who will claim that a thin lace coat has no warmth. Just let them try it. One does not require anything more than a slight protection against summer breezes, which seldom demand a warm wrap except on cool nights at the seashore or in the mountains.

The light summer wraps are in all lengths and all are loose. They are made to match and to contrast with gowns both in materials and color. Diaphanous black coats are sometimes trimmed with an edging of brown chiffon, and, generally speaking, black lace coats are much in vogue. In all colors lace coats are of transparent and thin lace, rather than of Irish crochet and similar heavy laces. Of course, the weight of a coat must be governed by the material which forms the gown.

The newest lace coats are made of Valenciennes, rechanter and combinations of lace and delicate embroidery. These are dyed to match the coloring of a gown or else they are in some harmonizing shade of the dress, or contrast with it. It is particularly effective to have the coat in a different shade of the same color as that of the gown, the coat usually being prettier when of a darker tint.

Both white and colored lace coats are worn with white gowns, and yellow lace wraps are quite charming over dresses of white.

The fad for combining lace and embroidery in coats gives an opportunity for the making of most economical and elegant lingerie wraps. Left-over bits of embroidery can be worked into pieces of lace which may, perhaps, be heirlooms of the family, making the lace go farther and saving it from being out unnecessarily.

Very smart wraps of this character are frequently made of linen applied with heavy lace, while sleeveless linen jackets, embroidered by hand and sometimes trimmed with lace, are very chic and new.

Some novel and attractive styles are introduced in the short dressy wraps illustrated upon this page. One of these is the quaint shawl-front coat shown in Figure A. The back, which is illustrated in Figure B, is out like that of a bolero, of linen, with very short bolero fronts, which are cut in a V from the shoulder, leaving the front of the neck very open. Except for the short shoulder seam the entire back is outlined by a band of hand-made crochet, of the simple old-fashioned kind, over an inch in width. A decorative design, over four inches in width, is

worked of thick linen crochet thread—almost like cord—and is in a very open pattern. Above the bottom row of crochet trimming the little linen fronts are tucked in pin tucks up to nearly an inch above the crochet band. This gives shape as well as effectiveness to the jacket fronts. Below the wide crochet band is sewed a deep shawl point with a border of six pin tucks, headed by hemstitching and edged with a wide border of open crochet lace finished with little crochet roses and balls covered with tucked linen.

Above the shawl points the fronts are bordered inside the lace edges by a linen band, formed of alternate hemstitched tabs, pointed on the edges, and puffed squares of tucked linen.

In the back is a wide square collar of crochet, and in the front lapels of linen that extend from the shoulder to the point of the V in front. These lapels are bordered with tabs and puffed squares, as along the front. Where the collar meets the front edges it is bordered with five lengthwise pin tucks.

At the bottom of the back the border of tabs and puffs is repeated, while the entire coat, including its armholes and collar, is edged with crochet roses and balls covered with tucked linen. This combination of crochet roses and linen balls makes a very effective edging and novel fringe.

The coat is without lining, except under the wide crochet in the fronts, where chiffon is sewed in to keep the crochet in place.

While this style of coat is very smart, expensive and all hand-made, it may readily be seen how a woman who can make simple crochet can get up such a coat at a very trifling cost by making it herself.

A Little Coat in Irish Linen.

A chic little coat of Irish linen is illustrated in Figure C. It has a square collar across the back that follows the outline of the neck only half way around the front, at which point it extends down the side, concealing a seam and terminating in a fancy point at the bottom. This collar and the panel formed down the fronts are bordered by rows of narrow embroidery in straight and wavy lines. The rest is embroidered in large floral patterns in raised and flat embroidery. The panels are crossed over their upper portions and above the fancy points, by narrow embroidered straps, held in place by buttons. Small geometrical patterns are outlined all over the coat by embroidered cord effects, some of them made by the application of an embroidered cord, which comes like soutache braid in width, and which may be applied so as to look like hand work.

The little geometrical patterns are decorated with chainstitching, which twists in tiny circles all along the chain. The larger patterns are crossed by parallel bars of linen lustring or very narrow tape, held down by thick stitches of mercerized embroidery cotton, like tiny crossing straps. This effect is wonderfully new and attractive. The neck is cut quite deep in front, with an almost square effect in two points on each side.

On the bottom the fronts are rounded at the corners, and in slanting square corners on each side.

The armhole extends from shoulder to waist line, where the sides of the front and back are cut in pieces not three inches in width. These are pointed at the ends and cross the armhole.

While this side arrangement is newer and smarter than the underarm pieces with which we are familiar, the coat may be brought up to the usual height under the arm and sleeves be inserted if desired.

Rheumatic people would find the jacket best for them with a sleeve. In this case the sleeve would be decorated like the rest of the coat and preferably be short and open.

The back of this smart little jacket, which is shown in Figure D, is cut up in an open square above the waistline, in the middle, and this opening is crossed by embroidered straps put on like an X.

A Lovely Effect in Pale Brown.

White mull forms the lining of this coat, and this is bordered by Valenciennes beading, edged with Valenciennes frill, which shows along the edges of armhole, front and bottom. Pink baby ribbon is run through the beading.

This coat may be made of any color to match a gown, and would be lovely in very pale brown embroidered in a deeper tint of brown, but with little difference in the shading.

White pique combined with transparent open lace are the materials employed in the fetching coat shown in Figure E.

Each front is cut with two square tabs at the bottom edge, the front one longer than that next to it. A few inches above these tabs two long strips are cut up the front, one forming the front edge and the next a panel about two inches in width, which comes to a point near the shoulder and is sewed to the ends of a strap that forms a collar around the back. The front border, strap, panel and collar are bordered by a narrow bias fold and trimmed up the middle with little closely gathered roses and small foliage made of tiny lustring. This is gathered for the roses and put on in loops for the leaves, with cord embroidery for stems. Little crochet roses

or lace buttons could be used for this decoration where it is not possible to get the lustring.

The side of the back is cut in one piece from the bottom of the back to the bottom of the front. Transparent lace fills the space between the front border, panel and side, being shaped to fit the figure. The back and back portions of its underarm pieces are of transparent lace. The sides of the front and back and edges of the pique cut to fit over these portions of the coat, are edged with bias folds and trimmed with designs carried out in cords of pique and embroidery, together with crochet roses and foliage formed of lustring outlined by embroidery cords.

The front of the armhole is cut in an open square to give shape to a shoulder epaulette of pique, scalloped across the bottom, where it hangs across a full short sleeve of lace. This sleeve has a narrow embroidered pique band around the bottom, with a Valenciennes frill on each edge. The lower frill hangs over a puffing of lace sewed over a band of chiffon, which gives it shape, and which is finished with another decorated pique band and two frills of lace.

The back of this coat, which is shown in Figure F, is of lace, crossed at the lower portion by two embroidered straps. The pique side pieces are cut in one piece, with the strap across the bottom of the back. Pique side panels end in two tabs, one on each side the center of the back, showing transparent lace between them. The lace underarm pieces are crossed by three embroidered pique straps. A scalloped border of lace shows all around the coat bottom, except where it is hidden by the square tabs in the back.

Loops and ends of braided narrow white braids are tipped by chains of crochet and linen bead designs.

JOSEFA WILSON OSBORN.

Music Hath Charms to Sooth the Nervous Ones

A simple cure for the worried and faded society "hustler" has been discovered. It is an hour and a quarter of soul-soothing music.

No so long ago sufferers from nervous affections had to endure a succession of trials and tortures to become well. They had to put up with all kinds of discomforts at continental health resorts, drink weird decoctions, rise and go to bed at unaccustomed hours. If these means of cure failed, the patient had to stroll barefooted through the dewy grass in the shivery morning, wander up mountain sides and give up all the things which make life worth living.

All this has been changed, and those who wish for a clear head, perfect digestion and untrailing good spirits need not leave London to get them. It should be quite enough to attend the concert of peace and rest music at the Cavendish rooms, Mortimer street, on Thursday evening. The cure thus brought about is as pleasant as it is lasting, and attendance at a series of the concerts will insure a long life of health and happiness.

The inventor of the "rest music" cure is Ernest Newlandsmith, who last year gave some successful concerts of simple music. In describing the object of the concert in a pamphlet, Mr. Newlandsmith states that it is calculated to promote peace and rest in the hearts of the audience.

The promoters feel that in the rush and excitement of the London season there must be many people who will like to listen to a quiet program of music freed from the conventionalities of the ordinary concert room. At the average concert the program, instead of making one harmonious whole, is usually a disconnected medley of conflicting emotions.

After announcing that the concert will only last an hour and a quarter, Mr. Newlandsmith proceeds to show how he intends to soothe the shattered nerves. "It will begin," he says, "with an introduction upon the piano, in the style of an improvisation, by Ernest Newlandsmith, leading up to the rendering of his new prose idyll, entitled 'The Temple of Love.' This latter work will be presented in the form of a soliloquy on the part of Miss Marie Mansfield, interspersed and illustrated by special songs from Miss Kate Fielder. Violin solos will be introduced by Mr. Newlandsmith, together with chorales sung by the distant choir and accompanied by harp and organ.

The peace and rest plan is logically rounded out by the announcement that the audience will not be required to applaud before the end of the concert.

Very Creditable.

From the Philadelphia Bulletin.

The statement is made that there has been only a single business failure in San Francisco since the earthquake and the combined temporarily paralyzed the energies of that city. The concern that failed, moreover, is described as a wholesale whiskey house. If these statements are true the condition is creditable to San Francisco.

A—Shawl-shaped coat of linen, crochet and fringe. C—Smart sleeveless linen Bolero decorated with embroidery, chain-stitching and lustring. B—Back view of A, showing short Bolero back. D—Back view of C. E—A very pretty coat of pique and lace in cut-out designs. F—Back view of E.