



## COLLARS AND CUFFS.

**V**ERY plain gowns are given dressy effects by the adjustable finishes of collar and cuffs; and greater variety is afforded in these during the present season than at any previous time.

August is not a month for new designs in gowns; but rather a time when old muslins and lawns are brought to light from the wardrobe depths, carefully laundered, touched up with a fresh ribbon or two, and made to serve sultry-day purposes of coolness and neatness.

There are two essentials for August gowns. They must be spotlessly fresh; they must also have cool effects. Otherwise they may be plain, and old-fashioned as a woman chooses.

A print, gingham or muslin—however plain, if freshly laundered—is in better taste than a more elaborate gown lacking the freshness.

Unless, therefore, a woman is able to pay extensive laundry bills, it is better that her summer gowns should be made very simply, so that she may be spared long hours at the ironing board or costly laundry accounts.

A print gown should be made with deep hem at the bottom of the skirt; waist tucked or gathered, and bishop sleeve. Such a gown is easy to do up; and the finishing effects may always be added by fichu, deep collar, velvet stock collar and cuffs,—or the many adjustable trimmings of the season. A very pretty print gown made by a home dressmaker was a white ground, lilac sprigged, and finished with lilac ribbon stock collar, and bands of the same at the wrist. It was made in a day by a dressmaker who charged seventy-five cents for her day's work; and the material, ribbon included, cost two and a half dollars.

Muslins may be made as ornate as the owner chooses; but for August days the old style of white muslins worn over white skirts is always in favour. One of the surprises of a woman's wardrobe is the perennial freshness of the muslin gown in August.

Five or six weeks is the limit of its season, when it again disappears—to emerge no more from the wardrobe depths until the brief 'dog days' of our Canadian climate return. One or two such gowns, simply made, should last several seasons.

There are several 'don't's' applicable to August toilettes, the observance of which marks the woman of refinement.

Don't allow your print or muslin gown to touch the pavement. It should be shorter than a stuff gown and clear the ground by a couple of inches.

Don't make it so elaborately that it must be taken to pieces before being laundered.

Don't use shirrings on the bodice, nor yet a surplus of tucks.

Don't wear torn lace, even if it is clean.

Don't wear soiled lace, nor spotted ribbons.

Don't forget to iron the gown skirt if it becomes crumpled.

Don't forget to wear spotless and well-stiffened underskirts with muslin or print gowns.

Don't imagine that lace and fancy trim will compensate for lack of freshness.

Don't fail to pay especial attention to hose and shoes.

We illustrate this month four designs in deep fancy collars made by a skillful Toronto fashioner of lingerie.

No. 1 is of silk crepon. The revers are broad upon the shoulder. The collar ripples over the bust and narrows to a point again just above the waist line. A deep fine-lace insertion and edging form the decoration.

This collar is of the nature of a fichu, and is especially becoming to a woman inclined to embonpoint. It requires about a yard of any material that is a half-yard in width.

Deep-pointed cuffs of the same material lined and tacked in flutes are pretty accompaniments of this collar.

No. 2 is of grass linen, with insertion of the same showing a band of violet ribbon which is run beneath. It falls straight upon the shoulder and is trimmed with linen embroidery. The stock collar is of violet satin ribbon.

No. 3 is especially pretty for a young girl. It is of all-over embroidery, with a frill of deep edging and insertion to match. The collar lies perfectly flat, and is closed at the back.

A standing collar of ribbon is finished with butterfly bow at the back. It requires about three-quarters of a yard of the all-over embroidery when three-quarters of a yard wide.

In No. 4 we show the sailor shaped collar which may be worn by a child of either sex, or by young ladies. It is not so graceful for a woman of adult years, except when used as an adjunct of the regulation 'outing' costume.

This is of linen, with linen insertion and lace.

It forms a pretty finish to a linen or duck blouse. It is also worn with dark serge or flannel blouse.

About four yards of lace edging is usually sufficient for these collars. They may be made with or without the stock collar.

In linen collars and cuffs much variety of shape is permissible. The only stipulation is that they shall be above reproach in spotless stiffness.

The Endicott collar (shown on right of border), deep and pointed, is a present favourite. The sweetbrier (left upper corner) is equally popular.

The 'tab' collar is a revival of an old smart fashion. In fact, the 'sweetbrier' and 'tab' collars might be appropriately named 'Puritan' and 'Cavalier.'

The cuffs in each case are made to correspond. The revival of the white linen collar and cuffs is a pretty one, since nothing so well conveys the idea of neat and dainty finish so desirable in a woman's dress.

The hospitals discovered this long ago; we have simply adopted their idea.

In ties the short black tie is holding its own, although the long tie and four-in hand are worn.

Fewer vests and deep shirt fronts are to be seen, and more of the Norfolk basque and dickey; this especially for cycling on cool days. On warm days is the blouse tiresome, the blouse monotonous, yet the blouse serviceable and therefore perpetual.

Nevertheless, there are signs that its reign is nearly over.

Answers to Correspondents will be found on page 15.

MADAM.