Figure 4.1: NMAH T13716; Rosaline lace collar; Brussels; 19th C. Photograph by Beverly Wolov.
Figure 4.2: NMAH T13716; Detail of 19th C rosaline lace collar design. Photograph by Beverly Wolov.
Figure 4.4: NMAH E366748; Burano lace bertha collar; Italian; 19th C. Photograph by Beverly Wolov.
Figure 4.5: NMAH E366748; Detail of 19th C Burano lace bertha collar design. Photograph by Beverly Wolov.
Figure 4.7: Reprinted from: "Ladies Home Journal," "Pretty Laces for the Dining Table," (Philadelphia: Corvis Publishing Co., February 1900) 21.
Figure 4.8: NMAH T14620; Buck's point collar; English; 19th C. Photograph by Beverly Wolov.
Figure 4.9: NMAH T14620; Detail of 19th C Buck's point collar pattern. Photograph by Beverly Wolov.
Figure 4.10: NMAH T14572: Buck's point collar; English; 19th C. Photograph by Beverly Wolov.
Figure 4.11: NMAH E394247; Duchesse collar from handkerchief, Brussels; 19th C. Photograph by Beverly Wolov.
Pretty Neckwear
Made of Handkerchiefs

Pretty made of a handkerchief cut arranged to form the shape of a necktie. Each corner of each handkerchief is cut diagonally to make the points. The material is then cut at an angle of such pieces and made along the fold line to form the necktie.

A simple method and skill. The material is cut into strips of a pleasing width and these are arranged at the back into a neat design. The front is then made with French twill. The necktie is then made with the striped lines forming the edges.

with full enough of the solid or French laid work (also called needlework) to balance and complete the design.

Though the large collar seems a more ambitious effort, its great beauty is in the excellence of its design, and very little stitchery is needed after the braid is hoisted on the collar pattern. Princess lace collars of the last few seasons are made of this same material. The needlework method is shown of making one of these collars in a succession of small oblong square-shaped figures divided by a narrow, close-woven, head-like space. The medallions are cut into two, dividing them through the narrow-end part, then each cut section is bent a trifle at its dividing braid and inserted in the pattern to represent two leaves of a long, fern-like sprig. Two of these sprigs are shown material free to any one sending us two subscriptions at 50 cents each.

No. 286—Double Dutch Collar. Embroidery design stamped on fine handkerchief linen, without material for working, 25 cents. Stamped lines linen and working material, 35 cents.

No. 285—Pointed Collar. Embroidery design stamped on fine handkerchief linen, without material for working, 25 cents. Stamped lines linen and working material, 35 cents.

No. 284—Double Collar for Coat. Made of Princess Lace Braid. Design stamped on colored cotton, without material for working, 35 cents. Stamped design and working material, 50 cents. We will send the stamped design and working material free to anyone sending us five subscriptions at 50 cents each.

Figure 4.14: Lace collar made with princess lace braid. Reprinted from: The Ladies' World, (New York: S.H. Moore, September 1911) 24.
Figure 4.16: NMAH T11706A; Detail of 19th C Maltese collar motifs. Photograph by Beverly Wolov
Figure 4.18: NMAH T14615; Torchon lace plastron collar; 19th C. Photograph by Beverly Wolov.
Figure 4.19: NMAH T14615; Detail of 19th C Torchon lace plastron collar spiders and mesh. Photograph by Beverly Wolov.
Figure 4.24: Gown with multiple laces advertised by the Harry Angelo Co., 1895. In the collection of the author.