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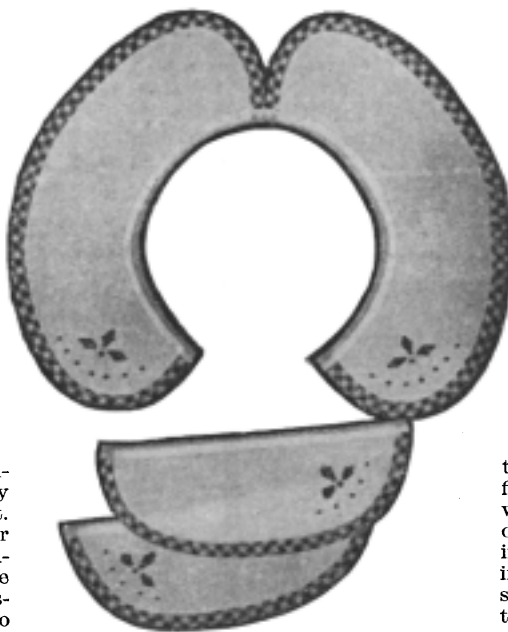
Neckwear That Is Simple, Dainty, Chic and Charming

By ELINOR HAVILAND

UNTIL one has tried the effect of a pretty hand-made collar-and-cuff set on a house- or afternoon-frock that may seem very ordinary indeed without it, one can have no idea of the change that such a bit of dressing-up will produce. It is like a fairy's wand—presto! and a commonplace garment takes on an air of smartness that quite transforms it. Then when one reflects that one may have a half dozen such sets at little more expense than the time required to make them, one begins to realize the pleasing variations it is possible to have even with a very simple and limited summer outfit. The "dressing-up" makes all the difference in the world.

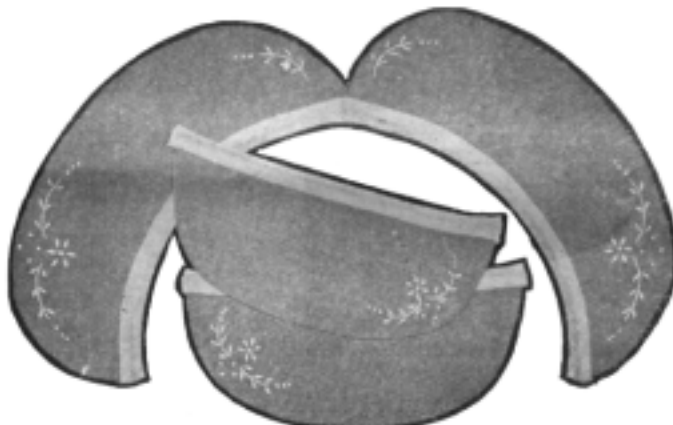
It is safe to say this is a gingham summer; everywhere we see the pretty checked fabric, so serviceable and neat. And perhaps it was never used to happier advantage than as a trim for a collar-and-cuff set of pique. The collar is of the popular Puritan model, the back division insuring smoothness of fit. The two parts are made separately, the edges finished with a three-eighths-inch binding of fine-check pink-and-white gingham, and one rounded corner of each decorated with a simple design in padded satin-stitch, using floss to match the gingham. Then the neck is finished with bias binding, the two halves of the collar just touching at the upper edge in the back. Can you imagine anything easier to make or more delightful to wear? The cuffs follow the same plan, in cut and decoration, and the set is altogether an extremely good-looking one.

Another set of similar style—and there is none better liked—is of blue linen lined with white lawn. Seam the outside and lining together on the rounded edge, leaving the neck-edge free, turn and press. The embroidery is done in satin-stitch, well padded, with white; if desired the flower-petals and leaflets may be of loop-stitch, each solid dot a French knot, and the stems worked in outline-stitch instead of being corded. This work could be done in a fraction of the time required for the satin-stitch, but



No. 2002 N. An Extremely Goodlooking Set

the latter is far more distinctive if one can give it the extra minutes, and will stand all the laundering that is sure



No. 2003 N. The Puritan Model Is a Favorite

to come to it and be none the worse.

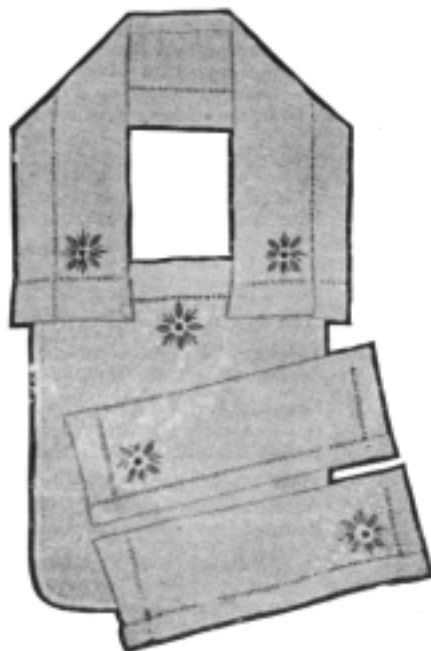
A charming set, consisting of straight collar and cuffs and vestee, which may be worn with a tuxedo sweater or tie-back—omitting the blouse, if wished—is of gray linen or ratine, of not too firm texture. Finished, the collar is twenty-two inches in length and three and one-half inches wide; for the hem an allowance of two and one-fourth inches must be made in the length, and one and one-eighth inches in the width. Two inches from the edge, across both ends and one side, draw five threads; then

turn the hem and hemstitch, taking three threads to a stitch, and the same threads on the other side of the drawn space, forming the pretty ladder hemstitch. The neck-edge is finished with bias binding and turned over. The embroidered motif has an eyelet at center, worked with black; surrounding this is a row of French knots, in white, and from each of the four sides of this circle radiate three long "crowfoot" stitches of black; the little diamond-shaped forms between these groups of stitches are in padded satin-stitch, worked with light blue, and the corner is crossed diagonally with lines of French knots, a half inch apart. The design is simple and rather unique, and requires little time to work out.

The cuffs, ten inches long and three and one-half inches wide when finished, have a five-eighths-inch hem, with the pretty motif described in one corner; and the vestee, nine by eleven inches, has a hemstitched hem an inch in width across the top, and the motif, surrounded by French knots arranged to form a half diamond, or corner, midway. The edge is finished with the binding used for neck of collar and bottom of cuffs.

Pongee, a material universally popular this season, is used for a lovely straight collar—for which there may be cuffs and a vestee to match, if wished, by following the general directions given for the collar. Finished, the latter measures twenty-eight inches in length and four inches in width. Leaving five-eighths inch—which will allow for a hem one fourth inch wide and one eighth inch for turning under—draw one thread of the pongee across both ends and one side. Care must be taken that the same thread is drawn all the way; if it breaks, which is not likely if care is taken, the end must be picked up. Take a single strand of light-blue embroidery-cotton, twice the length (or width, for the ends) of collar, double it, slightly draw out a second thread of pongee at one side of the first, and fasten the end of this to the doubled end of loop of the blue thread; then take the other end of the same thread of pongee, and draw the colored thread through the space. This is the oldtime "draw out and draw in" process, so much used in this new time for all sorts of decorations.

Concluded on page 23



No. 2004 N. The Vestee Set Is Useful and Becoming

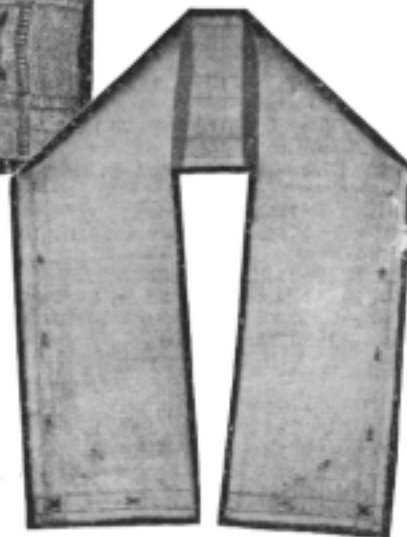


Detail of Embroidery and Drawn-in Threads

No. 2002 N. Perforated stamping - pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on white pique, with pink-and-white checked gingham for border, and white bias binding, 30 cents. Floss to embroider, 5 cents

No. 2003 N. Perforated stamping - pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on blue linen, with white lawn for lining, and white bias binding, 40 cents. Floss to embroider, 8 cents

No. 2004 N. Perforated stamping - pattern, 25 cents. Transfer-pattern, 10 cents. Stamped on white cheviot with white bias binding, 45 cents. Stamped on gray linen, with white bias binding, 75 cents. Floss to embroider, 15 cents



A Charming Collar of Pongee

Cluny Lace and Insertion with Corner Turned

Concluded from page 15

chat beginning of 13th row of straight lace, a d c in same loop, * a d c in next loop, (ch 8, a d c in next loop) twice, ch 8, a d c in next corner of point, (ch 8, a d c in next loop) 3 times; repeat from *. In working around corner, continue with ch 8, fasten in upper corner of point (where the work was fastened off), (ch 8, a d c in next loop) 3 times, and continue as before.

2. Sl st to 3d of 8 ch, ch 4 for a d tr, * ch 3, miss 2, a d tr in next, repeat around the point or scallop; after the last d tr has been worked in the 6th st of last loop of 8 ch, miss 2 st of 1st loop of next scallop, a d tr in next, bringing the 2 d tr together, and continue as before; fasten.

3. Join thread between the 2 d tr which come together, * ch 3, a treble in next d tr, chain 5, fasten in top of tr for a picot, ch 3, a d c in next d tr; repeat from *, making the d c between the 2 d tr where the scallops meet.

Insertion—Make a ch of 58 st, turn.

1. Miss 3, 1 tr, 3 lct, 1 sp, 13 tr, 1 sp, 3 lct; edge.

2. Edge; 3 bars, * 7 tr, ch 20, miss 5 tr, 7 tr, 3 bars; edge.

3. Edge; 2 lct, * 1 sp, 9 tr, sl st in 3d of 20 ch, work along ch as in 3d row of lace, with 1 d c, 5 tr, 2 d c, 5 tr, 1 d c and 1 sl st, miss remaining 2 st, 9 tr, 1 sp, * 2 lct; edge.

4. Edge; * 2 bars, 7 tr, ch 20, miss 6 of 10 tr beyond, 7 tr, 2 bars; edge.

5. Edge; 1 lct; like 3d row from * to *; 1 lct; edge.

6. Edge; 1 bar, * 7 tr, ch 32, miss 6 of 10 tr beyond, 7 tr, 1 bar; edge.

7. Edge; 1 lct, 6 tr, sl st in 3d of 32 ch, and in next 6 st, 1 d c, 5 tr, 2 d c, 5 tr, 1 d c, 7 sl st, 6 tr, * 1 lct; edge.

8. Edge; 1 bar, * 1 sp, 10 tr, last 7 on sl st of last row, ch 32, 7 tr on next 7 sl st and 3 in 3 tr, 1 sp, 1 bar; edge.

9. Edge; 2 lct, 6 tr, sl st in 3d of 32 ch and along next 6 st, 1 d c, 5 tr, 1 d c, then 1 d c loosely around middle of preceding groups, 1 d c, 5 tr, 1 d c and 7 sl st, 6 tr, * 2 lct; edge.

10. Edge; * 2 bars, 1 sp, 10 tr, ch 11, 10 tr in sl st and tr on other side, 1 sp, 2 bars; edge.

11. Edge; 3 lct, 6 tr, sl st in 3d of ch and in next 6 st, 6 tr in 6 tr, * 3 lct; edge.

12. Edge; 3 bars, * 1 sp, 13 tr, 1 sp, 3 bars; edge.

13. Edge; 4 lct, 7 tr, 4 lct; edge.

14. Edge; 4 bars, 7 tr, 4 bars; edge.

15. Edge; 3 lct, 1 sp, 13 tr, 1 sp, 3 lct; edge.

Repeat from 2d row to length desired.

For the corner: Work to end of 9th row as usual, then ch 2, a sl st in 6th st from hook, (ch 2, miss 2, sl st in next) 5 times, treble in tr of 9th row.

10. Like 10th row (of straight insertion) from *.

11. Like 11th row, ending with 6 lct, turn.

12. Six bars (ch 8 for 1st); like 12th row from *.

13. Edge; 4 lct, 7 tr, 6 lct, turn.

14. Six bars, 7 tr, 4 bars, turn.

15. Like 15th, ending with 4 lct, turn.

16. Four bars; like 2d from *.

17. Like 3d, ending with 2 lct, turn.

18. Like 4th from *.

19. Like 5th row, ending with 1 sp, turn.

20. Like 6th from *.

21. Like 7th to *, turn.

22. Like 8th from *.

23. Like 9th to *, turn.

24. One sp, 10 tr, and continue like 10th row.

25. Like 11th to *, turn.

26. Like 12th from *.

27. Edge; 4 lct, 7 tr, turn.

28. Five bars; edge.

29. Ch 3, (a sl st in middle of bar, ch 2, sl st in tr, ch 2) 5 times, turn the work and work along other side, at right angles.

30. A tr in same place with last ch, ch 3, fasten in top of tr of 27th row, ch 3, fasten in 1st of 13 tr of 26th row and sl st to corner of space, turn.

31. One bar; edge.

32. Edge; 2 lct, the last made in same manner as lct in 30th row, sl st to corner of space, turn.

33. Two bars; edge.

34. Edge; 3 lct, the last as in 30th row, sl st to corner, turn.

35. Three bars; edge.

36. Edge; 4 lct, 3 tr along side of tr and 2 in sp, fasten (with sl st) to middle

of 1st bar of 18th row, sl st to corner of bar, turn.

37. Six tr in 6 tr, 4 bars; edge.

38. Edge; 3 lct, 1 sp, 13 tr, ch 2, fasten to middle of 1st bar of 16th row, sl st to corner, turn.

39. Six tr, and continue like 2d row.

40. Like 3d row to 2d *, turn.

41. Six tr, and continue like 4th row.

42. Like 5th row, ending with ch 2, fasten to middle of 1st bar of 12th row of corner, sl st to corner of bar, turn.

43. Six tr and continue like 6th row.

Now repeat from 7th row of straight insertion.

This makes a handsome trim for tea cloth or any article for which turned corners are desirable. If a finer thread is used it is especially pretty for curtains; and it may be used most effectively for trimming an entire bedroom-set. The straight lace is a lovely trim for a round centerpiece or between-meal cloth, plain or embroidered, and may be curved by ending every other row with 2 doubles instead of 2 trebles for the edge. Of heavy ecru thread, it will be liked for finishing a centerpiece of natural-color linen for the library-table.

Neckwear That Is Simple, Dainty, Chic and Charming

Concluded from page 14

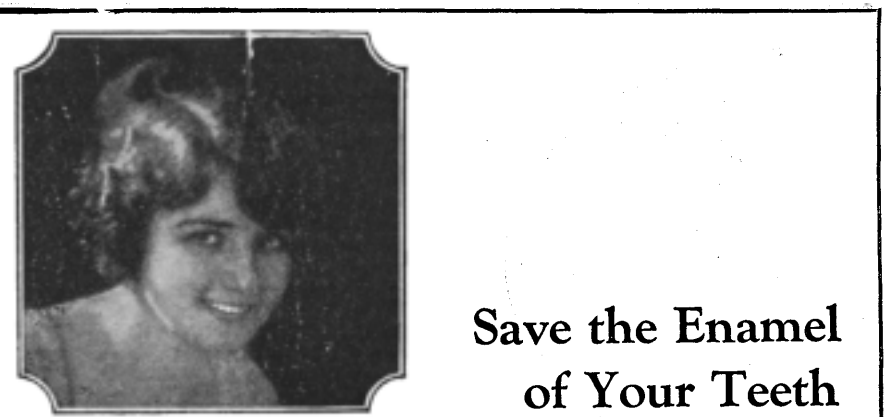
It is not difficult after a bit of practise, if care is observed. Work the gathered pongee along with thumb and finger of left hand to relieve the strain on the "leader." Should this break, which it will seldom do if, as suggested, the worker exercises patience and care, it must be left and a third thread, on the other side of space and close to the colored thread, cut and drawn back enough to attach to the loop, when the work is continued. One half inch from the first line draw in a second, all lines crossing at corners. The hem is turned and neatly whipped to the first line, and a hem of the same width turned for the neck-edge and folded over.

Dainty little rambler-roses, alternating with solid dots of cream-color floss, are arranged along the half-inch space between the lines of color. Three shades of pink were used for the roses. For that in the little corner, square the darkest shade was used for the two bullion-stitches which form the center, these surrounded by six bullion-stitches of the next lighter shade, each stitch beginning a little back of the last, on the outside, so the line is continuous. When the medium shade of pink is used for the center the petals are worked with the lightest shade. If wished, but two shades may be used, making the roses quite alike throughout, but the variation is pleasing.

For the leaflets two shades of green are used, in loop-stitch, the darker shade for the dark roses, the lighter with the light ones. Loop-stitch has been so often described that it is doubtless familiar to all needleworkers: Bring the needle up at base of petal, put it down again, letting the thread lie in a loop on the surface, and bring it up at tip of petal — or leaflet — inside the loop; draw up evenly, put the needle down just outside the loop, making a tiny stitch across it to hold it in place, bring the needle out at base of next leaflet, and repeat.

Bullion-stitch, sometimes called worm-stitch, post- or wheat-ear-stitch, is made thus: Put the needle into the material where one end of the bullion-stitch is to be, and bring the point out at the other end. Wind the thread evenly around the point of needle eight times, or as many times as needed for the length of stitch, having these "overs" lie close together like a coil, never overlapping; hold the roll down with the left thumb, to keep it even, while you carefully pull the needle through with the right; then, still holding down the roll, insert the needle at end of stitch where it first went through, and gently pull the thread until the roll lies evenly along the intervening space. The regular "rambler-rose-stitch" may be used, if preferred, but this is durable and effective.

As suggested, cuffs and vestee may be made to match this very lovely collar — and there may be a matching handkerchief, if wished, since everybody — nearly everybody, that is — carries a pongee kerchief this season.



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