

EMBROIDERING

COLLAR SETS

ALL the health doctors and health faddists insist that a woman who wants a lovely complexion, bright eyes and freedom from headaches should wear low and loose collars. Vanity whispers that if a woman has a pretty neck she ought, certainly, to show it because it is so healthful and sensible to do so. Therefore, low collars are still as popular in the winter for house dresses and dressy gowns as they have been in summer.

These pretty collars bear the general title of Dutch, because Dutch women are proverbial for pretty, round and somewhat short necks, which make this style of collar peculiarly charming upon them. The set shown this week is termed a Dutch collar set and provides simple, yet very fashionable and attractive embroidery designs for a round collar, a belt and belt tab and pocket. The latter is one of the most useful of the season's many picturesque and dainty fashions.

Neckwear is one of the most important features in this winter's dress and a woman must possess a great variety and quantity of fetching collars if she would be stylish at all. In all the fitted or semi-fitted collars and neckpieces, embroidery and other forms of needlework are prominent.

The Dutch collar appears particularly attractive upon little dinner jackets of velvet, fine cloth, satin or more flimsy and fussy materials, as well as on dressing sacques, house dresses of all sorts and clothing for children.

To make the design illustrated one must take into account the material upon which it is to appear. If on a velvet house jacket, the work should be done with colored silk or with gold or silver tinsel thread or else with tiny beads. Beaded designs are quite smart.

If the material is to be washed one must work with mercerized cotton thread, since that is the only kind that washes to perfection without care on the part of the cleaner or laundress.

All the scallops in the pattern must be outlined with a double thread of soft, rather than thick floss of an untwisted variety. The closer the twist in a thread the less valuable it becomes as a filling or padding thread. After the double outlines of the scallops have all been run with filling threads, pad the wider portions of the scallops with more thread, taking care in all this work, no matter how large the stitches may be, to draw the threads very evenly and smoothly or else the embroidery will not look well. After the outlining and padding has all been accomplished, work over the scallops with over and over stitch, or satin stitch. If the garment is to be laundered frequently, work all the scallops in buttonhole stitch and afterwards cut away the material from the edges of the scallops, just as it must be cut from the edges of all embroidery after the design has been worked.

One does not need a hoop to hold this design firmly in place, but a hoop might be employed to advantage if the worker is a beginner and wants all the little daisies in the conventional design worked without puckering the goods.

Outline the petals of the flowers, fill them in with lengthwise threads and then work crosswise in satin stitch. Outline the polka dot in the center, pad that, and work across it in the same way. On some materials it is pretty to poke a hole in the center of the flower with a stiletto, turn over and sew down the rough edges of the hole, outline its outer edge and work over it with a very narrow buttonhole stitch.

A stitch used for embroidered edges, and erroneously called buttonhole stitch, is even more quickly made than buttonholing and wears about as well. It makes a closer and more finished embroidery edge than buttonholing gives. Embroidery edging stitch is done by working each stitch inside the outer edge, which gives strength to the material, but it is not completed with a knot, as

buttonholing is. The appearance is so much the same that few observe the tiny knot which characterizes the latter.

The dots in the scallops may be made either like those in the center of the flowers or in a hole, as described.

Small cut figures are still employed in connection with solid embroidery and are made like English cutwork, but called Madeira embroidery, because the inhabitants of the Madeira Islands do the work for New York. Combinations of open figures, with satin-stitch embroidery are always effective, but large patterns of solid cutwork are no longer in vogue.

The fashionable embroidery of the season is pre-eminently satin-stitch or French embroidery, with its padded figures smoothly worked over and giving an impression of richness which no other style of embroidery, unless done in bright colors, ever conveys.

It is a pretty fancy to wear a handkerchief pocket hung upon the belt and to have belt and tab worked in the same design as that employed upon the collar. The little pockets come in nicely, too, for mother's keys and grandmother's spectacles, to say nothing of serving as a cunning little receptacle for pieces of fancy work or love letters, which girls like to carry around handy to refer to.

Designs furnished for collars may always be used, if one likes, to furnish garland patterns for dresses and panels of dresses. They may be traced in opposite directions and thus form circular patterns for household linen or fancy bags and cushion tops. The other little designs are always easy to trace upon cuffs, sleeves and points of coats and overskirts, to say nothing of children's clothing. To keep a design merely for one purpose is poor economy. An attractive design can be used for an infinite variety of purposes and worked in an infinite variety of stitches and colors, and, when one tires of it, some friend is always thankful for so useful a present.

Very small designs and scallops require a different outline treatment from those of good sizes and bold patterns. The running thread through the outline of small figures and tiny scallops should be the same as that used upon the outside of the figure. Fine linens usually take 30 and 35 working cottons, and sizes vary to coarser and finer threads for heavier and thinner materials. The same care must be taken in selecting silks for embroidering upon silk, satin or cloth. Filoselle is a very fine thread which is peculiarly adapted to close, smooth satin stitch designs. Bolder designs and fancy stitches of other sorts require different thicknesses of filo, working floss, lustrous silks, and rope silks. It is always a good plan, if one does not know just what size of thread will serve best upon an article, to take or send a scrap of the goods to the shop where the working materials are to be purchased. Clerks are trained to know what threads are best for certain fabrics, but to learn this one's self saves mistakes and insures beautiful work. A good deal of the loveliness in a design is due to the proper selection of the working threads for different portions of the pattern so that each will be brought out effectively.

While solid, or "blind" embroidery, has superseded eyelet work in popular favor for dresses, the same is not true of other articles of use and attire. Underwear is very fashionable when worked with eyelet embroidery and this launders well and is rapidly made. Cut-work, eyelet embroidery and Madeira embroidery are all done in the same manner.

Openwork is also attractive upon cuffs and collars and on household linen.

Some of the newest forms of openwork embroidery are Hedebo and Danish embroidery, both of which are very beautiful and durable, and are not applicable to sheer or fine materials, although beautiful as a trimming for many of these.

Both Hedebo and Danish work require a mingling of lace stitches with the design, and these take some of the forms known to ornaments in drawn-work, with which everyone is familiar. Buttonhole stitch is a feature of Hedebo work, and that is one reason why that work is so durable.

Neither of these handsome forms of embroidery and lacework are to be confounded with Hardanger embroidery, which is much heavier and less fascinating in appearance. In Hedebo work all the eyelet holes take artistic forms and groups of forms, and all are filled in with such fancy or lace stitches as will best add to the beauty of the design. A surprising number of beautiful lace stitches are introduced into this work so that the needleworker can never be at a loss for some one which she can easily and quickly form.