

EMBROIDERED TABLE DRAPERIES

By Cora Scott Waring



LORAL designs for table draperies are more than ever in demand—designs that will harmonize in motive and color with the flowers intended to be used. No table is considered complete without the embroideries that give such a dainty and artistic finish to the breakfast, luncheon, tea or dinner. Wash silks are now brought to such perfection that

colors corresponding to those in all flowers may be had and freely used.

In the accompanying illustrations special attention has been given in carrying out the designs to the making of an edge at once artistic and durable. Fringed edges

WHEN properly handled filo floss presents a sheen like satin which the process of washing does not impair in the least. The bars and double lines connecting the scallops are closely outlined with the same white silk employed for the buttonholing. Between the lines is a row of briar-stitch put in with a single strand of the medium shade of pink filo floss selected for the blossoms.

The centre-piece with design of orange blossoms is

worked on the same kind of linen, and measures about twenty-five inches in diameter. The delicate sprays of blossom are worked in cream white shaded with very pale yellow-green; the stamens are put in with deep yellow terminating with French knots. The foliage is worked with several shades of warm yellow-green, so that some leaves are much darker than others; this gives a pleasing variety. All the embroidery is entirely solid, being worked in the usual long and short stitch. The green leaves should be worked toward the centre from either side; this gives the impression of veining without actually expressing the veins. In working either petals or leaves the direction of the form should in all cases be followed.

The broken edge shown in the above centre-piece is first

THE colors employed in the small dessert doilies are in a certain sense realistic. They are kept extremely delicate; in this way they harmonize



DESSERT DOILY

much better than if the actual coloring of Nature were attempted. In every instance the ribbons are worked in white, also the buttonholing around the broken edges. Precisely the same method is followed, as already described, for extending the border, two of the palest shades selected for the flowers being worked into the white edge for about the depth of three-eighths of an inch.



DESSERT DOILIES

After cutting out the edges the work must be carefully pressed. To do this with the best results lay the embroidery face down on a clean cloth spread over two or three thicknesses of flannel, or a heavy ironing blanket. Then take a thin muslin or linen cloth, dip it in water, wring it out and place it on the back of the article to be pressed; then with an iron sufficiently hot, iron over the wet surface until it is perfectly dry. The steaming process engendered by this method gives a slight stiffness to the embroidered linen, and at the same time it insures the pressing out of the least suspicion of a crease. If the work be so soiled in handling that it needs cleaning then wash each piece separately and rapidly in warm water with a pure white soap; on no account use laundry soap of any kind, for its caustic properties would ruin the colors. Iron each piece while still damp until quite dry. A few hints as to the actual method of



ORANGE BLOSSOM CENTREPIECE

have somewhat fallen into disfavor, because even with the best care they were apt to lose their prettiness when they had been laundered once or twice; especially has this been the case when the fringed article has been circular in shape. The foundation for these embroideries is a good round-thread linen, heavy enough to lie flat when finished. It may be well to mention that centrepieces or doilies should never be folded after pressing; creases thus made greatly detract from the beauty of the embroidery. The dessert doilies are made on finer linen than the centrepieces, a more sheer quality being better suited to the dainty little patterns of Empire wreaths and ribbons. The rose centre-piece has for its motive the La France rose. In spite of its being a double blossom the large, loose petals of this exquisite rose render it available for embroidery, but, as a rule, single blossoms are more suitable. Very delicate shades of pink are employed for the rose; for the foliage, light greens of a yellowish tone. The roses are entirely solid, so that when worked they look exceedingly rich. The leaves are veined with stem stitch, the outer part alone being solid. The border is quite unique.

For the buttonholing around the edge white twisted silk is used, whereas the flowers and leaves are put in with filo floss. If preferred, however, the floss may also be used for the edge, but the twisted silk is heavier, giving an



DESSERT DOILY

added firmness that helps to make the linen lie flat. If worked with floss either two or four strands—never three—should be used so as to avoid the double, clumsy thickness at the eye of the needle.

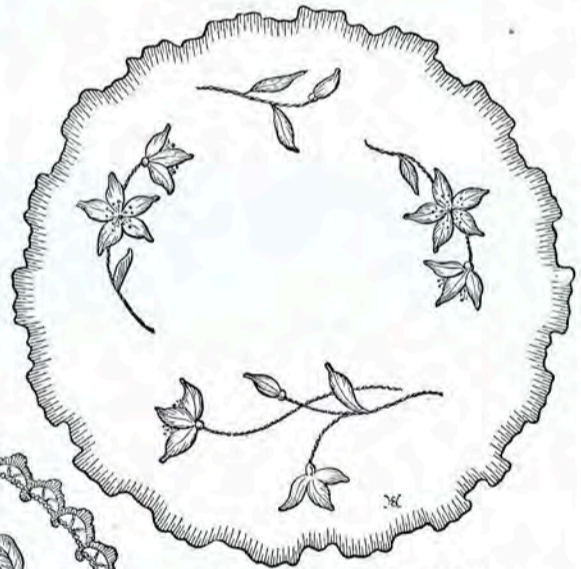
buttonholed with white filo floss, making the stitches long and short; into this work the palest shade of green, then again the next shade, keeping on the inner side the form of the outer edge, so that a solid border is made about five-eighths of an inch in depth. The effect of this shaded border is very beautiful.

The carafe doily to match measures about thirteen inches across. The design is also suitable for plate doilies. The designs for



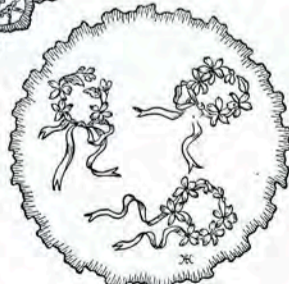
A ROSE CENTREPIECE

these doilies are varied, so that in the set of a dozen no two need be exactly alike as to the arrangement of the blossoms. The finished effect is, of course, much the same. The doilies are embroidered around the edge in precisely the same manner as is the centre-piece. A tablecloth to use with this centre-piece and doilies might measure three yards by two and a half. The treatment should be more conventional than in the smaller pieces and form a continuous border around the cloth, garlands being arranged in the semblance of a centre-piece for a central decoration of flowers or fruit. It may be finished with hemstitching.



ORANGE BLOSSOM PLATE DOILY

working may be acceptable. In the first place while there are some persons who can embroider on linen satisfactorily in the hand it is not to be advocated. The proper way is to stretch the design on a frame. The hoop frames are well enough for such pieces of work, and the improved kind, fitted with an appurtenance that can be screwed down to the table, is particularly handy. The linen can be shifted on these frames as the work progresses. It is hardly worth while to stretch fancy embroideries in the square frames that are indispensable for ecclesiastical purposes. The next point to consider is the careful handling of the floss so as to keep it perfectly smooth and even. It always has a tendency to twist, so that great care must be taken to keep it in its normal condition; this insures a satin-like sheen. Always avoid knots on the outline; they will surely show through when the embroidery is pressed. Make the edge rich by placing the stitches as closely together as possible. On the inner side the stitches must be uneven—that is, long and short by turns; the next row is worked at least half way back into the first in the following shade; the inner rows are uneven on both sides,



DESSERT DOILY