

NEEDLECRAFT

Devoted to HOME DRESSMAKING HOME MILLINERY FANCY WORK AND HOUSEHOLD DECORATION

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The Embroidered Table-Cover

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It is safe to say there is not a house-keeper or homemaker in the length and breadth of the land who hasn't need of an extra table-cover, however many she already possesses; and she is equally sure to be delighted with the beautiful though widely dissimilar designs presented herewith.

The first, in solid and eyelet-work, the latter preponderating, makes a most attractive spread for the tea-table, for which its size—one yard square, completed—renders it especially desirable. The design illustrates in marked degree what has been aptly termed the elegance of simplicity. Graceful corner-sprays extend along the side nearly halfway across, and this border is defined by rows of eyelets, closely placed. The rather wide scallops of the edge consist each of five small scallops, plainly and evenly buttonholed, and in each, alternately, are worked a circular eyelet and a triple leaf-spray, adding greatly to the general effect, and quite doing away with any suggestion of plainness.

Scarcely more could be asked for as to design; but it must be urged that the work be done as perfectly as possible if one desires to secure the best effect. This is true of any class of needle-work, but particularly of embroidery, and perhaps more so of eyelet-work than any other; since, if the eyelets, whether circular or oval, do not conform to the stamped line, or are in any way "out of true," the beauty of the work is sadly marred. The worked outline should resemble a fine white cord, firm and almost wirelike, keeping perfectly the shape of the eyelet, and standing up from the surface of the linen. In order to attain this end the outline of each eyelet must be followed with tiny running-stitches; then overcast this line by passing your needle under a stitch, back and under the next, and so on. The second row of stitches, or overcasting, pads the edge of the eyelet. The circular eyelets are punched with a stiletto, pressing this to the circumference of the circle but not stretching the latter in the least; working enlarges it somewhat, remember. The binding-stitches, or over-and-over stitches with which the edge is finished must be taken as closely as possible, yet not allowed to overlap. Work toward you, putting the needle down through the hole and bringing it up through the edge of material, covering, of course, the outlining-stitches. Take up the same amount of ma-

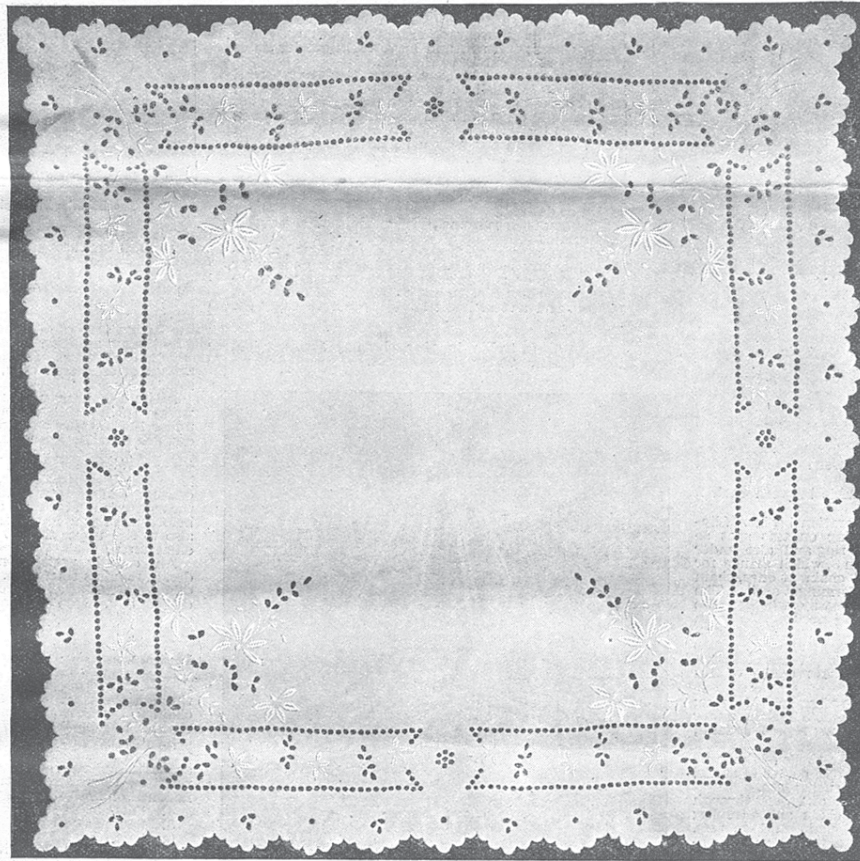
terial with each stitch, and very little of it. Keep in mind the fact that you are cording the edge. If possible, it is a splendid plan for the beginner in this work, who wishes to do her very best toward the attainment of perfection in the art, to examine some of the pieces imported from the old countries, and especially from the Madeira Islands; then let her strive to do equally well, as she will surely be able to do with practise, if she aims first at perfection rather than rapidity.

For working the oval or pear-shaped eyelets, such as are used for leaflets, daisy-petals, and so on, the writer prefers the following method: First, run and overcast the

outline. The covering-stitches may be taken straight or slightly slanted; but it is a great mistake to use simple outline-stitch for stems in Madeira embroidery, even the least important. The entire work seems cheapened if this is done.

The leaf-sprays in the handsome cloth pictured are in padded satin-stitch, the padding taken lengthwise of each form and the covering-stitches across. The suggestion that the stamped line be accurately followed in doing this work cannot be too often repeated, or too closely observed. The flower-petals are also in satin-stitch, but with a midrib. Pad each side of this rib, and work as usual, letting the covering-stitches meet in the center of the petal, until at the tip they are carried entirely across. This affords a very pleasing variation of this well known stitch, and gives an elaborate effect with little extra work.

The woman who delights in adding to her household decorations and yet has little time for, if the ability, to do a piece of "true embroidery," such as described will welcome the easily made but really attractive stand-cover in clover design, illustrated on page 23. It is forty inches square, including the lace border—which may be of handmade or homemade lace, and wider, if desired—and will serve well for the living-room table. The foundation is of heavy crashlike material, gray in tone, which brings out the green, pink and red of the cloverleaves and blossoms very prettily. Double lines of coronation-cord, matching the pink of the clover, connect corner and side motifs, and between these lines is a row of French knots in one of the darker clover colors. The blossoms are long, V-shaped stitches, the leaves are simply outlined, with veining of long stitches extending from the center of leaflet into each lobe, and the stems are also in outline-stitch. There is nothing about the work that one entirely unfamiliar with



No. 112 A. Handsome Embroidered Table-Cover in solid and eyelet

embroidery proper need hesitate to undertake, yet the effect as a whole is extremely pleasing. Frankly, it is not presented with the expectation of interesting the professional needleworker, to whom nothing seems too difficult or elaborate, and who is constantly sighing for new worlds to conquer in her chosen field. Needlecraft, while catering also to the worker along advanced lines, has a very warm spot in her heart for the home-loving woman who in the midst of her household duties, many and onerous, delights to take a

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