

four petals would make it so, but they are so full and convoluted over each other as to make us feel that we have a double flower. The contrast of light and dark in these ruffles is illustrated in Fig. 147.



FIG. 152.

The half work is appropriate indeed in this case for we want to express the form with as little work as possible as every stitch adds to the weight and tends to lessen the lightness. The method therefore will be as simple as the form of the flower, and the direction of the stitches will be toward the center. In the petals which cup deeply, as many see Colored Plate XXVI—the direction is not less to the center but it is gained indirectly, that is by making the rows of Long and Short stitches to overlap each other at their base. For instance

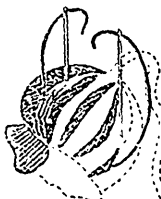


FIG. 153.

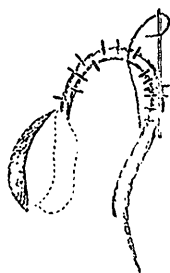


FIG. 154.

in a petal such as the one in front of the stem mens in the central blossom of our pen drawing the stitches would be placed in as in Fig. 149, the next row would lap the bottom as in Fig. 150. It would be as well to stop here and not make any more rows, but if the work is continued to make full stitchery, then the rows would continue to lap each other such a way as would bring them to the center. This is the Overlap Tapestry or Feather stitch—see page 29, in the January 18 issue of CORTICELLI HOME NEEDLEWORK. Down behind the light petals the folds of the deep ones should come (see Fig. 151), and this will throw out the foreground petals.

The center of the poppy is very pretty as the seed vessel is quite fully developed before the petals fall. This little pod is a sort of corrugated box. In the full view blossoms where the top is presented the stitches should be placed from the edge to the center, with the little sections divided off by a deeper shade of green. See Fig. 152. In some blossoms this seed box will appear in side view, as in the upper flower in color plate, when it should be worked as in the opium head Fig. 153. By working in the stitches in an overlap fashion in little groups the effect in color plate will be obtained. So many clever things can be done by "managing" the stitches. The worker should always be looking out to be original in some way. They give the true value to work and make it individual. Around the pretty head are the black stamens and they are in such marked color contrast they must be sparingly used. Work them in "Stem and Knot stitch," the French Knot carried beyond the point where the thread leaves the ground.

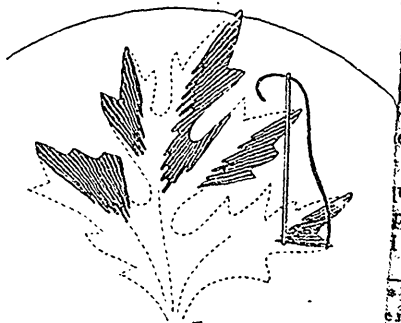


FIG. 155.

B. & A. SILK IN HOLDERS SAVES TIME AND ANNOYANCE