

the veins or texture in nature. Fig. 173 shows a detail of the center clump of petals embroidered, and what is meant by this seeming exception to the rule of stitch direction will be seen in this cut. Now the long light petals should be worked, and the plan already referred to is the rule for working on convex and concave curves. Fig. 174 shows the three upper petals embroidered, and Fig. 175 and Fig. 176 show the method of accomplishing this. It is to direct the stitches in working on the concave curves from within the form out and on the convex curves from the outline in.

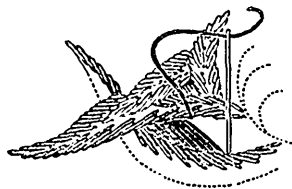


FIG. 178.

In order to change from one way of working to the other on the same petal the last stitch of either way should be fastened by taking a tiny stitch on a part of the space which will afterwards be covered (see Fig. 177), otherwise the short stitch will come on the reverse side near where the last went down and there would be on sheer material some danger that this would tear through, and on any material the tension of the first stitch after the change would not be equal with that of the other stitches; thus an unevenness in the work would occur.



FIG. 179.

The stitches are invariably Long and Short on the petals which are in full view, but those that are in the background, especially those which show only a little, should be filled in by stitches slanting in the proper direction but covering the small space entirely. See Fig. 178. This illustration shows the space at "C" and "D," Fig. 172, filled in.

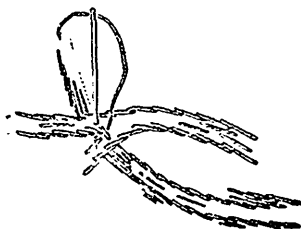


FIG. 140.

Fig. 179 shows the petal worked in Feather stitch, or with an additional row of Long and Short stitches laid over the first. This should be done in only a few petals, because as soon as the work begins to grow solid, just so soon its delicacy is lost and a great deal of skill is necessary in order to overcome this loss by such work as will supply it. If workers, especially amateurs, would only cease to load their designs with stitches and would be content to suggest what very few can actually express, their work would be far more successful. When it comes to embroidering conventional forms or geometrical figures, full stitchery is most desirable, but not on flowers, which the most skillful can do—that is, so as to suggest nature—only by leaving out a great deal. When once this principle is grasped by anyone in any branch of art the key to what is called truth in art is found, and one realizes what it means to be true as far as you go but not to go too far.

The stems should be made to look rugged and the most successful way to do this

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