

or ball No. 100 thread. Dealers can furnish stamped linen of this design in 12, 18 and 22 inch sizes. See note page 222.

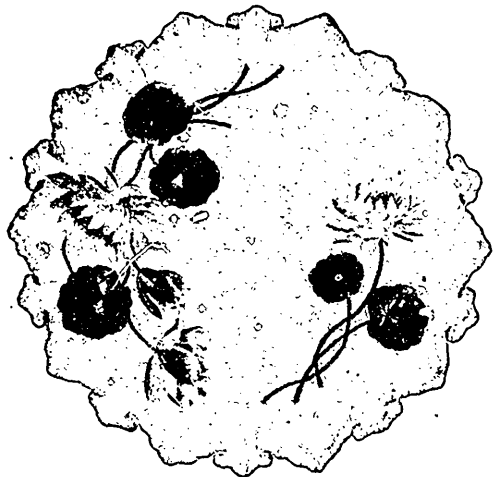
## Pond Lily Centerpiece Design No. 676 D.

### COLORIED PLATE XXIII.

The pond lily is a flower not often met with in embroidery designs, but on account of its beauty it deserves a more prominent position. It is perhaps one of the more difficult flowers to treat successfully on account of its compact growth, and every one familiar with it knows of the waxy distinctness of each petal.

*Border.*—The rippled effect of this border is somewhat unusual and gives opportunity for the introduction of a little color, as for instance the delicate pink seen at the tips of the outer petals and in the buds. Caspian Floss, White B. & A. 2002, may be used for the edge, working in Long and Short stitch, and Pink 2237 may be shaded into the under folds.

*Flowers.*—In common with other white flowers the shadows are necessarily expressed with a delicate tint of gray, green or cream. The petals of the pond lily are worked in White B. & A. 2002 and shaded with a deep cream as 2004 and 2770. Colored Plate XXIII shows how this shading should be



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used, but in this plate the shades are all somewhat intense. This is especially true of the pink facing of the outer petals and calyx. A delicate shade of pink as 2237 will give sufficient depth to this coloring. The center of the flower with its mass of wavy stamens is another individuality difficult to express. Perhaps the best plan is to work each stamen in Overlap Tapestry stitch, using three shades of Yellow B. & A. 2010a, 2012, 2018. Then in the very depth of the center work French Knots with Yellow B. & A. 2018. The calyx, which shows in at least two of the flowers of this design, is worked with Terra Cotta B. & A. 2090, 2090b, and Green B. & A. 2050b, 2050a, 2051.

*Leaves.*—The leaves or pads are thick, heavy, and have the stems attached at  
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