

underfilling of the stems should also be a single line but laid in Split stitch, that is, the needle should cut through the stitch already laid, which should be long but not long enough to leave the outline. Each succeeding stitch should cut through the preceding, as in the edge line of Fig. 36. A study of the work of Fig. 27 will enable one to follow these directions. The worker should not be discouraged if the first attempts are failures, because this work, seemingly so simple, requires the greatest accuracy, and accuracy involves more of patient practice to obtain than any other quality. It is, however, obtainable by anyone who will work for it and this is more than can be said for many of the qualities necessary to success in embroidery.

Part II.

In Part I. we have French laid embroidery as it is in its simplicity, with clear, concise though simple rules for doing perfectly the real French Satin stitch embroidery. There are modifications of it and it is often combined with other stitches and methods, both to relieve monotony, which is the likeliest fault in the effect of this work when large pieces are to be embroidered, and also to economize, since this embroidery requires much time.

There is quite an important question of fitness and harmony involved when we consider combining stitches. Large pieces of embroidery done all in one stitch are likely to suggest machine work, yet to combine stitches requires skill. Certain groups of stitches naturally fall together, as the various sorts of Buttonhole stitches—these would be a reasonable combination, but one cannot be so sure of miscellaneous groupings. It is perfectly safe, however, to assume that a little openwork will always improve and relieve solid white embroidery. This is evident in Fig. 27. Note what a beautiful setting the open border makes for the blind work of the center. It is the effect with groups of stilettoed holes in the design itself and for this reason they have come to be used very generously with white work. Dainty flower centers can be made in this way, leaves veined, and conventional designs lightened. See Fig. 34 and the detail of this design, Fig. 35. Do not break the threads of the ground material with the stiletto for a small hole, part them only, and after the opening is thus made edge it all round with over-stitches.

Seed stitch is another pretty way of varying the monotony of the full Satin stitch. It is a kind of darning with the short stitch on the right side. While it too is "blind work" still it does not seem opaque because so much of the ground material is to be seen between. It is moreover light in effect and so relieves the close embroidery. See Fig. 35.

Wide bars of French laid work should be worked in several rows. This gives a pleasing play of light and also a fine effect. Another pretty way of managing

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