

[Illustration: 101.--Blossom in Satin Stitch.]

ILLUSTRATION 101 (_Blossom in Satin Stitch_).--The eyelet is worked in overcast stitch, then work the upper part of the blossom all in one piece as far as the beginning of the veining, thence the blossom is worked in two halves.

[Illustration: 102.--Blossom in Satin Stitch.]

[Illustration: 103.--Bead partly covered.]

ILLUSTRATIONS 102 & 103 (_Blossom in Satin Stitch_).--The raised centre of this flower is formed by a bead, over which the embroidery is worked. When the leaves have been worked one after the other, place a bead in the centre, left free in such a manner that one hole lies on the material, and work over the bead by inserting the needle into its upper hole, then underneath the material, drawing it out above the material close to the bead, and so on (see 103).

[Illustration: 104.--Star in Satin Stitch.]

ILLUSTRATION 104 (_Star Pattern in Satin Stitch_).--The centre, which forms a wheel, is worked first. Draw the threads across the circle marked by an outline; in the centre they are wound round, always taking one thread _on the needle_ and leaving the next thread _under the needle_, as can be seen in 122 on the half-finished pattern. The material underneath the wheel is only cut away when the rest of the pattern has been embroidered.

[Illustration: 105.--Star in Point de Reprise.]

ILLUSTRATIONS 105 & 106 (_Patterns in Back, Satin, and Ladder Stitches_).--The small star in the centre of No. 105 is worked in _point de reprise_.

[Illustration: 106.--Star.]

[Illustration: 107.--Flower in Satin Stitch.]

ILLUSTRATION 107 (_Flower in Satin Stitch_).--The fine veinings are worked with fine black silk in _point russe_, which renders the effect of the flower very beautiful.

[Illustration: 108--Rose in Satin Stitch.]

[Illustration: 109.--Petal for Rose.]

ILLUSTRATIONS 108 & 109 (_Rose in Satin Stitch_).--No. 109 shows one

petal larger than full size. The outer circle only is prepared with chain stitches underneath, so as to appear raised; the inner circles are worked flat. The centre of the rose is embroidered in open work.

[Illustration: 110.--Heartsease.]

ILLUSTRATION 110 (Embroidered Heartsease).--For the knotted stitch see No. 75. for the point croise see 71 and 72.

[Illustration: 111.--Raised Flower]

ILLUSTRATION 111 (Flower in Raised Satin Stitch).

[Illustration: 112.--Ear of Corn.]

ILLUSTRATION 112 (An Ear of Corn in Point de Minute).

[Illustration: 113.--Bluebell.]

[Illustration: 114.--Inner part of Bluebell.]

ILLUSTRATIONS 113, 114, & 116 (Bluebell in Raised Satin Stitch).--This flower is worked partly in separate pieces, as has been described. Illustration 116 shows the raised part stretched out flat. When it is finished it is fastened down along the dotted line on No. 114, which shows the inner part of the flower.

[Illustration: 115.--Flower.]

ILLUSTRATION 115 (Flower in Point de Minute).--This stitch is here worked over a thick foundation of chain stitches. For raised patterns it looks very well.

[Illustration: 115.--Outer part of Bluebell.]

[Illustration: 117.--Flower appliqued on Net.]

ILLUSTRATIONS 116 & 117 (Flower worked in Applique).--To work in applique, two materials, either similar or different, are needed. You can work either in applique of muslin on muslin, or of muslin on net, or of net on net. Muslin on Brussels net is the prettiest way of working in applique; we will therefore describe it: the other materials are worked in the same manner. Trace the pattern on the muslin, fasten the latter on the net, and trace the outlines of the pattern with very small stitches work them in overcast stitch with very fine cotton, taking care not to pucker the material. The veinings are worked in overcast. When the pattern has been embroidered cut away the muslin round the outlines with sharp scissors, so that the net forms the grounding (see No. 117).

The greatest care is required in cutting out the muslin to avoid touching the threads of the net.

[Illustration: 118.--Border.]

ILLUSTRATIONS 118 & 119 (Narrow Borders).--It will be easy to work these borders from the above instructions. Observe only that on border 118 the outer row of scallops is worked first, then the button-hole stitch row, and the rest afterwards. The spots are edged all round in knotted stitch. The wheels in the centre of the eyelets of No. 119 are worked with very fine cotton in loose button-hole stitch; they are wound round with the cotton in a second row.

[Illustration: 119.--Border.]

[Illustration: 120.--Insertion.]

ILLUSTRATIONS 120 TO 122.--Three strips of insertion, which are worked nearly like the ladder stitch. For No. 120, in tracing the outlines, make two small knots at short distances by winding the cotton four times round the needle, as can be seen in illustration; the windings are held down with the thumb of the left hand, draw the needle through, and a knot is formed. The outlines are worked in button-hole stitch only when all the knots have been made, and then the material is cut away underneath.

Illustration 121 is a variety of the slanting ladder stitch.

Illustration 122.--The cross threads are worked in two rows in the common herring-bone stitch, as can be seen by the black lines on the illustration. The straight lines at the top and at the bottom are worked in double overcast; lastly, the wheels are worked in a row as described for the star pattern, No. 104.

[Illustration: 121.--Insertion.]

[Illustration: 122.--Insertion.]

[Illustration: 123. U]

[Illustration: 124. C]

[Illustration: 125. B]

[Illustration: 126. O]

ILLUSTRATIONS 123 To 129 (Embroidered Initials).--To learn to work initials the Roman characters are the easiest to begin with. They must be traced and prepared like other embroidery in satin stitch, only the chain stitches underneath must not be too thick: it would take away the shape of the letters. All depends on the fineness and regularity of the stitches; they must be worked in overcast stitch. Work from left to