

The proper purples are B. & A. 2570, 2352, 2353, 2354, or possibly nearer the natural tone, but not more artistic would be the beautiful shades 2851, 2853, 2854, 2855. When the vine is in blossom the leaves are young and fresh and for this reason we do not need to apologize for making them small. They are moreover hardly past their new light green when the purple clusters are hanging among them. The shades for the foliage are 2560, 2562, and 2563. One side of the stems may be outlined in 2565, the other side light. Purple and green is an acceptable combination provided the tones are harmonious. While they are not complementary they contain the three colors necessary to most compositions in color,—the red, the blue, and the yellow.

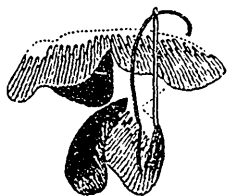


FIG. 142.

If one should undertake to embroider clusters of wistaria in full embroidery on a rich fabric it would be necessary to give the most careful attention to the mass in its thickest part, in order, by background work, to bring out the detail of the foreground. This cluster is not, however, like the lilac, so dense that we cannot see through it. It is rather open and so less difficult. Begin at the top of the bunch with the widest open floweret. Lay in the Long and Short stitches around the edge of the two cleft standard as in Fig. 140. This is enough work on the standard, next work out the keel. This will be different in form in the various blossoms because its position will be relatively different. The front view of the top floweret presents the front of the keel with wings open. In the front view the standards further down the raceme droop downward and so the wings only show. Embroider the keel in the former as shown in Fig. 141, and the wings in the latter as in

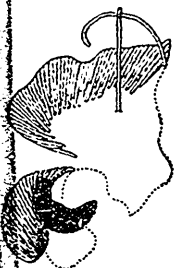


FIG. 143.

Fig. 142. The principle of the direction of the stitches is to the center in all these positions, as one can clearly see.

There is still another aspect of the keel and wings in the flowerets lower down the sides of the raceme. In these the odd side of the keel can be very prettily worked in the Overlap stitch. See Fig. 143. Then come the buds, which show the form of the keel in the same way closely covered by the wings. The same use of the Overlap stitch will be employed here. Begin at the point and work on the rounded side until the calyx is reached. See Fig. 144. The calyxes are brownish purple, but instead of introducing another color it is better to work them in one of the darker shades of green, after the manner of Fig. 145.



FIG. 144.

After this detail is laid in, work a little background in simple laid stitches to suggest the flowers which are back of the foreground ones, or on the other side of the bunch. See Fig.

and Color Plate. Now join all together by the graceful stems worked in

*THE MOST DELICATE WORK IS DONE WITH B. & A. SILKS.*