

the light as we would expect to find it in a petal turned toward the light. The most important point is the one to take precedence over secondary ones. We have already seen in several cases that matching colors to those in nature is not the most important thing in art. It is far more important that the flower or leaf shall not appear flat than that its color shall correspond with the natural, therefore it is usually better to waive color consideration in favor of perspective, since, on account of the limited capacity of our material, we cannot have both. But in the holly the light side of the leaf is also the side which will take the light as it turns over.

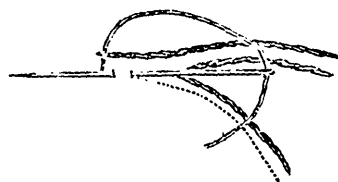


Fig. 161.

Further, as to color we need to plan for the red berries. For these, three shades of red Filo Silk should be selected, 2061a, 2062, 2064, one deep, one medium, and one very light—indeed, pink. Colors—especially pure colors such as the holly berry reds—are very light in the light. It is often necessary to point this out to one not trained to observe, before the reason for the use of pink, for instance, in red berries, can be appreciated. A touch of dull red or terra cotta B. & A. 2031, in the leaf points and stems unites, as it were, the greens and reds in the composition, and is very pleasing.

So much for color; the method, as has already been indicated, should be very simple, and, as far as possible, should be suggested with little of heavy or loaded work. The reader is supposed to have a copy of the January (1899) number of CORTICELLI HOME NEEDLEWORK, to which reference is frequently made. Price, 10 cents. Copies can be supplied by the publishers. This number has instructions for all the different embroidery stitches.

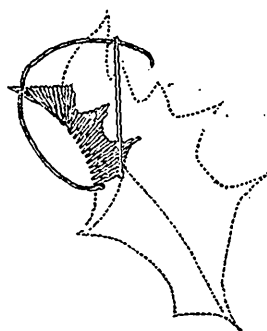


Fig. 163.

The stems and leaf veins should be in Kensington Outline stitch, Fig. IVa, page 35 the stems in two colors, one side terra cotta, and one side dark green. See Fig. 161. After the work has been mounted in a frame a few straight stitches about a quarter of an inch long can be placed here and there in the space between the two "outlines." This gives a woody, rugged, and strong effect to the stems. See Fig. 162.



Fig. 162.

The work should be mounted in a frame or hoop at this stage, and the turned-over edges should be embroidered first, as should all foreground objects or parts of objects, so that the shadows can be laid up against them. The slant of the stitches in all folded over

edges can be determined by deciding how they would slant if the leaf edge was out straight, and then transferring this slant to the new position. See Fig. 163.

Now we are ready for the direct work on the leaves. This Long and Short stitch

*EACH COLOR BY ITSELF IN A HOLDER. NO TROUBLE.*