

Lesson 3.—How to Embroider the Holly.

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A number of important principles may be illustrated by the spray of holly given herewith as the basis of our lesson. See Fig. 159. The subject may be made one of the most successful in embroidery, or it may, as is often the case, be embroidered so as to be absolutely distressing, especially if the ground is white.

The form or character of the leaves is so perfectly individual as to be a great help to the worker, but the coloring is so strong that unless we realize that this must be greatly modified the result is anything but pleasing. The color in the holly leaves is intensified by the glossy surface as well, and this can be most satisfactorily expressed by leaving the white ground to indicate the high light. It is very difficult to work holly in full embroidery so as to bring out its own peculiar beauties and at the same time leave out those features which do not reproduce well, so to speak. The problem is quite a simple one when considered from the standpoint of "halfsolid" work, however. The essential points are to use the right colors and to slant the stitches correctly.

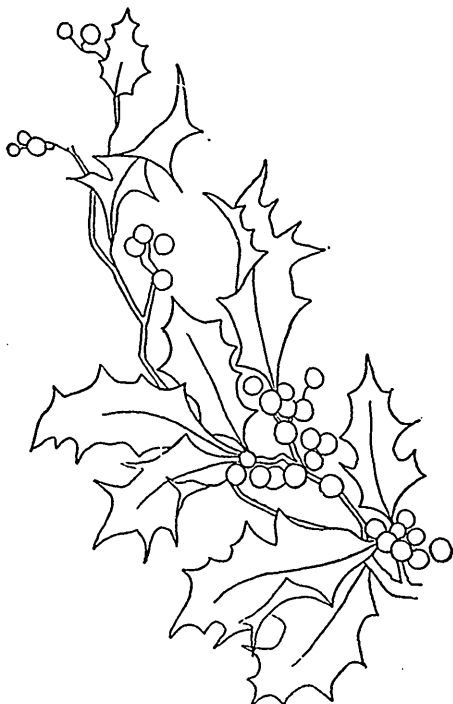


FIG. 159.



FIG. 160.

Given the form, the color is the first consideration. In nature the holly is a deep blue green, but we should suggest a warm and opaque tone of green, not in the least vivid. Five shades of this color should be selected in Filo Silk, 2450, 2451, 2452, 2453, 2454, running from a pale shade to a deep dull one. The reverse side of the leaves is light, and this is readily expressed in the turned-over edges, so carrying out the idea of color and also of light in the surfaces which turn toward the light. See Fig. 160.

When the reverse sides of flower petals or of leaves are dark, it is sometimes a little confusing to decide which to express, the color or

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