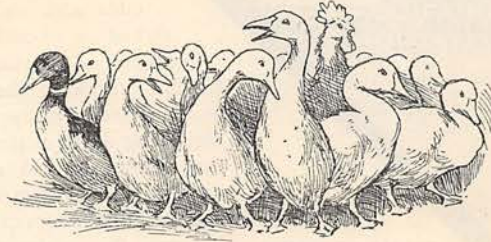


in the words : "Animals are undeveloped men, standing on their defence awaiting their transformation." Thoreau in much anticipated Mr. Darwin—only, though he would have joyfully hailed many of Mr. Darwin's results, he would have mourned over the lack of that sympathy and poetic imagination which

seemed more and more to have, on his own confession, deserted Mr. Darwin the more completely the longer that he lived, observed and succeeded in justifying his theories. No gain but there is loss to set against it. Mr. Darwin was a kind of martyr, too, to his own success.




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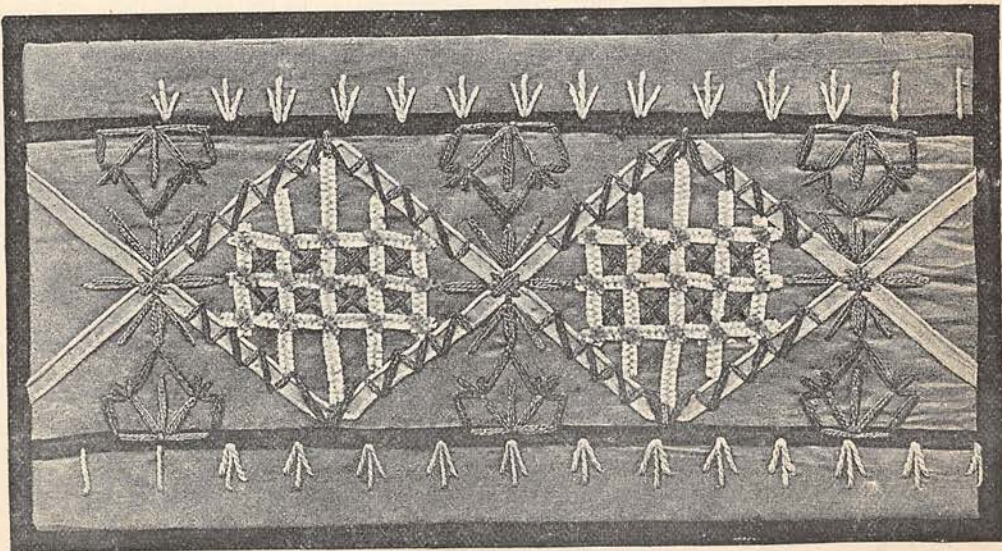
NEW RIBBON WORK.

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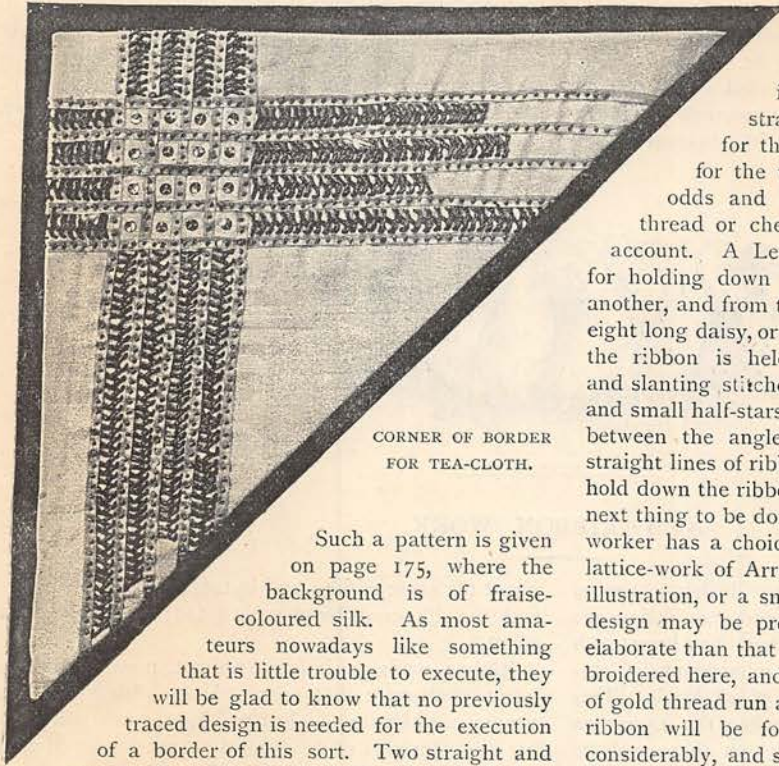
**I**NGENUITY is now busy devising various ways in which skilful fingers can utilise the baby ribbons, for which there has been such a rage of late, in the adornment of embroidery and fancy knick-knacks of all kinds. This is scarcely to be wondered at when the enormous variety of colours and shades in which these ribbons are to be had is remembered, and they certainly seem better suited for the decoration of fancy work than for using in hats and bonnets, and on dresses, where they had decidedly a straggling and weedy appearance. Many baby ribbons are of dull silk merely corded, others are satin ; more frequently than not, whatever may be the centre, the edge is corded, or is more fanciful, but the width seldom exceeds a quarter of an inch. Velvet is to be had in

about the same width ; and in many cases, when used with the silk, contributes greatly to the richness of the effect.

Ribbon work, as it is at present, may be divided into two classes : that executed with ribbon pure and simple, and that in which the ribbons, while still forming the main part of the decoration, are employed upon silk, velvet, or linen, and held in place with fancy stitches of coloured silks. In the ribbon embroideries executed by our great grandmothers, it is the finer makes still that were utilised, such as could easily be drawn through the material with the aid of a large needle. Except when the coarsest kinds of canvas are employed, baby ribbons are unsuitable for this class of work, and the designs worked are consequently of a very simple nature without many curves and windings.



BAND EMBROIDERED WITH SILKS AND BABY RIBBON.

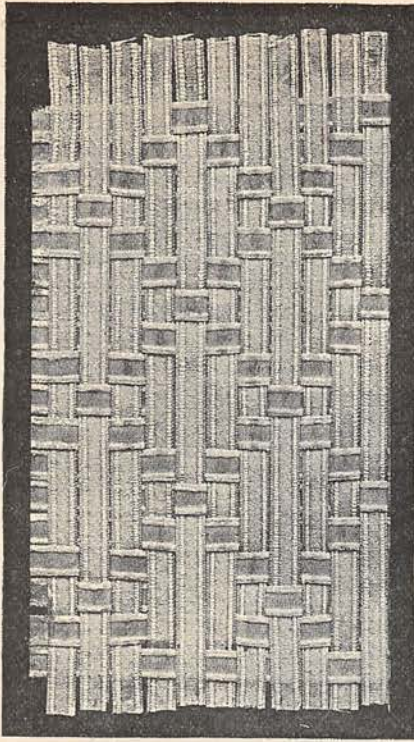


CORNER OF BORDER  
FOR TEA-CLOTH.

Such a pattern is given on page 175, where the background is of fraise-coloured silk. As most amateurs nowadays like something that is little trouble to execute, they will be glad to know that no previously traced design is needed for the execution of a border of this sort. Two straight and parallel lines are first ruled on the silk with a piece of white or coloured chalk, about three inches apart. Then along each of these lines is tacked a piece of the ribbon, of any colour fancy may suggest, care only being needed to ensure its being quite straight. At half-inch intervals along these two lines dots of chalk are made, to serve as a guide for placing the groups of three stitches which hold down the ribbon. Along the outer edge of the border it is as well to place the stitches rather further apart to avoid a crowded appearance. The eye of most workers is, or should be, sufficiently well-trained to allow these stitches to be made all the same length, and no guide should be needed either for the placing of the side stitches which, while about an eighth of an inch from the longer and middle stitch at the top, are passed through the same hole at the bottom. These three stitches are taken just over the corded edge of the ribbon, and so one side of it becomes firmly held down to the silk. Now the worker must take her piece of chalk again, and make dots at intervals of three inches along the inner edge of the straight lines of ribbon. The dots on each band should be opposite each other. Some baby ribbon of another colour should now be laid upon the silk diagonally between the two straight bands: that is, from a dot on one line to the next dot towards the left on the opposite line, then to the next mark on the first line towards the left, and so on all along. Where the ribbon touches a dot it must be folded over so as to set flat before starting on its next journey across the material. Thus is formed a zigzag pattern which in the original was turned into a series of squares by a

similar set of vandykes, the ribbon for which touches all the dots that were left unnoticed in the last part of the pattern. Any stray needlefuls of silk may be used for the embroidery—no small advantage for the worker who has a large hoard of odds and ends—and short lengths of gold thread or chenille may also be turned to good account. A Leviathan cross-stitch is convenient for holding down the ribbons where they cross one another, and from the angles beyond it should spring eight long daisy, or picot, stitches. Beyond the picots, the ribbon is held down with alternately straight and slanting stitches worked with silk of two colours, and small half-stars of the same two colours are placed between the angles of the squares and against the straight lines of ribbon. Any stitches that can help to hold down the ribbon must be arranged to do so. The next thing to be done is to fill the open squares. The worker has a choice of many ways of doing this. A lattice-work of Arrasene may be employed, as in the illustration, or a small leaf or flower of some fanciful design may be preferred, while a star rather more elaborate than that between the squares may be embroidered here, and gives an excellent effect. A line of gold thread run along the middle of each band of ribbon will be found to brighten the work very considerably, and small beads and spangles may be added, if desired. Such work as this is suitable for the ornamentation of many fancy articles, such as work-bags, book-covers, or glove and handkerchief sachets.

The second example represents the corner of a simple, but very effective border, suitable for a tea-cloth. It is worked upon Tussore silk, the brownish cream-colour serving admirably as a background for the embroidery in shades of yellow and brown. Here the ribbon, of a bright tone of yellow, is run along in straight lines, rather less than half an inch being left between each. In the original there are five lines of ribbon, and they are accurately darned alternately over and under each other at the corners, as can be seen in the illustration. The only difficulty in such a piece of work as this consists in spacing the ribbons equally; but anyone accustomed to run tucks will understand the convenience of measuring distances with the help of a piece of card. If a still more detailed guide is required, the material may be stretched out upon a board or table, and the necessary lines ruled upon it with a piece of chalk. The worker will find the business of working the French knots with which the ribbon is held down greatly simplified if she has been very particular in tacking the bands upon the foundation. The more stitches used for this the less will be the chance of puckering the work, and so hindering the ribbon from setting flatly upon the silk. The knots should be about one-eighth of an inch apart, and should be worked with silk a shade darker than the ribbon. As far as can be, it is advisable to avoid placing the knots upon the tacking threads, as this renders them more easily removed. Hence the tacking should be rather to the side than exactly in the middle of the



SIMPLE DESIGN IN RIBBON PLAITING.

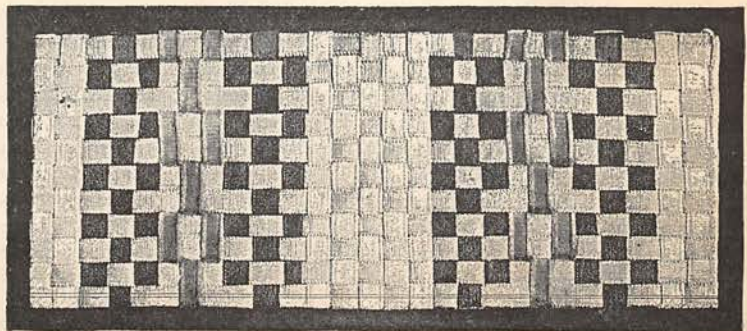
ribbon. Between each band is worked a line of fancy stitching, which, while filling the space, does not actually touch the edge of the ribbon on either side. There are several ornamental stitches suitable for this part of the work, such as herring-bone, coral, feather, fish-bone, and oriental stitch; indeed, if a variety is desired, a different stitch may well be placed in each division. The small squares left between each band of ribbon at the corners have next to be filled. In the original work, spangles were employed here, one being placed in the centre of each space, but, if preferred, French knots, jewels, or a little lace wheel, may be substituted. Even so simple a design as this may be greatly varied. The ribbons, for instance, may be different in colour instead of all alike, or the five bands may be each of a different shade of the same colour, the outer one being the darkest.

Or the centre and two side lines may be of narrow velvet, which mixes charmingly with the satin. Or again, the middle band may be wider than the two on each side of it. A further addition may also be made in the shape of a line of gold thread along the outermost edges of the ribbon on each side of the border. The gold should be used double, the outer strand being sewn down in a series of loops at half-inch intervals. Art serge, Sicilienne cloth, or linen, can be used as a

background, if desired, but the silken ribbons are by most people considered worthy of being laid upon a foundation of silk. They look handsome, too, upon a background of velvet or velveteen.

The next three illustrations show a way of utilising baby ribbon that is totally different from the first, inasmuch as that the design itself is formed with ribbons only, no foundation material being needed. The work recalls the paper plaiting used in Kindergarten teaching. The small pattern at the top of this page is the simplest of all given here, and would make up into charming little scent sachets, photograph and card-cases, note-book covers, and similar small things for bazaars. Ribbon of two colours should be used, and by preference these should be light in tint, such as pale pink and heliotrope, green, or blue. The easiest way of managing the work is as follows:—Take a drawing-board, and arrange upon it a number of pieces of ribbon all of one colour, and of the length required for the work with about two inches over. Set these bands side by side longitudinally, and hold them down to the board at each end with a pin or a tin-tack driven in so that it can be easily removed. Drawing pins answer better than anything else, but so large a number as are required for good-sized patterns is not always at hand. Now begin the weaving, darning the second set horizontally over and under the first set of ribbons, taking the bands over certain lines and under others, according to the requirements of the pattern. To give an example:—In the top row in the pattern shown here, the horizontal heliotrope lines are taken alternately under five pink ones, and over one. In the second row, under three, over one, under one, over one, under three, and so on. In the third row, under three, over one, under one, over one, and in the fourth row, under five, and over one. The fifth, sixth, and seventh rows are like the third, second, and first respectively. If possible, the wrong side of the ribbons should set uppermost while the work is being executed, the right side resting against the board. The reason for this will be seen hereafter. As each band of ribbon is threaded, it should be pushed up so that it rests evenly by the side of that which was laid last, and should be held down at each end with a pin.

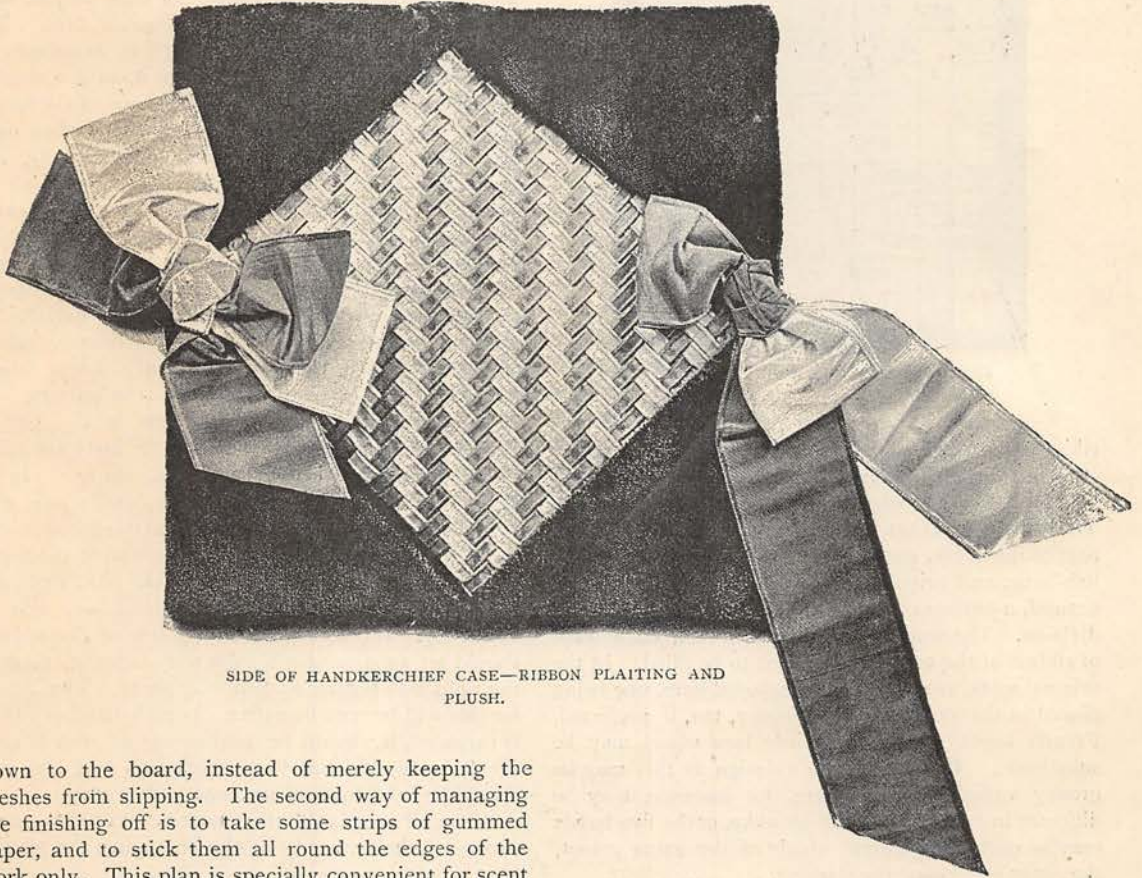
When all are placed, they must be secured in one of two ways, the former being the best when the plaiting



RIBBON PLAITING IN THREE COLOURS.

is to be laid upon a second material, and held down with embroidery stitches. The first plan is to take a brush and a very little paste—it is scarcely possible to get too little—and spread this over the ribbon. Then lay a piece of tissue-paper over the work *inside* the rows of pins, which are removed when this is dry, and the plaiting is thereby released from the board. It can now be seen that this backing could not be done without disturbing the plaiting by removing the pins if the ribbons were used with their right side uppermost. Also, that if too much paste is taken, or if it is too moist, it would have the effect of holding the work

The side of a handkerchief case, shown here, proves how effective is the ribbon weaving when made up as a panel in a frame of coloured plush or velvet. The plaiting here is executed with two colours, cream and green, either of which can be used for the longitudinal strands. The plaiting is composed only of simple darning alternately over two and under two bands, the pair picked up in each row being just one band further to the left than was the case in the preceding row. Nothing could be easier, and the effect is quite as good as that of many of the patterns which require more care and attention. When it is necessary



SIDE OF HANDKERCHIEF CASE—RIBBON PLAITING AND PLUSH.

down to the board, instead of merely keeping the meshes from slipping. The second way of managing the finishing off is to take some strips of gummed paper, and to stick them all round the edges of the work only. This plan is specially convenient for scent sachets, as the meshes of the ribbon will allow the perfume free passage, and for any other fancy article for which the plaiting is required soft instead of stiff.

The second piece of weaving on page 177 shows the effect of three colours: red, white, and blue. Here the vertical strands are white, the colours being added in horizontal lines. All the bands, with the exception of the blue cover, are under only one of the longitudinal strands, the blue being taken over two. Hence this is a particularly easy pattern to manage, and at the same time one which lends itself as well to the decoration of large articles as to that of small ones. It can be made up into very pretty book-covers, the stripes being arranged so that they run vertically down the sides of the book.

to make up the plaiting upon a tolerably firm foundation, as in the case of a handkerchief sachet, it should be backed with thin paper, as above described, and can then be handled, and indeed embroidered upon, without any fear of disturbing the weaving.

Enough has now been said to show the worker what a large field is open for her ingenuity in devising new and complicated patterns in this ribbon weaving. She will find it a most interesting occupation, and one that will pass many a winter evening pleasantly, provided only that she label her ribbons according to tint, that her work may not be hindered by the necessity of waiting for daylight to distinguish the colours.

ELLEN T. MASTERS.