

PLAITED RIBBON WORK.

WORK with plaited ribbons enjoys such constant favour that readers to whom it is little known may well be glad to hear of it.

There is no doubt but that the growing popularity of the work is largely owing to

from one coloured ribbon and stretched in the frame side by side, fastened at each end with a pin as before mentioned.

To perform the actual weaving a special needle is to be bought, but where small

should be placed side by side, touching one another, just as were the others, and they should be fastened down to the frame at both ends in the usual way. This pattern is the easiest of all to execute, all that is necessary

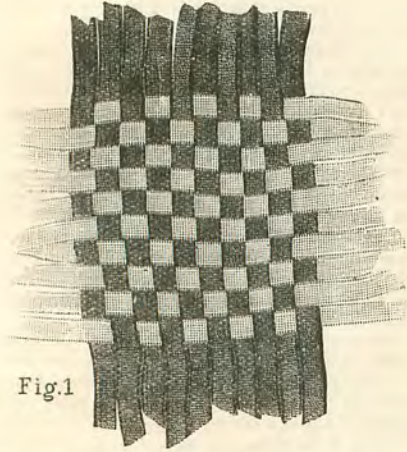


Fig. 1

the beautiful and tempting ribbons which are now to be found in so great a variety. No great expense is entailed by pursuing this fascinating little craft, as in patterns which need many yards of ribbon, a plain material is sufficient, brocaded and fanciful varieties being employed but scantily, since they are themselves so decorative that extra elaboration seems superfluous.

Some of the easiest plaiting patterns are also the most effective. A check or draught-board design can be made with two colours only of ribbon of the same width and make. The weaving can be done either in an embroidery frame, the rim of a slate whence the inside has been removed, or even on a board. Whatever support is chosen must be covered with braid lashed over and over, or, for a board with any soft thick fabric to which the strands can be pinned. Many pins must be provided, especially for a large piece of work, as each strand of ribbon used needs pinning down at both ends.

Having ready then the frame and two colours of ribbon, the next thing is to cut the latter into lengths suitable for the piece of weaving to be done. A little extra must be allowed than will be required for the finished work, as the ends have to be cut away, it being impossible to weave quite up to the limits of the ribbon.

For the chequer design as many strips as will be required for the width are to be cut

quantities only of the work are likely to be done a large-eyed flat bodkin or no-crease ribbon threader answers well.

To continue the chequer-pattern, thread each one of the other strands of ribbon through the bodkin in turn, and pass it alternately over and under the first set of ribbons to form the weft. The second ribbons

to remember being that the weft ribbon must in every line be passed under the warp ribbon which it passed over in the preceding row, and *vice versa*. Fig. 1 shows a small piece of the pattern worked.

The result of the weaving should be a firm interplaited (and therefore double) piece of work, which can be released from the frame

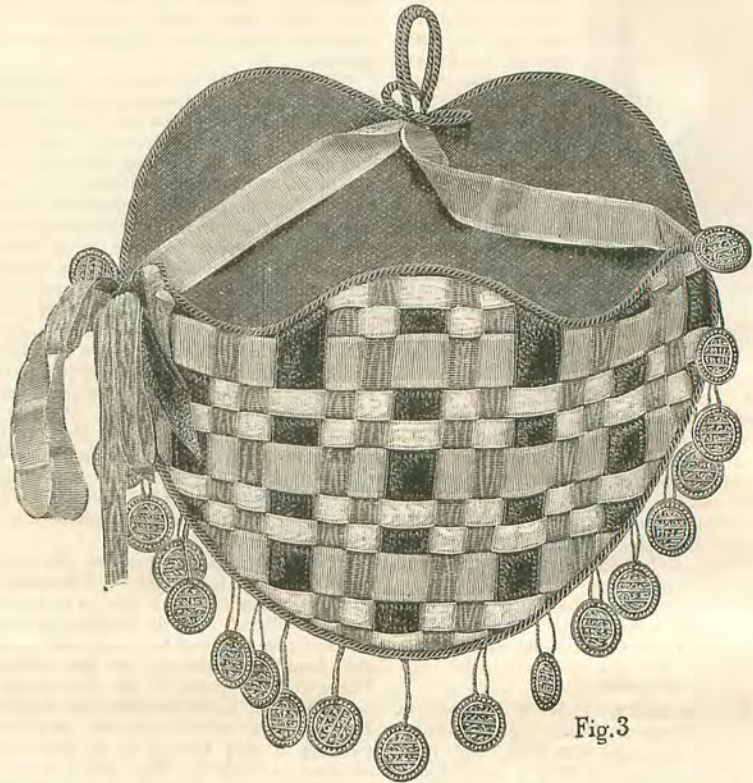


Fig. 3

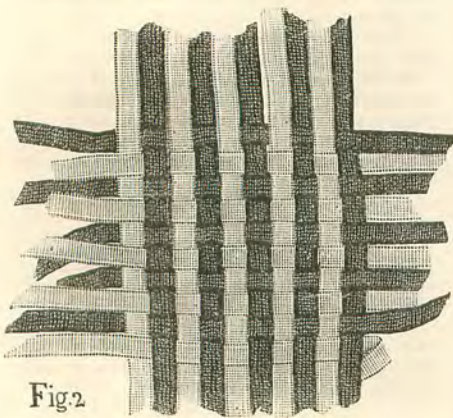


Fig. 2

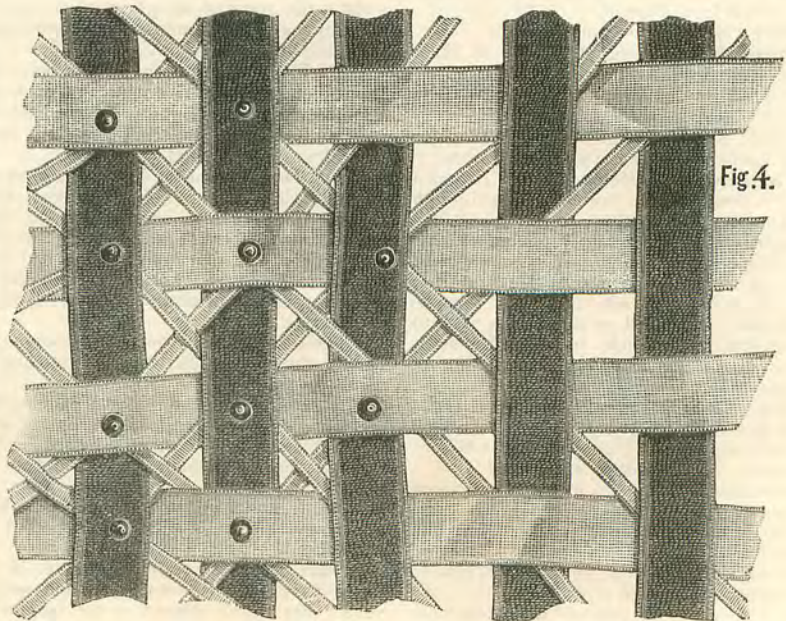


Fig. 4.

by removing the pins and made up much as is any ordinary piece of silk or satin.

A stripe (see Fig. 2) is as easy as a check to make. For this also two colours of ribbon are necessary. Cut these into lengths as usual and fasten them into the frame, but this time let the coloured bands which form the warp be used alternately, and not be all of one hue. The weft also consists of first a ribbon of one colour, then one of the next all down, these being always passed over the warp-ribbons which are of the same colour as themselves. If they are passed under these the result will be a chequer like the first one shown, though obtained in a slightly different way.

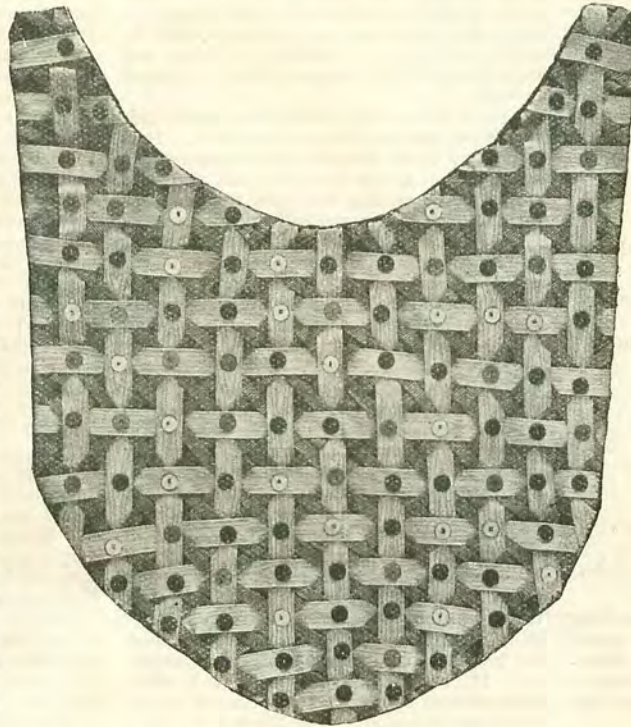
So far it has been taken for granted that squares set have been woven, and for these a frame of suitable size has no doubt answered well. But for tiny or irregularly-shaped pieces the use of too large a surround means a considerable waste of ribbon. There is a special make of frame intended for such weaving, the size of which can be altered, but the same result can be obtained by a home-worker, either by nailing a flat piece of wood across, or even by very tightly stretching a length of stout braid over the frame. For fanciful shapes a board is convenient, though the weaving is less easy to remove from it if loosely done than from a frame. Open weaving (to be mentioned later) needs mounting on silk or some other fabric, and it is easy to tack the ribbons down to this before taking them from a surround, but difficult to insert it between them and their solid background.

Close weaving on a board can be most economically managed, when a fanciful shape is required, by cutting the outline from paper, pinning this to the board and laying the ribbons over it, extending them but a little way beyond it and there pinning them down. When the work is lifted the paper is easily moved. Study the wall-pocket shown at Fig. 3 as an example of close and fancy weaving. The front is mounted over stiff buckram and the back is a heart-shaped piece of card, covered and lined with brown silk.

For the weaving were used: seven strands of black-ribbon velvet three-quarters of an inch wide, twelve of green moiré nearly half-an-inch, the same amount of white moiré,

and three lengths of deep orange ribbon three-quarters of an inch wide. Begin with the centre warp (upright) strand of black velvet, and on each side of it pin down two green, a black, two green, a black, two green, and, lastly, a black strip.

For the weft threads orange and white are to be used; thread the top white over the centre black stripe, under the next and over the last green on each side of it. The second white ribbon passes over the threads passed under before, and under those which were



covered; this band is seen in the side curves also. The orange bands which come after every pair of white ones pass also over and under, alternating with the last ribbon threaded; in fact this simple rule suffices for the entire work, which results in little squares formed by the green and white ribbons and bolder details added by those of greater width. The completed weaving should be carefully laid on silk-lined buckram and stitched to the heart-shaped back.

A cord is carried all round the wall-pocket,

and sequins, threaded on gold tinsel, dangle round the bottom of it. Bows and ends of the ribbons are arranged at the back of the pocket.

The second form of plaiting (open-weaving) deserves a few words. In this the ribbon strands are put more widely apart, permitting a background of silk to show between them. A specimen of this style of weaving is seen at Fig. 4, where wide and narrow ribbons are used transversely as well as down and across. The white warp threads should be secured each its own width distant from the next, and the weft ribbons are threaded over and under these. The first set of narrow ribbons passes right across the work diagonally, under the weft but over the warp lines.

The second narrow set crossing with these is arranged to come also under the weft and over the warp lines, and falls naturally over one of the former set of diagonal ribbons in every open space. A sequin keeps the strands together at each spot where they all meet. The last illustration shows the same pattern worked more closely as embellishment for the front of an open coat. The background is black satin, the wider ribbons and sequins are heliotrope, while the diagonal strands are pale green.

It has been shown that ribbon work is adapted for small articles of dress as well as to fancy trifles. The colourings can be greatly varied, and a bold or delicate effect be secured at will. The variety of patterns is quite bewildering, as a few trials and a study of fancy-straw weaving will soon show. Squares, diamonds and zigzags can be made of many kinds both in close and open weaving. In the latter the pattern of an ordinary cane-bottomed chair works out effectively.

As the finished work, lined if necessary, is equal in texture to a thick make of silk or brocade, it follows that it will serve in many cases for which these fabrics are also used: for mats, belts, covers for books, caskets, or fancy baskets; for *boubonnières*, sachets, book-markers, pot-covers and a thousand other purposes it answers well.

It is pretty and modern, and readers are again advised to try it for themselves, and see how far better is the look of the real work than that of pictures into which colour cannot be introduced.

HINTS ON HOME NURSING.

FOOD

is required for two purposes. 1. To replace loss. 2. To supply warmth. All food for invalids must be carefully served, in as tempting a manner as possible. Milk is a perfect food and contains all the elements necessary to keep the body in health, and therefore frequently forms the staple article of diet ordered in sickness. It is more easily digested if boiled and less likely to contain germs of disease. A small pinch of bicarbonate of soda, or a little soda water added takes off from the cloying sour taste in milk, so disagreeable to some invalids. If allowed the milk may be thickened with gruel, arrowroot, cornflour, or Benger's food may be made in the following way: one tablespoonful of the Benger and four tablespoonfuls of cold milk, stir into a

smooth paste, add one pint of hot milk and place to stand for fifteen or twenty minutes. It should be then boiled, stirring all the time, and is ready for use.

THE WHITE OF AN EGG

in half a pint of milk makes a nourishing drink, or white of egg and one ounce of cream to half a pint of water is very nourishing, and can often be retained where ordinary milk causes diarrhoea and sickness.

TEA

made with milk poured over it when quite boiling instead of the boiling water generally used, and only allowed to stand for three minutes, will often be allowed to a patient who is getting tired of a milk diet.

BEEF TEA

must be carefully made, and the best way to make it is to take one pound of lean beef to one pint of water; cut the meat up into small dice, removing at the same time any pieces of fat or skin, place the meat in a stone jar, and allow it to simmer on the stove or in a cool oven. The beef tea must not be allowed to boil, it should stew slowly for about three hours, and then be strained. When cool any grease that may rise to the surface should be removed before being taken to the invalid.

EFFERVESCING LEMONADE.

The juice of two lemons to one pint of water. One level teaspoonful of soda bicarb. will cause this to effervesce when required for use.