

DAINTY RIBBON EMBROIDERY.

RIBBON-WORK has enjoyed a long run of popularity, and our embroideresses are by no means tired of it yet. Several novel varieties of it have been lately prepared, some of which, to be described and illustrated here, are even now not quite ready for the general public.

The doyley shown in Fig. 1 shows quite a new application of our work. The foundation is of amber satin upon which the design of the scrolls and flowers is plainly outlined. The raised flowers are of soft and shaded ribbons about a quarter of an inch in width and varied in colour. To make each little rosette cut a two-inch length of the ribbon, and with a small needle threaded with strong but fine silk run a draw-thread all along one selvedge. Gently pull this up, being careful not to twist the ribbon, until a close rosette is formed. Before breaking off the silk, sew this firmly down to its appointed place in the pattern, and make a few finishing off stitches on the wrong side of the

work. Make all the other roses in the same way.

The smaller and flatter flowers and the so-called "leaves" in this class of design, can be made in slightly narrower ribbon, which is passed through the eye of a large needle and so carried from the wrong to the right side of the work as to form stitches, one stitch forming one petal or leaf. But this kind of flower will be referred to later, so I will pass on now to the stems which unite the details of the pattern into wreaths. They are worked with from two to three strands of filoselle silk and in outline stitch.

Outline stitch is seen again in the very conventional "ribbon" scrolls inside the floral sprays, but these are worked with coarser silk; that is, with several strands of filoselle used together. The colours chosen for them should be two shades of bronze green which must accord in tone with the background and with the little flowers, the ribbons for which must, by the way, harmonise

well together and also with the rest of the work.

I wish next to speak a little of such ribbon-work as can be executed by the home worker without the aid of traced and commenced specimens. So, in Fig. 2, are illustrated several simple sprays, such as almost anyone can not merely copy for herself, but adapt and vary to suit any position. Little isolated sprigs such as these are useful and effective sprinkled over the silk, satin or brocade background of satchets, book-covers, photo-frames and innumerable other articles requiring rich materials and delicate treatment. In embroidering such patterns, it is as well to indicate with pencil or other marks the required positions and shapes of all the details.

Various kinds of flowers can be simulated. Towards the bottom is the treatment for a suggested twig of forget-me-not. The stems are worked in outline stitch in green silk, and the largest flowers have five small petals. Thread a needle with fine knitting-cotton or a double strand of darning thread, and make one stitch for each petal or leaf. This serves, not only to mark out its position still more clearly, but also to slightly pad and raise it.

The flowers should be blue, the larger ones dark, the others paler in hue and the buds pink. These are all worked with ribbon cut into short lengths and passed through the eye of a coarse needle. Care must be taken not to twist the ribbon, and to get each stitch neither loose enough to sag nor tight enough to be puckered.

The flower centres can be made in several ways. In the doyley (Fig. 1) a French knot in yellow silk was made to serve; but in this sample small fancy sequins of various colours are used, and each is held down with a white crystal bead.

The leaves deserve special mention, being made of the new crinkled ribbon, which is very much softer and also slightly narrower than the plain makes. Further, the leaves are not here as elsewhere indicated each by one stitch, but are formed of straight stitches, sloping on each side of a centre line and made of more than one shade of green ribbon. The paler ribbon should be used towards the tip of the leaf.

The crinkled ribbons are seen again in the large leaf above and towards the left side. Here pale green is used on one side of the centre silk-embroidered stem and darker green on the

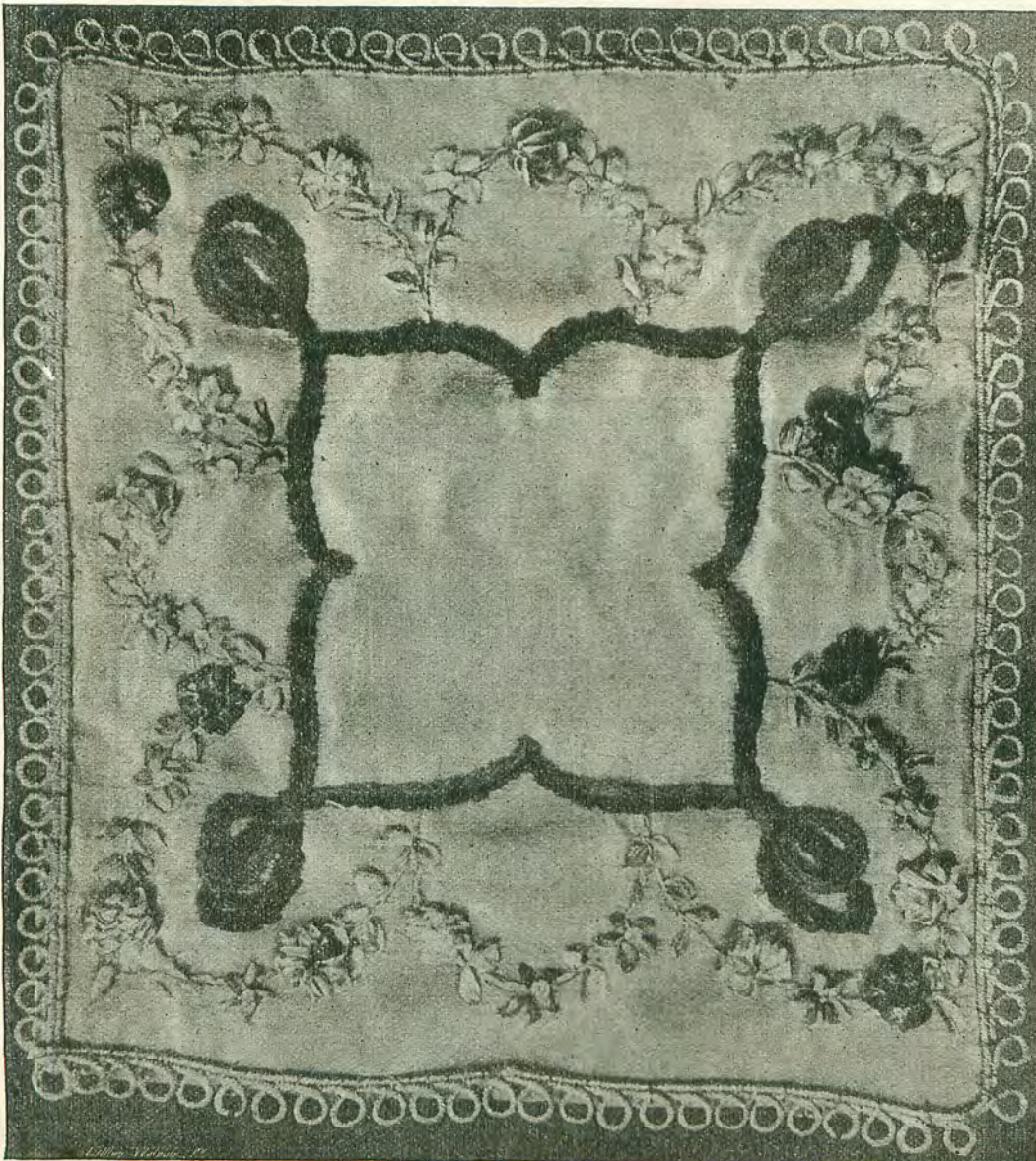


FIG. 1.

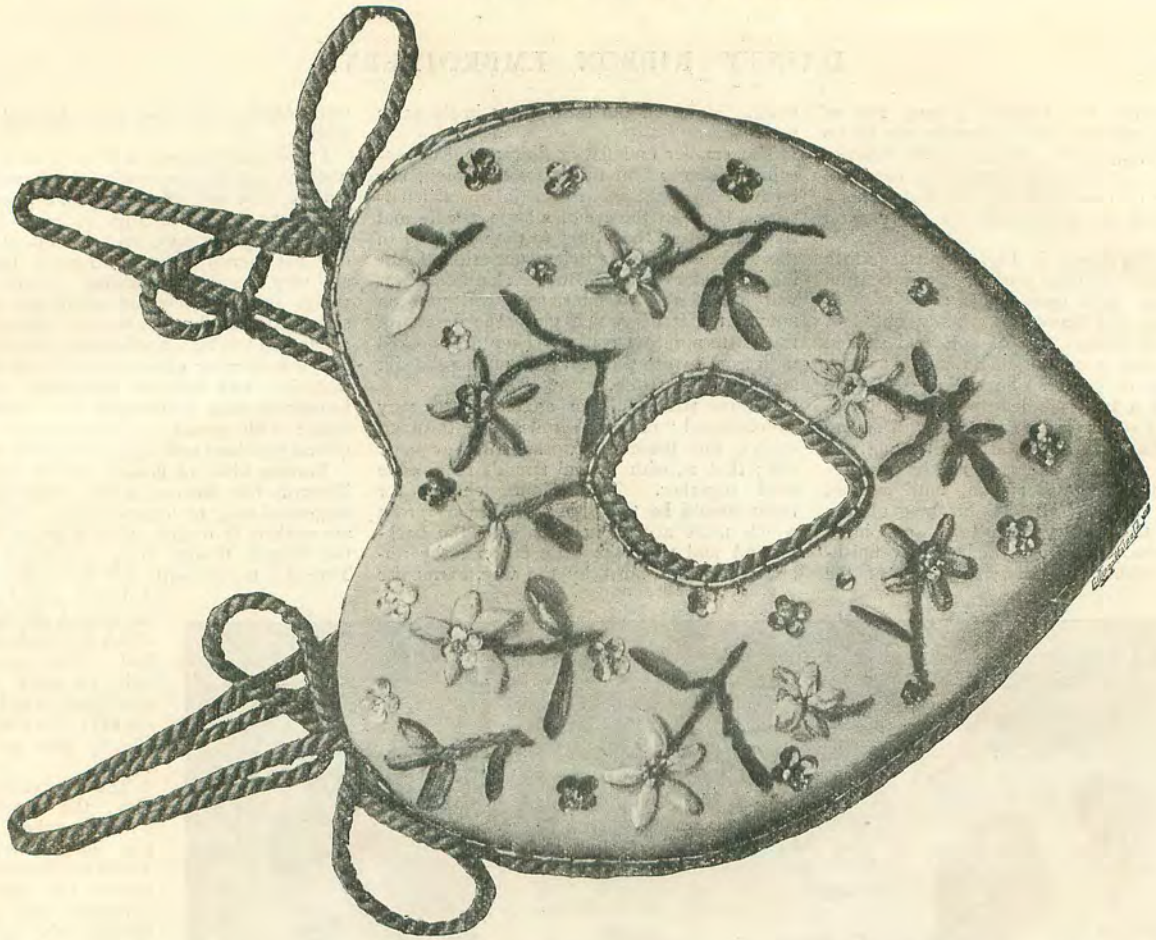


FIG. 3.

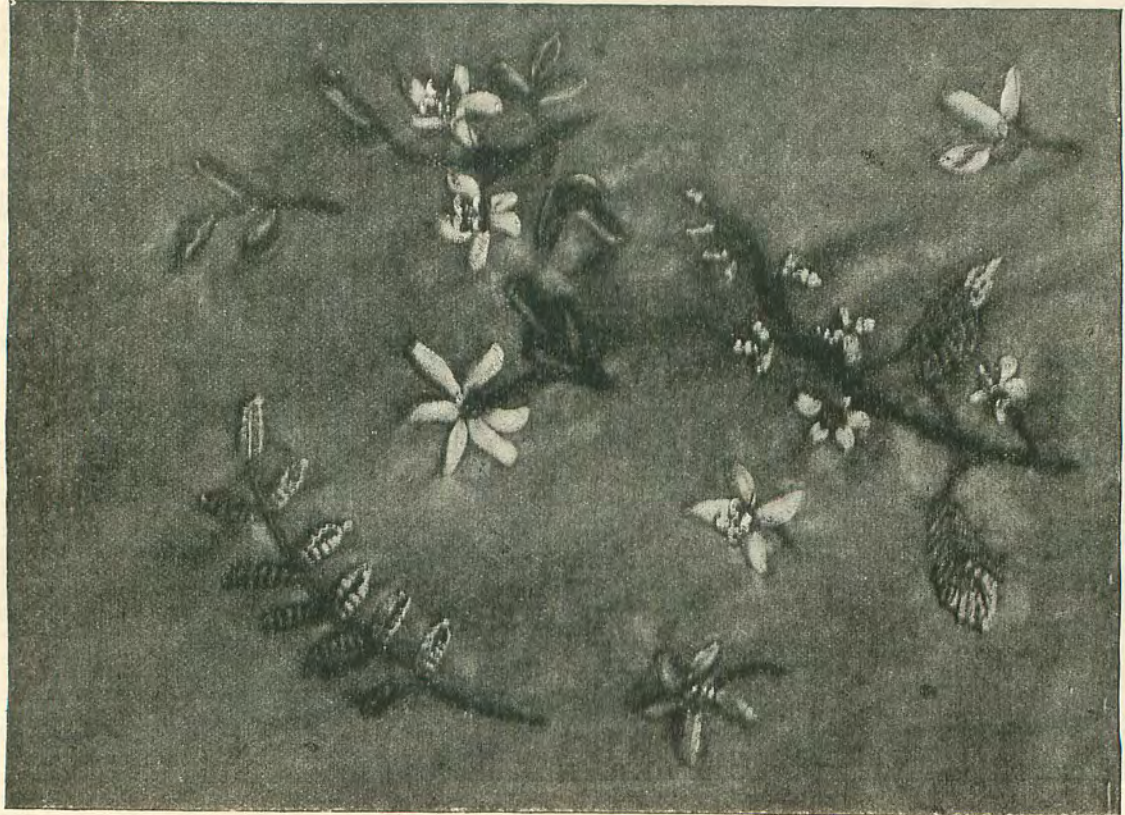


FIG. 2.

other, each leaflet being composed of a single chain stitch caught down at the tip by a shorter stitch. The other examples here call for no special comment. They are of various colours of delicately shaded ribbons (some Swiss, others French), and chiefly noticeable for their size and form.

The number of petals ranges from four to six, and in the lower left-hand corner is a "bud" with three shaded heliotrope petals and two green ribbon stitches below to serve as calyx.

As an example of how these single sprays can be used the heart-shaped miniature frame in Fig. 3 should be consulted. It measures four inches in depth by nearly four inches across the widest part. These dimensions

and cut the centre hole. Take two pieces of stout card, the size to serve for the foundation, and cover one on both sides with silk or satin. Cut a central hole in the second section and cover it on one side with a lining silk, on the other with wadding, then with the embroidery.

Take especial care to get the space in the middle accurate and neat, and surround it with a band of silk heliotrope cord and one of tinsel.

Stitch the two heart-shaped sections firmly together, except down one side, where space must be left for the insertion of the miniature. Lastly, edge the whole with cord and tinsel, and arrange full rings and a suspension loop of the former material at the top of the frame.

ribbons are used, and the whole is on a background of white satin.

In daintiness the fifth and last illustration closely rivals this delicate rosette-work. This design for a miniature-frame or *bonbonnière* lid is traced out upon rich satin with fine but bright gold tinsel. Round the extreme edge this is used double and has tiny copper-red sequins caught down to it at intervals. Some of the wreaths show delicate stitches of tinsel, suggesting leaves carried all along the stem, but the larger and more prominent leaflets are formed by stitches of crinkled ribbon. On each wreath the colour of the ribbon is all pink or all blue, these tints being used alternately (four sprays worked in each), and more than one shade is seen in each spray, where,



FIG. 4.



FIG. 5.

should be indicated on a piece of good satin; heliotrope was the colour of that here used, and the place for the sprays should be marked out with due allowance for the central space.

It is always easiest to do ribbon-work in a frame, and it is further advisable to back the satin with soft linen. This done, the embroidery is quickly executed, the leaves and petals being first duly padded and the ribbons used in covering the cotton stitches being of various colours.

The flowers have sequin centres, and these glittering trifles of differing shapes and colours are also scattered about the background.

To make up the embroidery when freed from the frame, trim it to the size proposed

In Fig. 4 is some rosette ribbon-work, such as is now sent out by the Decorative Needlework Society (Sloane Street). A black and white illustration gives but a poor idea of the delicate shading of the embroidery, wherein the topmost rose is of delicately shaded pink ribbons, another is crimson lined with pink, and the third white tipped with pink shading to red. The ribbons are made up into rosettes somewhat as when making the roses for Fig. 1, but they are drawn up less tightly, the ribbon forming the outer circle of petals being caught down in a ring, leaving a small circle of satin uncovered in the middle; the succeeding frills are gradually made close so as to finally conceal this space, while, to keep all in place is a "rose-heart" of green and yellow stitching. For each leaf several stitches of shaded green

whether it be pink or blue, there is not merely the same number of stitches (leaves) as in all the others, but the shading of the ribbon composing these is graduated in exactly the same positions in each. As a finishing touch, extremely minute blue sequins outline the inner curve of all those wreaths, which, on the outer curves, have tinsel stitches for leaflets.

Work such as this is a speciality of the firm mentioned, and is remarkable for careful workmanship, good materials, and attention to detail. Yet, withal, it is not so difficult but that a reasonably skilful girl should be able to execute it, there being many designs procurable, all pretty and suitable for the purposes for which they are severally intended.

LEIRION CLIFFORD.

