Chapter XI

Pleatings, Ruchings and Quillings; Cockades, Pleated and Petal Rosettes, and Other Ornaments

Pleatings, ruchings and quillings are made in a variety of ways and many materials are quite suitable and effective for the purpose. A plain hat band is suitable for tailor-made hats and rather severe types of headgear, but a ribbon band with several sets of flat pleats or box pleats arranged at intervals is much more soft and pleasing on a satin straw, or one covered with tulle or chiffon. A length of pleated ribbon, tulle, lace or chiffon can be made into trim rosettes and cockades, and a pleated ribbon quill with a wired or feathered stem forms another pretty and durable trimming.

For a piece of single or knife pleating, three times the finished length will be required, i.e. 1 1/2 yd. of ribbon will produce 1 1/2 yd. of pleating. Chiffon, lisse, georgette and similar materials should be cut the weft way, i.e. from selvedge to selvedge, and used either twofold or fourfold for pleatings; for quillings they can be used twofold as the pleats are very closely laid and overlap considerably.

A closely-pleated quilling will take five or even seven times the finished length, so that to produce 1 1/2 yd. of quilling, 2 1/2 yd. of fine lace or folded tulle of the required width would be needed.

Pleatings should be set in even pleats of 1/4 in. to 3/4 in. in width, which must meet or, in the case of narrow ribbon, slightly overlap one another, and be held in place by being sewn finely with running stitches about 1/4 in. from one edge. Ruchings are pleated in the same way but are sewn exactly along the centre of their width. Some of the more fanciful forms of pleatings are sewn along both edges. Knife pleating used to be gauged over a knife blade, and the kilting or pleating machine used in millinery...
workrooms is made on the knife blade principle, the pleats being pressed by means of heated irons which are placed in a box over the kilter.

Pleats of $\frac{1}{4}$ in. to $\frac{3}{4}$ in. in width are the most satisfactory when ribbon is the material used. The ribbon must be pleated from the left hand into the right and in the arrangement of box pleats the backs of the pleats must just overlap one another. The pleats are held in place by running stitches worked from right to left, which are put in as the pleating progresses. One great secret in doing pleating of any kind successfully lies in keeping the needle in the material the whole of the time it is being worked, filling the needle with pleats and gradually easing them off on to the thread at the right hand as necessary.

*Fig. 1* shows a length of pleating in progress; the pleats must, of course, be of uniform size and quite even at both edges.

*Fig. 2* shows the process of single box pleating; this takes the same quantity of material as knife pleating; the difference in the process being that the pleats are laid alternately to right and left.

*Fig. 3* shows double box pleating, which takes five times the finished length of material, if the pleats are arranged exactly over each other as illustrated; if the pleats are placed further apart and do not cover each other, rather less ribbon is required. In double and treble box pleating it is well to make the upper pleats a trifle narrower than the under ones.

Ruching is a little more difficult than pleating as the stitching must be kept quite even and exactly in the centre of the ribbon. If the ribbon is lightly creased at the half-width before working, it is easier to follow this guiding line for the stitching.

*Fig. 4* shows the process of forming a single box-pleated ruche. The beginner will find it is wise to practise this process in muslin or paper before using the ribbon, and when even pleats can be made easily and quickly the effect gained will repay the most ambitious worker. *Fig. 4a* shows the pleats caught back with a tie-stitch in the centre to form a fancy pleating.
Fig. 5 is a double box-pleated ruching, which is especially suitable for fine lace, tulle, net, etc., as these delicate fabrics look and wear better than if more scantily ruched. In working, a fine needle and either cotton or silk should be used, and a stitch should always fall just over the edge of each pleat to keep it firmly in position. Fig. 5a shows the double pleats tie-stitched back in the centre forming a fancy ruche.

Quilling is shown in Fig. 6. This is a series of single pleats, very much overlapped and held in place with running stitches. This form of pleating requires an extravagant amount of material. In the early Victorian period many elderly ladies made their caps from lengths of "quilled" bobbin net; and nothing looks more dainty round the face of a baby's bonnet than a quilling of fine Valenciennes lace, while fine tulle, evenly "quilled" and formed into a large rosette, is a very pretty trimming for a large summer hat.

There are many other pretty ways both of pleating and of ruching based on those already shown, and by experimenting a little with muslin or old ribbon, some very pretty original trimmings can be evolved.

Fig. 7 is a knife pleating sewn along in two lines, the distance from the edge being decided by the width of the pleats; the small corners that are folded over look best when arranged to form half a square.

Fig. 8 is formed first by single box pleating as in Fig. 4; then the four corners of the box pleats are folded in towards the centre, are well pressed, and allowed to open, when they stand out like small petals. These latter pleatings look very charming if made of ribbon woven with a contrasting colour at the back.

When trimming a hat with a ribbon pleating or ruching, an economical and pleasing variety can be made by alternating a few inches of the pleating with a few inches of plain ribbon (Fig. 9).

Piece silk may be used for making both pleatings and ruchings;
it falls into softer and more graceful pleats if cut the weft way. The strips should be neatly joined to the required length, and the edges turned in very narrowly and either finished with a French or a rolled hem.

When a frayed edge is desired, the silk must be cut on the cross, and the edges carefully frayed with a pin before the ruching is made.

**Cockades, Quills, Rosettes and Ornaments**

Fine cored silk ribbon from \( \frac{3}{8} \) in. to 1 in. in width is the most satisfactory choice for making fine pleatings, though satin and velvet ribbon are also frequently used.

Cockades in some form or other are always more or less in fashion. The name and form of the cockade was first suggested by the cock’s comb, and the first cockades pictured in historical head-dresses were twisted by the “coxcombs” of that period from the long “liripipe” attached to the early English linen head-dress. The cap formed the comb of the cockade, and the pendant liripipe was twisted round and round this to form the base (Fig. 10). As years passed the linen cockade gave place to more serviceable materials, and in later days we see survivals of it made of japanned leather and ribbon, worn for trimmings on ladies’ hats and on the hats of coachmen and footmen as part of their liveries.

*Fig. 11* shows a tiny round cockade such as is frequently the only trimming on a lady’s tricorne or other close-fitting hat or toque. *Fig. 12* is another favourite type of cockade, the three-quarter disc of which is finished with swallow-tailed ends.

The foundations of cockades are made of stiff net or muslin, the edge of the net being supported with filet wire buttonholed to it, the foundation then being neatly bound and covered with silk or muslin.

Knife or single box pleating makes the neatest and smartest cockades, and either loops or tiny ends of the ribbon usually conceal the finish of the pleating (*Figs. 11 and 12*). The centre
of a cockade is frequently formed of a feather boss or sometimes of a beaded circle, or one of fancy stitchery, with pleating to form the edge.

QUILLS similar to Fig. 13 having either a stem of feather, or simply a wire stem wrapped with the ribbon, can be made from 1½ yds. to 2 yds. of narrow ribbon or lace. Sometimes, for a feather, two rows of pleating are used one above the other; the back, or under row of pleating should in that case be made of ribbon rather wider than that used for the upper rows.

The ROSETTE is another useful form of hat trimming that can be made of pleatings; fine straw plait and braid are frequently used for this purpose, and even strips of leather may be used when a sports or weather hat is in question.

Fig. 14 shows a single pleating mounted on a flat shape to which it is sewn round and round from the outer edge to the centre of a disc of net wired at the edge and neatly covered with muslin or silk of the same shade as the ribbon used. The working on the disc is always done from right to left, and a neat finish at the centre is provided by the pleating which is graduated off, the extreme end being drawn well down.

Fig. 15 shows a plainly-covered centre piece piped round the edge and one round of pleating sewn to the back of the disc. The centre is effective when covered with velvet of the same shade as the pleating, or with brocaded or brightly-coloured ribbon.

Fig. 16 shows a flat rosette made with two rounds of fancy pleating arranged as Fig. 7 in this chapter.

There are many other ornamental shapes that may be decorated prettily with narrow ribbon pleatings, such as the buckle shown in Fig. 17.

OTHER TYPES OF ROSETTES

If ribbon be chosen for gathered rosettes let it be light in texture so that no unnecessary weight shall be added to the headgear; and supple so that the rosette may be graceful in structure.
The width of the ribbon for a gathered rosette is determined partly by the size of the rosette, e.g. if the size of the rosette required is about $2\frac{1}{2}$ in. in diameter, then 1 yd. of ribbon, 1 in. in width, will give good proportion if it is mounted on a circular foundation 1 in. in diameter. The ribbon chosen will, of course, vary in width from 1 in. to $2\frac{1}{2}$ in., so that, for a well-proportioned rosette of $2\frac{1}{2}$ in. ribbon, we require $2\frac{1}{2}$ yd. and a foundation $2\frac{1}{2}$ in. in diameter. If this simple rule is followed the rosette will be true in form and each succeeding round of ribbon will just overlap the previous one.

A circular foundation of twofold net or muslin neatly wired round the edge and covered at the back with thin silk or ribbon must be made for each rosette; this minimizes the amount of ribbon required and helps considerably in the formation. The method of making a simple gathered ribbon rosette is the same as that explained in Chapter VI except that where the piece-material in the latter is folded and gathered through two folds, ribbon is as a rule used singly, only one edge being gathered and drawn up.

Fig. 32 in Chapter VI illustrates a rosette with shirred edge, where the gathering thread is carried over the unfolded edge of the ribbon, a method of making that is often applied to ribbon when rosettes are being made for children's hats, etc.

A petal rosette (Fig. 18 in this chapter) has a foundation $1\frac{1}{4}$ in. in diameter. It requires $1\frac{1}{2}$ yds. of ribbon, $1\frac{1}{2}$ in. in width. Mark the length of 54 in. into eighteen parts, and between each of the marks run a semicircular gathering thread as shown in Fig. 20. The surplus pieces of ribbon between the scallops should then be cut away and the gathering thread tightened a little so that small petals are formed. Arrange the ribbon on the foundation, commencing at the outer edge and working round and round to the centre, placing the petals of each row between those of the previous row, and finishing quite neatly in the centre of the foundation (Fig. 19).

Small circular pieces of silk, ninon, etc. (Fig. 21), may be used
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to form a petal rosette, similar to those shown by Figs. 22 and 23. Nine circles of material, 3 in. in diameter, are used for this rosette; the foundation is cut 1 1/2 in. in diameter, round the outer edge of which the petals are sewn, and the centre is finished with a padded button neatly covered with fancy silk, gold lace, or braided or beaded material. Fig. 23 shows another form of petal rosette made very similarly to the previous one, except that the circular petals are folded first in half, then over again into quarters, and the lower edges then gathered and sewn to the foundation.

When folding the petals for either of these rosettes the “cross” of the material must be along the fold, otherwise the appearance will be very set and stiff.

A looped ribbon rosette is arranged on a foundation. Fig. 24 has a foundation 1 1/2 in. in diameter, and 1 1/2 yds. of 2-in. wide ribbon are used. Mark the length of ribbon into twelve divisions of 4 1/2 in., then form each division into a loop. Arrange eight loops round the outer edge of the foundation, and the four remaining ones to fill in the centre.

Many other kinds of rosettes may be made, as, for instance, those of narrow straw plait, bébé ribbon or thick wool, but the same principles for making underlie them all. If lace, chiffon, tulle or other thin material is chosen, naturally much greater length of fabric is required to produce the same effect as that given by materials of a heavier texture.