Chapter XIV

HARDWEAR AND FRUIT AND FLOWER HAT TRIMMINGS

ODDS and ends of ribbon, wool, silk, cloth, velvet, beads, straw, lace, leather, etc., may all be made into either head-wear or dressy little trimmings.

RAFFIA TRIMMINGS.—Raffia, either in its natural colour or when dyed, makes effective and useful hat bands, buckles, flowers, large-headed pins, etc.

HAT BAND.—Fig. 1 illustrates a pretty hat band which has two-fold leno muslin for a foundation, on to which the raffia is couched down with thick black or coloured silk. The colours here shown are blue, green, and natural; the blue forms the waved central band, the green the straight borders, and the natural shade fills in the spaces. Other shades would be equally pretty, say, pink, mauve and purple, or perhaps brown, flame and lemon.

RAFFIA FLOWERS.—Daisies, similar to Fig. 2 can be made of either narrow or wide raffia. A circular disc of espatra covered as for a rosette (see Chapter VI, Fig. 30) forms the base, and long loops of raffia are arranged round and round this for the daisy petals, the centre being filled with either raffia couched down in tiny stitches, or with glass or wooden beads. Pleasing colours are—natural for the petals, with blue, green, and red for centres; or petals of pink and centres of yellow would be pretty for a very little girl’s hat.

HATPINS.—The hatpin should be strong, and not more than 6 in. long. Push the pin through a small cork to keep it from slipping, then cover the head with cotton wool and mould it to shape. Fasten the wadding firmly in place by a covering of leno drawn well down into shape and bound with cotton tightly.
to the pin. *Fig. 3 (a, b, c)* illustrates several good foundation shapes; for A, a large flat cork was chosen and the crocus-yellow raffia was couched round and round it from the centre, to cover entirely both sides of it, small wooden beads in several shades of blue and stone colour being dotted over the flat surfaces.

B was covered from tip to base with pale yellow raffia and darned in and out with other bright colours across its centre.

C has raffia wound spirally from end to end of the pin head; the centre is in flame colour, and the remainder is brown; the raffia is fastened with couching stitches.

**STRAW TRIMMINGS.**—*Fig. 4* shows a straw buckle mounted on a foundation of esparta, wired round the edges, and covered quite plainly with either silk or ribbon. The model is of nigger-brown tagel plait, with pale blue lattice work, and tiny rosettes of pale blue and pale pink tagel, each made of one strand of the plait $\frac{1}{4}$ in. wide and 3 in. long.

*Fig. 5* is also made of tagel plait, $\frac{1}{4}$ in. wide; the outer part is nigger-brown and the centre jade-green. The circular foundation is 1½ in. in diameter and is prepared as for a rosette; the plait is gathered in scallops (*Fig. 5a*) and then sewn to the foundation.

*Fig. 6* has leaves cut in stiff net; the edges are wired and a short stem of wire is left for mounting purposes; each leaf is backed with brown silk and the front is covered with an outer and inner rim of fine nut-brown plait centred with a rim of bright green. A small piece of the brown plait is wound over the wire to make a stem. The acorns are first formed of cotton wool, then covered with muslin to make them firm; the nut is covered with gold plait, and the cup with brown, small loops being left at the top of the cup for mounting the acorns to the leaves.

A dragon fly (*Fig. 7*) is easily made from $\frac{1}{4}$-in. wide flat satin straw; the body of the fly is a piece of wire bent as in *Fig. 7a* and wrapped thickly with brown and blue silk in alternate bands; beads are sewn on for the eyes. The wings are loops of the pale
blue straw. A small safety pin sewn to the body of the fly makes the attachment easy.

**BEADS.**—These look rather hard as a hat-trimming when worked solidly on either a flat or rounded foundation, and are inclined to be heavy when used to cover the whole of the padded head of a pin. If they are employed in this way, the finest and lightest weight beads look quite the best.

**Fig. 8** is a simple beaded *motif*, the design being obtained by placing a penny in the overlapping circles or other positions desired, and pencilling round it. The foundation is of stiff net covered with sarcenet or silk; the tiny centre is worked in small lemon-coloured glass beads; the outlines are of rather larger beads in a dark shade of mole, and the remainder of the design is beaded with a pretty mauve shade. Thread five or six beads, sew them quite flat to the foundation, or, if preferred, use a long string of beads loosely threaded and couch them down a few at a time as the design requires them. Care must be taken to keep true the curves of petals, etc., by working in semi-circular curves from the outer edge to the centre; beads never look well-managed if stitched down in a haphazard fashion, without a thought as to direction and drawing of design.

**Fig. 9** shows two leaves and three well-padded balls covered with (*a*) small gold beads, (*b*) blue beads, (*c*) cherry coloured beads, each berry finished at the end with one or two black beads for "eyes." The leaves are cut in muslin and are covered with green beads, dark ones forming the veinings, and a lighter shade of green the body, of the leaf. After the beads are sewn down, the back of the leaves are covered with silk.

**Fig. 10** is a raised disc cut in espatra, and covered; the three small circles (*a*) pale blue, (*b*) pink, (*c*) gold, are worked in small beads, the ground being filled with small grey or black beads. To shape the foundation, cut a circle of espatra, damp it well, and, with the fingers, press up the centre into a nice dome; leave it to dry, then wire the edge and cover front and back with silk, ready for the beading. If a whole beaded *motif* seems likely to
be too heavy, the grounding may well be worked in coarse vegetable silk or raffia couched down, beads being used only in striking places to give life to the design.

**LEATHER, SUEDE, ETC.**—For glacé, suede and similar trimmings small geometrical forms as *Fig. 11*, *a, b, c* and *d* look best. The edges of soft materials are, however, apt to be limp and look unfinished when cut, so the outline should be softened either by blanket or other stitching in thick cable silk or mercerized cotton; or if no silk finish is desired, the cut edge may be tinted with soft shades of water-colour stain or paint. A fine wire may be sewn to the back of the skin if it is required. Designs, if elaborate, should first be cut in paper, coloured, and pieced together to give an idea of the whole before the leather is cut.

Fruit and foliage cut from glacé leather and *appliqued* to a crown form a most effective and durable decoration. Sometimes the best parts of long suede or kid gloves may be utilized for this type of hat ornament, as white, lemon, grey and other pale shades always look dainty.

**CLOTH, VELVET AND SILK.**—Large flowers, such as the lotus lily, are most effective if cut in cloth, stout silk, skin or velvet of two or three different colours, or of the same colour worked with fancy stitchery in various designs, and applied flatly as the ornamentation of a hat band (*Fig. 12*). Fancy silk and plain cloth used judiciously together often form a very happy choice for such a trimming.

A simple interchange or inlaid design (*Fig. 12a*) when carefully cut from stout well-woven cloth, such as box or Melton weaves, may be flatly couched down round the side-band of a crown, or ribbon crown-band, or a cloth band may be slit at intervals and interlaced with ribbon.

Leaves or petals cut in cloth, silk, or velvet, arranged alternately to form a wreath round a band, or brim, are bright in appearance and economical (*Fig. 13*).

**FLOWERS, FRUIT AND FOLIAGE.**—Flowers, fruit and
foliage can be most daintily made from small pieces of ribbon, silk, lace, net, or chiffon. The methods of making leaves and petals are given in Chapter XI.

The petals may be of any suitable size, according to the pieces of material available. The petals are formed of circles of three sizes, say of $\frac{3}{4}$ in., $1\frac{1}{4}$ in., and $1\frac{3}{4}$ in. in diameter, folded on the cross (Fig. 14a (1) and (2)), the folded edges being gathered and drawn up (3). For the rose centre, gather the edge of a small circle of material, pad the end of a piece of wire with cotton wool, first bending over the end of the wire to hold the wool in place; place the centre over it (Fig. 14b (2)), draw up and secure the thread, then mount the petals round it (3, 4 and 5), overlapping each a little, and securing each to the stem with a bind of tie-wire, or the cotton. Large or small roses may be made at choice. If large ones are desired, further sets of larger circles will be required for the outer petals. To finish off the stem neatly, bind it round with green mallard floss, splitting the thread and using one strand only. Wind the floss round from the flower to the lower end of the stem which should be bent up sharply with the nippers to prevent the silk unwinding. Cut a tiny circle of green silk, and pass the stem through the centre, drawing it up to the base of the flower to form the calyx and cover all raw edges (Fig. 14b (5)).

The leaves are made of soft green silk or ribbon. For a spray of five leaves (Fig. 16), cut one 2$\frac{1}{2}$-in. square, two 3$\frac{1}{2}$ in., and two 4$\frac{1}{2}$ in. Fold each square cornerwise (Fig. 15 (1)), again into quarters (2), and gather across the cut edges in a semicircle (3); bend over the extreme end of a fine wire, insert it between the folds and draw up the gathering thread (4). The leaves can be stitched, after folding, to resemble the veining of a natural leaf.

To mount the leaves (Fig. 16), bend over one end of a 5-in. length of wire and push the bend up into one of the smallest leaves; then draw up the gathering thread of the leaf and bind it tightly round the wire. Cover the stems of the remaining
four leaves with coarse mallard floss divided into two strands; hold the leaf in the right hand, take a strand of the floss, lay one end 1 in. from the leaf, then wind the silk evenly and tightly over the raw silk edges right down the stem; turn up the extreme end of the stem and nip it tightly to fasten off. Place the two smallest leaves 1 in. or so down from the central one, bending their stems down the central one for 1/2 in., and binding them with fine cotton or tie-wire into place. Arrange the next size larger leaves 1 in. lower, in the same way, then bind the central stem from leaf to lower edge with the floss, nipping the extreme end to fasten off. Sprays of leaves should look compact, so the side stems should not be more than about 1 in. from the central one.

A narcissus may be formed by folding the squares for petals cornerwise in halves and quarters, gathering them up and sewing them round a tiny disc the size of a sixpenny piece (Fig. 17, a, b, c), the centre being formed of narrow soft silk ribbon gathered along one edge, drawn up and rolled (d), then sewn firmly to the disc, making the base of petals quite tidy. A beaded centre is a pretty alternative, lemon-coloured petals being centred with deep orange-coloured glass or chalk beads.

A dahlia can be formed very similarly to the narcissus, but the material should be folded in quarters as in Fig. 18, which gives double edges down the centre of each petal instead of to one side as in the case of the narcissus.

Oil Silk.—Tiny scraps of oil silk will make quite pretty bunches of crushed raisins and leaves, e.g. brown fruit and green leaves—for a storm or a sports hat of suitable colour. The leaves are made as suggested above, and the raisins are of circles of the silk folded in half; the raw edges are gathered together, drawn up and mounted each on a very short wire covered with brown silk, and bunched in a rather flat close spray with a few short-stemmed leaves.

Kid.—Tiny discs of white kid and leaves of black kid, suede, or cloth, cut as in Fig. 19, a and b, will make a hard-wear mount
as Fig. 20. They can be mounted on a silk-covered foundation of stiff net, or, by applique, straight on to the hat-crown or band as desired.

WOOL.—This may be used to form pretty sprays of leaves and berries. Cut a leaf-shaped piece of muslin, as in Fig. 21, and blanket-stitch it over with green wool to make pretty foliage; wrap a piece of tie-wire round with fine wool to form the centre veining and stem, and catch this down to the leaf. The berries are just wool pompoms made by wrapping fine darning wool over and through two cardboard discs as in making children’s balls, and then cutting the edges of the wool round between the cards and tying the centre tightly round with cotton. Fig. 22 was worked in reseda green, with white and pink berries, and used as trimming on a schoolgirl’s dark green felt hat.

Fig. 23 is a diamond-shaped wool mount, on a silk-covered muslin foundation. The wool is couched down in various patterns along the edges and in the centre.

DECORATIVE FRUIT.—A branch of millinery that requires skilful fingering is the making of decorative “fruit.” This can be made from small, brightly-coloured pieces of velvet or satin and tinsel, often veiled with georgette or aerophane, and mounted into suitable bunches or trails. The fruit is moulded in cotton wool in the form desired, i.e. as grapes, apples, oranges, currants, or cherries, the shapes following as exactly as possible those of the natural fruits (Figs. 24 and 25).

Bend over one end of a piece of fine mounting wire into a small hook and over this firmly attach the padding, as in Fig. 24, a and b. Cut a circle of fine, soft muslin, and neatly gather the edge (Fig. 24c); slip it over the mould (Fig. 24d), then draw up the thread and fasten it tightly. Cut the outer covering and sew and fit it in the same way.

A few knotted or looped stitches must be added to form the crest (Fig. 24, e). Pass the stitches right through the middle of the fruit, draw them tightly down to curve in the fruit, and fasten them securely at the base. Wrap the stem round with
green thread or silk, as described in flower making, turning up a tiny loop of the stem at the end, and nipping it down tightly to prevent the silk from unwinding.

An outer covering of diaphanous material such as gauze or chiffon softens the effect and gives an appearance of the bloom seen on natural fruits. This outer covering should be cut and made up with the covering. Water-colour tinting on the gauze or pale tinted silk or velvet, if well done, certainly adds charm and finish to these fruits, but a novice would do well to try her skill on odd pieces of material before attempting her finished fruit.

Odd pieces of patterned brocade, ribbon or muslin, in bright colourings, may be arranged to cover the fruit as in Fig. 24, $f$, when a natural appearance is not desired.

The silver and gold tinfoil wrapping paper from chocolates make pretty under-coverings for tulle, aeroplane, etc., as they throw a metallic glitter through the outer covering, which is most attractive in artificial light. A bunch, trail or mount should contain fruits varied in size, and a few leaves help to break up monotony of shape or colour.

The fruits and leaves may be mounted quite flatly, as in Fig. 24, or on a stem of thick satin-covered wire bound round tightly with muslin, wrapped with either fine, narrow China ribbon, or raffia, in a dull green or brown colouring, as shown in Fig. 25.

**EMBROIDERED HAT BANDS.**—These are most effective when worked on stout ribbon. Silk, petersham and cored silk ribbons look and wear best. Either embroidery or cable silk, chenille or raffia may be used, according to the fashion of the moment.

*Fig. 26* shows a silk petersham ribbon embroidered in silk. The leaves are worked in satin-stitch, the stems in stem-stitch. This is most effective for a small girl’s cloche Tuscan straw hat, the ribbon being of medium lavender blue, with pale blue, pink and lemon berries, reseda leaves and stems. Many
equally pleasing combinations will, of course, readily suggest themselves.

*Fig. 27* is worked with yellow and flame-coloured cable silk on a band of nigger-brown corded ribbon. Chain-stitches are employed for the whole design; ladder chain for the petals of the flowers, and ordinary chain for the stems.

*Fig. 28* is in cream ribbon embroidered in China blue. A band of cloth or suede might be ornamented with the design, well cut in fine cloth or kid, done in *applique*, in which case no working would be necessary at the edges.