THE making of various kinds of bows is only a part of the uses to which ribbon may be put. Like other materials, it is the means of expressing the artistic ideas of the designer; hence the chief thing to learn is the dexterous handling and light manipulation of ribbon; this acquired, will make the carrying out of any design an easy matter.

Ribbon is never out of fashion, but some seasons it is made a prominent feature, and "bows" of all shapes and sizes are used as the chief trimming on nearly every shape, the character of the arrangement being designed suitably to the shape of the hat or bonnet, and suitably for its purpose of wear.

Wiring Bows

The very rich stiff ribbons are set up without wiring, but even they will flop when taken into wear; the best plan is to wire long loops while making the bow, and invisibly "tie" the shorter loops to these, so all will hold their pose. Fig. 1 shows wire loops bent up to lay into the loops of ribbon, the join at the base coming in the "waist" of the bow, but if this is to be straight up and down, each wire loop must be cut separately and laid in, folding the ribbon over quite loosely, so that no sign of wire appears outside. After the bow is made, the loops are secured inside with a couple of "ties." The "Quill"
bow (Fig. 2) is made and wired in this way; a similar bow is shown on the hat (Fig. 3) with a pair of long wings added.

**FIG. 2**
QUILL BOW WIRED

**FIG. 3**—QUILL BOW POSED ON HAT

There is another method of wiring ribbon for bows of a different style, as shown in Fig. 4; in this case the wire, which should be a fine, rather soft size like lace wire, and, if possible, match the ribbon, is buttonhole sewn on the wrong side of the ribbon, along the middle or nearer one edge, according to the kind of bow to be evolved; only one thread of the back web is taken up with a fine needle and silk to match, the stitches being from one-half to one inch long. Begin sewing at one end, holding the ribbon straight before you, and work towards you, throwing the thread to the left under the thumb, which also holds the wire in place, the needle passing under it as shown in the illustration; when the loop under the thumb is released and the thread pulled, the tied stitch is formed; this method takes just half the
time as making the buttonhole stitch with two movements. In sewing hold the ribbon easy and the wire straight.

As matching wires are not always at hand, a box of water colors and brushes should be part of a milliner’s equipment, so that she may at a moment’s notice be able to color her wire and thread to the desired shade; they dry quickly, and only as much as required need be done. The same plan is used to get matching frames.

![Diagram of wiring ribbon](image)

**FIG. 4—WIRING RIBBON**

Fig. 5 shows a bow wired in this way, each loop and end being bent into quaint curves and twists; the shape of this bow varies; it may be large or small, but the ribbon is never wider than two and one-half inches, and it may be made of the narrower widths. It is variously called a “Marquise,” “Antoinette,” “Cupid,” “Spider” and “Watteau” bow, each of these, however, having its own little variation; the construction is the same, but the number and size of the loops vary, also the width of the ribbon. The best way to learn these distinctions is to go to a good gallery and study the pictures of various periods, though this style of bow belongs to the artistic
time from immediately before till some years after the Directoire and Empire period. One sees these pretty bows woven in tapestries, decorating exquisite wall papers, carved in the wreaths upheld by cupids on picture and mirror frames, and inlaid in colored woods on the beautiful furniture of those days. All and everything beautiful of art can be a help and an inspiration to the milliner who knows where to look, and how to make use of what she sees.

Ribbon or "taste" wire should not be used for setting up bows, except in children's millinery, where it is preferable; it is put in in both ways described above. Rib-

**FIG. 5—MARQUISE BOW WIRED**

bon wire is also used to sew into hems of ribbon, which is to be bent into waves for a trimming around a crown; there its soft flat nature is most appropriate. It is also useful as a foundation on which to mount a succession of short loops to form a wreath or plume, the loops being sewn on one at a time as they are made. (Fig. 15.) Ribbon wire is often split up, the individual wires only being used to wire tucks in ribbon for shirred rosettes, "Sunflower" bows, "feather" bows, and a number of devices where a soft support is best.
Let it be understood that no bow or rosette must look wired; the supports are merely a means to an end, and must not even be indicated.

The bow (Fig. 5) is in one piece of ribbon; beginning with the short lower end, two upward loops are formed and these firmly twisted at the waist with tie or flower wire; next a second downward loop is laid (behind the end), then two more upright and tied, then the third downward one and tied; now one twist around the waist, and the end sewn in place upward. The quirks are put in last, and the loops may be spread or set up at will. There are here six loops in all; by putting three up and three down alternately a different shaped effect is obtained, and by making the loops larger and rounder the "Spider" bow results, which in No. 9 or No. 7 ribbon velvet is a characteristic trimming on one of the large "Watteau" shapes; in red with poppies and buds tied in, in blue with bluets, in pink with roses, etc., etc., there is no end to the charming combinations to be had. Made small and slim, it is pretty for a

FIG. 6—METHOD OF HOLDING BOW IN MAKING

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bonnet, with aigrettes tied in with the loops, the same making a smart hair ornament; even fine ferns, lilies of the valley, etc., are tied in.

Ribbon is so easily mussed, if gathered or plaied up wrongly it is almost hopeless to make a nice, fresh-looking bow of it; it is therefore wiser for the novice to practice first on strips of tissue paper, then on cheap lining cambric, till the fingers have acquired dexterity and assurance in handling. Notice in Fig. 6 how the loops are formed by the left hand and laid into the "waist," which is held by the right hand, i.e., to twist the tie-wire round, or sew, the whole thing is transferred to the left, then back again, for the next loop. It is quite possible to hold several yards of ribbon thus between the fingers without a single tie or stitch, the final tie-knot alone holding the entire structure, as shown in the large "Fan" bow (Fig. 14), which contains five yards of ribbon, but this particular model was made of the same measure of tissue paper, cut four and one-half inches wide.

![FIG. 7—SIMPLEST TIED CRAVATTE BOW](image)

It is prettiest to begin a bow with an end, and after the tie-knot leave an end as finish; but if the ribbon is single-faced and very slimsy, ends make the bow look poor; then see to it that the gathered ends are well secured, so they do not work out.

To go back for a moment to the wiring with loops: If you look at Fig. 6, you will see how easily the loop of wire can be held within the folds of the ribbon at the waist with the right hand, the left hand bringing the ribbon down over it; downward loops need no wire, and
the next supports are laid into the succeeding upward loops.

Fig. 7 shows a "Cravatte" bow, which is the simplest form of bow, tied from one piece of ribbon, beginning with an end, then a loop opposite, then a loop the same side as the end, next a knot over the waist, which must be so tied that the second end comes opposite the first.

**Fig. 8—Detail of Tied Loop**

Fig. 8 shows an end and loop tied with fine wire where the loops are all to run one way rather flat, each loop being laid back and tied in the same way; such a garniture is used on narrow bandeaux, around crowns, and as a cascade or flat wreath effect running obliquely over deeply turned-up brims or down crowns.

**Fig. 9**
Detail of Rosette Bow

**Fig. 10**
Simple Ribbon Rosette or "Chou"

Fig. 9 is the rosette bow in the making; gather the end of the ribbon, or lay it in plaits if a more "crushed" effect is desired, and sew firmly; make a loop the size required, and gather down on the stem already made; hold a pinch of the ribbon next this stem firmly between
thumb and finger to form the stem of the second loop; pass along the needle or wire and twist round the stem without pulling, so that the pinch space is left clear, as is shown in the illustration. This is necessary to get a good effect when the loops are sewn together at the base or arranged on a foundation, be it a bandeaux or disk, such as is shown in Fig. 11.

Fig. 10 shows a rosette made of loops as described,

FIG. 11—ROSETTE ON FOUNDATION

eleven of these being sewn together by turning the two end ones into the middle and arranging the others round; each is then sewn to the next at their base underneath; such a rosette would take $1\frac{1}{2}$ yards of 4-inch ribbon; more and deeper loops make a larger “chou.”

Fig. 11 shows a rosette being made on the foundation, which is of cape net wired round and bound with head lining ribbon. The ribbon used is a No. 5 velvet; the process is clearly shown, each loop being laid up and sewn, then brought backward with a circular swing and sewn down with a forward slant, when the end is again folded upward and sewn down for the next loop. A second, third and fourth row are set round, filling the disk to the middle; this is a handsome rosette.
FIG. 12—DAHLIA ROSETTE OF NO. 2 RIBBON

FIG. 12A—DETAIL OF DAHLIA ROSETTE

In narrower ribbon a wider swing backward, giving an almost round ring effect to the loop, makes a very pretty rosette, called the "Dahlia" (Fig. 12), and another way is to make the loops of No. 1 or 2 ribbon, almost flat, which makes "chrysanthemum" rosettes. Rosettes, like bows, are of an endless variety, and the milliner who takes a real interest in ribbon trimmings will find ideas come thick and fast once she gives her artistic ability full sway.
The Art of Millinery

If one is not quite sure of the quantity of ribbon required for some design to be evolved, make it up in paper cut the width required; this is especially wise when buying expensive ribbon for some special order; it takes only a few minutes and assures a fresh successful bow without hindrances.

Fig. 13 shows the back view of the smart sailor hat. A succession of bows consisting of one loop up and one down, each having its own tie-knot, are set along the bandeau, which is 2½ inches deep at the middle back there are six of these bows; the ribbon is all in one piece, being carried from one bow to the other. The entire trimming of the hat took 5 yards of 5-inch ribbon.

Fig. 14 is a "Fan" bow composed of five yards of ribbon 4½ inches wide, all in one piece; unless this bow is rightly held and built up, it will not acquire this shape. It is commenced at the base by leaving an end or loop to the right; the loops are laid alternately back and forth, not up and down; a single faced ribbon must be twisted so that the surface always remains outside; a double faced ribbon does not need this twist. The length of the loops is gradually increased towards the center, all
being held between fingers and thumb of the right hand, the loops laid with the left, and wire loops laid in if desired in the four or six middle loops; the tie-over is formed up and down in the middle of the bow, just a tight slim twist, not a tie-knot, but wire should firmly tie the waist before the tie is put over; then the last end is sewn in place on the back and "tied" to the loops. The same style bow in narrower ribbon and fewer loops can be made; this model was used on a hat with high sloping crown, and with the exception of a twist of tulle,

![Aigrette Bow](image)

**FIG. 15—AIGRETTE BOW**

and flowers on the bandeau, formed the "feature" of a very stunning hat; it was posed against the crown at the left towards the back.

Fig. 15 shows an "aigrette" bow suitable for the front of bonnet or toque; the high loops are wired and the downward ones made very short and "crushed," a very tight waist being tied with wire, and when the loops are all made one or two real knots are tightly tied around the stem, so the crossed part of the knot comes outward. This bow takes about 1½ yards of 4-inch ribbon, or 2½ of No. 16.
Soft wide ribbon, wired or not as may be indicated, is pretty with a decided twist made in each loop; this gives rich shadings very effective in some colors. (Fig. 16.) Wire loops are “tied” inside ribbon loops by picking up a couple of threads of the under side of the ribbon and tying the thread securely over the wire.

**FIG. 16**

**“Wreath” Effects**

Entire wreaths and rosettes are made of short *crushed* loops set close together. (Fig. 17.)

**FIG. 17—“WREATH” OF NO. 16 RIBBON, CRUSHED LOOPS ON RIBBON WIRE FOUNDATION**

Fig. 17 shows a pretty ribbon trimming made on a foundation of ribbon wire. It is best made in soft *crushable* ribbon; the loops are laid alternately to right and left, but each overlapping the other a little, so no space is left down the middle. The ribbon should be
plaited down onto the foundation, firmly sewn, then turned over to the other side, sewn, and the next loop formed, plaited, sewn down, etc.

This is charming to catch up brims, trim bandeaux, and in narrow ribbon makes pretty wreaths for the hair. Made of wider ribbon and larger loops it is pretty around crowns. It may be made of two shades of the same color, one on each side, or alternating by crossing the strands.

In Fig. 18 is shown a similar trimming made of two shades or two different colors of ribbon; it is made on a buckram or cape net foundation, wired; this also is pretty for bandeaux or to catch up brims, or on a straight foundation, around crowns; any width of ribbon
may be used; if a "crushed loop" effect is desired, plait the ribbon instead of gathering it.

Fig. 19 shows a rosette made in the same way, but here one shade at a time is used, the second being set inside the first row; the inner loops should be a little
higher to give a pretty round effect, like the half of an orange.

Pretty and effective rosettes are made by laying even loops alternately to each side, as many as desired, and simply tying the waist with wire and setting the loops up; such rosettes may take from two to four yards of ribbon.

Then there are ribbon trimmings when a bow or some other arrangement is constructed to be posed on one part of the hat and the ribbon carried over and again "tied" on another part; many yards of ribbon may be put on one hat without cutting.

As before observed, there is no limit to the ideas to be evolved; the chief thing is to learn the quick, light and assured handling of ribbon; then nothing will be difficult or intricate.