LESSON XI

DRAPING

In every business, trade or profession, whatever may depend on the cleverness of the brain, the genius of the mind, in whatever manner it may find expression, that is art, and is inborn; it must be there or it cannot manifest itself; no one can teach this; we can only show ambitious students how to use the materials and tools, by means of which the beautiful ideas they hold within themselves may find expression.

This is just as true of the artist-milliner as it is of the sculptor or painter, and the beautiful effects that may be obtained by "draping" a piece of material come under the class of artistic manipulation. It may be in you or it may not; only by making the effort to do something can you discover this talent. Therefore, try.

Given the same size and shape of piece of velvet in the hands of a dozen persons, all working on the same shape, copying a draped model, no two will be alike, and probably not more than two will be anything like the original.

Parisian milliners will take any odd cutting of velvet, silk or lace, drop it over a frame, a few light touches, and behold an arrangement of beautiful curves, graceful lines, and lights and shadows that tempt a painter. One can readily understand how difficult such a model is to copy; until it is pulled to pieces one does not suspect that it is just a remnant from a gown or mantle! It is therefore not the material that ensures success; it is the deft fingers, guided by the artistic brain.

Draped Effects Over Wire Frames

Draperies must never look as if sewn; whatever stitches are necessary must be quite invisible; not only this, but there must be no draw nor pucker that could suggest stitches.
Draped effects should therefore always be made over wire frames, covered with tarlatan, to which the folds and puffs can be pinned inside the frame; then, when all is satisfactorily arranged, tiny stitches may be put where the pins catch, carrying the needle from one to the other where practicable, or securing the arrangement with invisible "tie" stitches, where it cannot be sewn. "Tie" stitches have frequently been mentioned in these lessons, but we will say for the new student that these are tiny "pick-up" stitches which are tied in a firm knot and cut off, not carried along as in sewing; of course, these must be equally invisible.

"Mob" crowns, Tam o' Shanter crowns, and every other kind of crown that is not plain covered, come
under the head of draped crowns. In brims there is a wide range, from the piece of bias material simply swathed around, to the brim first shirred, then draped or "set" into some desired arrangement, such as the turban brim of Figs. 1 and 2, the first showing the velvet shirred on a wire ring at each edge, the second showing it set into points around the flat, turned-up brim. This requires fully double the flat circumference allowed for fullness.

FIG. 3—TOQUE DRAPED FROM 1¼ YARDS OF VELVET

Fig. 3 is done with 1¼ yards of velvet on the straight, but one corner is cut off on the true bias, the long straight side being brought on the left; therefore the velvet must be folded to get it thus. This corner is cut in half, and the selvedges joined on each side to make the piece wider; cut the selvedges off, join by machine if possible, and flatten out the seams. They come under the brim and are not seen, but this addition enables one to get the required fullness on the top, which is arranged first, pinned and tacked, then the remainder is turned under in convenient folds, carried into the headsize as flat as possible, there sewn to the covering muslin, and the surplus trimmed off. The hat when completed with
a deep bandeau on the left is really a draped toque, although made on a flat wire sailor shape. You will notice that there is a distinct effect of four lines from edge of crown to edge of brim; there is, of course, no rule about this; one deep fold at any given point may be broken into two, these again into four, and then restored to the one, or the process may be reversed; neither can any rule be given for placing material on frames, except that the bias lines should predominate, and if an elevation is desired at any special point, the widest scope of the piece should be allowed for this. Tight straight folds or lines are to be avoided, and easy curves and gracefully flowing lines worked in. The work and effect are equally good on a small mushroom shape.

Practice in single-face canton flannel in place of velvet, sateen in place of silk, and cheap cambric or net for lace; the inexperienced handling of good materials destroys their freshness, which no steaming or pressing can restore.

**A Draped Brim on a Mushroom Frame**

Fig. 4 is a draped brim on a mushroom frame lifted by a deep bandeau, which is optional, however. The

![Draped Effect on Straight of Goods](image)

**FIG. 4—DRAPED EFFECT ON STRAIGHT OF GOODS. LINES CONVERGING AT BACK**

material employed was silver gauze overlaid with several layers of brown tulle; the crown is covered plain, with a bit of sheet wadding under the brown tarlatan
which covers the wire frame. In this model the material is used on the straight, one selvedge being run around on the under edge of brim, turned up and arranged in the desired folds, which in this design all converge at the back, where a suitable trimming was posed. The under brim is faced with pink China silk, over which is brown tulle draped in, breadth by breadth, in folds, till four breadths have been used; these are first pinned, then tacked, using a “straw” needle and OO silk, sliding the needle under the silk and taking tiny stitches in the tulle. Of course, the folds may be first made and then run on the foundation silk, or any other under-facing that is suitable may be employed. (See lesson on Shirrings and Folds.)

In this draping when finished two corners are left to be cut off as the circles gradually lessen from edge of brim to crown line; if a bias material is used, one end will be right, the other will have to be joined out, so that both edges are the same, i.e., shorter at the edge that comes next the crown.

It will be noticed that the folds are more raised on the left; they are deeper and one less than on the right. This makes a handsome trimming on a felt or Leghorn hat, in which case the edge is not carried under the brim edge, and the crown left to show more.

These three models have been selected for practice for beginners as they offer distinct classes of drapery, either of which will be found useful in many variations, and once mastered will enable the student to handle most designs she may meet.

“Mob” Crowns

“Mob” crowns are big loose puffs of silk, velvet, or lace (this over silk or other material), gathered or plaited around the headsize, and usually swathed round at the base with ribbon, folded silk, or velvet, tulle, or flat bands of fur, feather trimming, or a flat wreath of flowers. The puff may or may not be drawn down in a
few places into dents. Tam o' Shanter crowns are put on in the same way, but are flattened on top; one side may be turned up with trimming, or the garniture may be tucked under the overhanging folds.

**FIG. 5—DRAPEP PUFFED CROWN**

Fig. 5 shows a puff crown of silver net over one of stiff taffeta in shell pink, the brim being of dark brown velvet; only a couple of handsome pins seemed to hold the draperies near the front; the brim, being saucer-shaped, was underfaced with the taffeta and folds of brown tulle; the roses that trimmed the deep bandeau
were in tonings of brown and pink. This crown can be
done in velvet equally well, and would, like Figs. 3-4,
be handsome in crêpe or thick mourning silk. A full
yard square of material is used in this crown.

**Velvet “Tams” With Lace Brims**

Fig. 6 shows a Tam o’ Shanter crown of velvet on a
brim of lace bound with velvet. Clusters of ostrich tips
trim each side, flowers filling in the back bandeau,
which, however, runs all round. A round cut from a
breadth of velvet makes this crown. It is gathered
around the edge, set on with only enough fullness to get
the flat effect in front, all the remainder being thrown
into three deeply set-up waves at the back. The head-
line is finished with a “French” fold of the velvet.

Figs. 7, 8, 9, 10 show a group of draped trimmings in
velvet, silk, or ribbon, which are all suitable for either
felt or straw hats. Fig. 7 is of bias velvet, two half-
yard breadths being used. One is roll hemmed and

![FIG. 7—SIMPLE DRAPE TRIMMING WITH BOW](image)

arranged around the hat as shown; one corner, how-
ever, is joined out from the second half-yard; the re-
mainder is cut in two, giving ¼-yard pieces; the two
selvedge ends are mitred, the rest roll hemmed. This
forms the simple bow in front.

Fig. 8, if of wide ribbon, has two strands draped
Fig. 8—Simple draped trimming, folded bow

easily around the crown; the simple bow comes a little to left of front, the tie-over coming from inside the crown, apparently catching up the brim, which is, however, firmly sewn in place first. This can be done in silk, using a breadth on the straight around crown, and the same—a breadth to each side—for the bow, with half breadth for tie-over. Velvet should be used on the

Fig. 9—Elegant draped trimming with buckle

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bias, a \( \frac{3}{8} \) breadth for drapery and two \( \frac{1}{4} \)-yard breadths for bow.

Fig. 9 takes two \( \frac{1}{2} \)-yard bias breadths joined under the buckle, the edges of course roll hemmed; the two points are carried over the back to the headsize, the feathers coming from under this drapery at the back. Tulle in full puffs trims the deep bandeau.

Fig. 10. This is a simple drapery made from a straight

![Image of silk drapery with "chou"](image)

**FIG. 10—SILK DRAPERY WITH "CHOU"

1\( \frac{1}{2} \) yards of plaid taffeta; one end is laid in several plaits under where the wings are placed, then carried round in graceful lines and curves mostly on the brim near the crown, so that what stitches must be taken may be done from inside. The end is formed into a "chou" arranged after the wings are posed and firmly sewn. In working, the selvedges can easily be turned under, but if a bit shows here and there it is no detriment.

**Puffed "Chou" and Trimming**

To give a better idea how a puffed "chou" is made, we refer the pupil to Fig. 11, which is made from a round piece of velvet 16 inches in diameter; this is gathered round the edge, drawn up and sewn on a wired disk

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of net 3 inches in diameter; it is sewn around the edge flat, so the wire comes inside the puff. The piece is then arranged in even puffs, the shape rising towards the middle; the puffs are caught to the net foundation with pins, till all is satisfactorily arranged, then sewn with a tiny stitch in the velvet or silk, carried from one to the other on the under side. These “choux” may be large or small, and one can, by careful piecing, use up odd remnants in their make-up that would not make any other nice trimming.

Fig. 11—Puffed “Chou”

Fig. 12 is a trimming made from a half yard of velvet on the bias, roll hemmed all round, and drawn down in gradual puffs in the same way as the “chou,” but the foundation used was a bandeau 1½ inches wide in the middle, 6 inches long, running to points at either end, and slightly curved. This makes a handsome trimming with which to catch up a brim to the crown, or for a back or side bandeau; it may, of course, be made smaller at will, but does not look well with the puffs too shallow.

As before observed, draping is so much the work of the artiste that we can only suggest and encourage the
ambitious beginner to practice; she will see speedily if or not she has the right talent, and if so she has a much-prized gift.

FIG. 12—TRIMMING IN "CHOU" PUFF EFFECT