

## A Dozen New England Caps

BY MABEL FOSTER BAINBRIDGE

**I**N THIS age of education, even the shorn locks of the flapper must be trained; or at least kept in place, so the night caps of our ancestors are being sought out, and put to use. I have picked up in New England these dozen caps, all different, but all exquisitely wrought and handmade to the last stitch. Since quantity production and standardization were unknown in our isolated districts, each housewife cut and made her families' caps according to her fancy, or more likely according to her cloth.

Many of these are babies' caps, but will prove more the less useful to the grown-up who wants a dainty, becoming cap; so for the sake of your coiffeur, and with the aid of our drawings, fashion for yourself intriguing little caps.

Even as the baby caps may prove desirable for grown-ups, so any of these designs are equally good for babies' bonnets.



*No. 1* — Cross-barred muslin is the fabric used for this night cap, and a little crochet lace finishes the edge. It is cut in two pieces with a seam from the forehead to the neck. Both sides of the back are slit horizontally and the top fullness is gathered into the neck section; which makes the bonnet fit perfectly.

*No. 2* — This cap is made of figured cotton mull. That the woven design was planned for such a use is proved by the border pattern around the face, and the circular design in the crown. It is cut in two pieces, a straight front and a shaped back. A fine darned net flouncing finishes the edge.

*No. 3* — Good thick cross-barred muslin makes this a practical cap; and the strip of beautifully wrought hand embroidery extending from the forehead to the back of the neck makes it also charming. The body of the cap is joined to this strip of embroidery by fagoting; and the edge, embroidered in the same design, is rolled on. Old-fashioned fancy woven tape, which reminds one of the "passements" of the Louies', is used for the strings. The dignity of this little cap typifies the Colonist as we in New England love to picture him.

*No. 4* — Some patient woman covered this cap fabric with seed-stitching, which gives the impression of a woven dotted muslin. The same courage induced her to join the two sections of the cap with an infinitesimal cord, and to use the same cord in attaching the scalloped edge. The back section is cut on the bias, and gathered to the front; but that the fit may be irreproachable, the back is drawn together with strings which tie in a little bow.

I'm sure this was grandmother's Sunday-go-to-meeting cap.

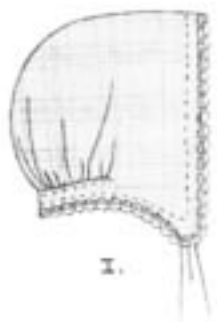
*No. 5* — This stitchery is done in backstitch with a coarse thread on fine lawn. Two sprays of roses with leaves and buds adorn the front, and there is a lovely wreath of the same design in the center of the crown. The cap is cut in two pieces. The edge is of fine lawn, hand-embroidered. A tiny bobbin (fine linen tape) is run through the hem at the back of the neck to insure a good fit. The strings have a three-eighths-inch hem which is backstitched in the same manner as the cap itself.

*No. 6* — This is the most original cut that we have found, and the cap fits perfectly. It is composed of two sections joined by a band of lace which extends from the face to the back of the neck. To take care of the extra fullness on the crown of the head, two strips of lace are inserted and the extra fullness gathered to this lace. The material is muslin woven with a little lozenge pattern.

*No. 7* — A prosperous settler's baby wore this cap, which is made of fine handkerchief linen. The serrated edge is exquisitely scalloped, and a little vine, worked in outline stitch with tiny bullion stitch leaves, meanders around the edge. A circlet of the vine pattern ornaments the crown and the tie ends. The cap is nicely shaped; the fullness is gathered to the edge of the round crown; a seam extends from this crown to the neck.

*No. 8* — Grandmother slipped on this cap when she stepped out into the garden on cool days. It is made of a firm cross-barred muslin, which is

A DOZEN NEW ENGLAND CAPS



I.



II.



III.

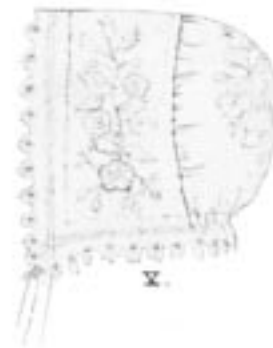
BACK VIEW.



IV.



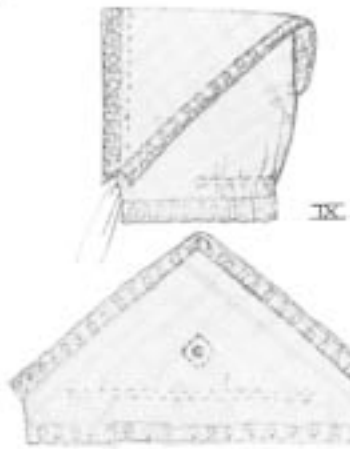
VI.



V.



VII.



IX.



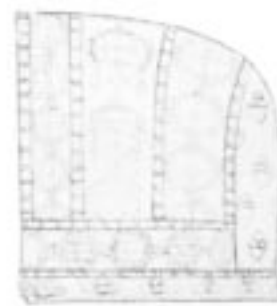
VIII.



X.



XI.



XII.

trimmed with a lovely fine hand-embroidered muslin edging. Cut in two pieces, the full crown took care of her hair. Ladies with bobs need not copy!

*No. 9* — Almost nouveau art style is this cap made of two three-cornered pieces of cross-barred muslin. The back section is cut a little longer than the front, and has a band attached on the wrong side, through which is run the bobbin or tape which draws it up, and forms the ruffle. A button is sewed to the center back, and a loop fastens the point to this button; otherwise the point would stand up. I believe the ease with which this cap could be ironed inspired its form.

*No. 10* — This is our daintiest embroidered cap, made of fine India lawn with an elaborate pattern of leaves and flowers done in solid and eyelet embroidery. The shaped crown has a serrated edge and fits over the front, which is finished with a tiny line of buttonholing.

*No. 11* — From the sublime to the ridiculous. A veritable sunbonnet is made of one piece with a seam down the back. The fullness is drawn together by a bow of blue ribbon. Another flat blue bow ornaments the top. The front part is lined, and quilted into barrel-stave-shaped segments, into each of which a strip of blotting paper is inserted. The paper is washable and gives the cap a fine firm brim. Bobbin lace trims the edge.

*No. 12* — This lace cap was made in Ipswich, Massachusetts. The earliest settlers brought the craft of bobbin lace to Ipswich, and, as the cap came from a rummage sale in a nearby town, we feel justified in calling it an American product. It is made on a pillow with bobbins, the finest linen thread being employed. The crown is woven in one piece on a pattern designed especially for this shape. It is exquisite in design, technique, and execution.



## *Thompson's History of Tapestry*

RAPHAEL'S cartoons for the tapestry series, "Acts of the Apostles," have passed through strange vicissitudes, but in this they were surpassed by the tapestries themselves. One would imagine that in the sacred precinct of the Vatican they would have been secure and been handed down unimpaired as a sacred legacy through all time. Only two years after their enthusiastic reception in Rome Pope Leo died, and the Raphael tapestries were pawned. Then injury followed insult; some of them were stolen in the sack of Rome in 1527 and badly mutilated. Carried away from Rome, these pieces of the Arazzi next appeared in Constantinople, where they were seen by the Constable de Montmorency, who was the means of restoring them to the Vatican. There they remained until the entry of the French troops into Rome in the end of the eighteenth century. Bought by a syndicate of dealers, the next exhibition of the tapestries was in the Louvre. At length Pope Pius VII succeeded in purchasing them, and they were reinstalled in the Vatican about 1808.

DESIGNS furnished the Gobelins looms by the leading artists of the eighteenth century had a marked influence upon the technique of weaving. Hitherto the craftsmen had used a color scheme of their own, partly traditional and partly formed. The new models were full of subtle color and delicate gray tones, and the application of the fine, bold color schemes of Le Brun and his school when applied to the new designs resulted in utter failure. The painter and the manager were indignant. Audry bitterly complained in 1748 of this "work of pure routine which represented neither the tone nor the correctness of the pictures supplied for execution," and upbraided the craftsmen for using merely "tapestry colors." The struggle between the workmen and painters became acute, but ended some years later in the submission of the weavers. Then it was that the tapestries of the Gobelins became merely woven pictures, exact and lifeless copies of the originals. The number of tints, thanks to the able chemist Maquer, became multitudinous, but were far from permanent.