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FANCY HAT PINS

Girls generally like to have hat-pins to match each different costume, and if they follow my directions they will be able to indulge their taste at a very trifling cost.

The hat-pins which I think most effective, says the *Girl's Realm*, and at the same time cheap and easy, are those made of sealing-wax of different colors. With originality and artistic taste, an infinite variety of these hat-pins can be produced. It is needful to have a supply of cheap hat-pins with plain black or white heads, also some sticks of sealing-wax of different colors, including gold and silver. The more ordinary shades can be had in penny sticks, but the others run from five cents to ten cents according to size. A friend of mine spreads a paper over the table to catch any stray drops of sealing-wax, and she provides herself with a lighted candle and a bowl of water. She holds in her left hand one of the plain hat-pins, and in the right the stick of sealing-wax of the color she happens to require. This she places over the candle, as near as she can without actually touching the flame, as contact blackens the sealing-wax. She then applies the melting wax to the head of the plain pin, turning it round and round till the head is well covered. She moistens her fingers, and, by gently rubbing and pressing, blends and shapes the wax to any form she pleases. The moistening of the fingers is very necessary to prevent the sealing-wax from sticking and from burning the fingers. Whilst shaping and ornamenting the pin, she holds it over the flame to soften each part as she comes to it. The pins can be decorated with an endless variety of objects, such as fancy buttons, glass beads, shells and bits of coral.

Here are a few of the dainty hat-pins my friend turned out as a stood watching her: A kind of calyx in sea-green wax, shaped something like a tulip, into the top of which she pressed a grey-blue mother-of-pearl button, which reflected the green shade of the sealing-wax. At the four corners she embedded into the wax four tiny spiral shells. Another pin-head was shaped like an acorn. A third was of a rich heliotrope tint with gold veinings, and had a large white pearl button fixed on the top. A very pretty pin, suitable for Irish girls to wear on St. Patrick's Day, is made of emerald green sealing-wax, shaped like a shamrock and with a pearl to represent a dew-drop. If the pin is wanted as an emblem of luck, it is easy to turn it into a four-leaved shamrock.

Another pin is made of red wax with coral beads to represent the seeds of the wild arum-lily. Yet another is cup-shaped, of gold sealing-wax, with a green calyx and with small spiral shells fitted into indentations made in the rim.

Turquoise-colored wax is most effective, with pearls worked into it. A quaint device is to string beads on horse-hair, or very thin wire, and twine them round a cone-shaped head, burying the ends of the string in the wax. Buttons in enamel or embroidered silk are very effective when embedded in a thick layer of sealing-wax with a small border of wax around the button.

Let me now turn to quite another kind of hat-pin, of which I have just received two samples from a French girl living at Rouen. They are made of tin; one is fashioned like an owl's head with two bright yellow stones to represent the eyes. The bill, ears and feathers of the owl are all tooled into the tin in the most delicate way. The other pin has a large amethyst-colored stone riveted into the tin, which is beautifully embossed all

round the stone. Both these pins are in the fashionable "Art nouveau" style. The making of these pins, however, entails a good deal more outlay and labor than is the case with those made of sealing-wax. This is how my French friend describes the making:

You must first of all get a locksmith to rivet a wooden button-mould to a steel pin from which the head has previously been removed. You then take a piece of tin slightly larger than the mould; on this you trace a design with the special sharp tool used for this kind of tin-work, marking the space or spaces where later on you wish to introduce the large colored stones which form the chief beauty of these pins. You work at this part of the tracing with the piece of tin resting on some hard material, such as a block of wood. The embossing of the design must next be done with the tin resting on a soft pad of cloth. For the finishing touches the tin must be placed once more on a hard substance. The next proceeding is to fill in with soft wax all the hollow parts at the back of the design, that the right side may be well in relief. You next cut out the round spaces intended for the colored stones, being careful not to make them too large or the stone will not keep in place. The outer rim of the piece of tin has to be cut into little dents like the fine teeth of a saw. There remains then nothing to do but to mount the pin. You place on the wooden mould a piece of white paper of exactly the same size. This will add brilliance to the transparent stones. You then place the stone in the setting, or round hole, prepared for it. You apply glue to the teeth cut in the rim of the tin and you bend these over the edge of the button-mould. You then cut out a round piece of tin, through which you pass the steel pin, and this you fix firmly with glue to the under part of the button-mould.

To finish the pins properly you rub gently with a soft piece of linen the blackened surface of the tin, so that the parts in relief appear bright and polished like silver while the hollows alone remain black. You polish up the pin with silversmith's soap and rub with a chamois-leather.

All this gives the impression of a good deal of labor, but the result repays for all the trouble.

Another sort of pin can only be indulged in by girls who have brothers or cousins in the army or navy. The making of this pin consists in riveting to a steel pin the gilt buttons from a naval or military uniform.

The last kind of pin I shall describe to you entails next to no outlay, and it is very ingenious and pretty, but it requires patience and some dexterity. It was a young engineer who kindly showed me how to make these pins. They can be done in silk cord of various colors to match one's dress or in tan-colored leather boot-laces. First form the boot-lace into two loops, then pass the long end of the lace under the right-hand side of the second loop, over the right-hand side of the first and so on, till the result is a sort of rose pattern.

Now continue with the same end of the lace, and carefully follow the first strand in and out, until the strands are threefold throughout the pattern, and lying flatly side by side. Be very careful not to twist the lace, and keep it always the same side uppermost. Draw in the strands till the opening left is just large enough to admit the head of the pin. Insert the pin, and continue to tighten the lace, following each strand along the whole of its course, until the pin-head is firmly enclosed therein. Then cut off both ends quite close to the pin.