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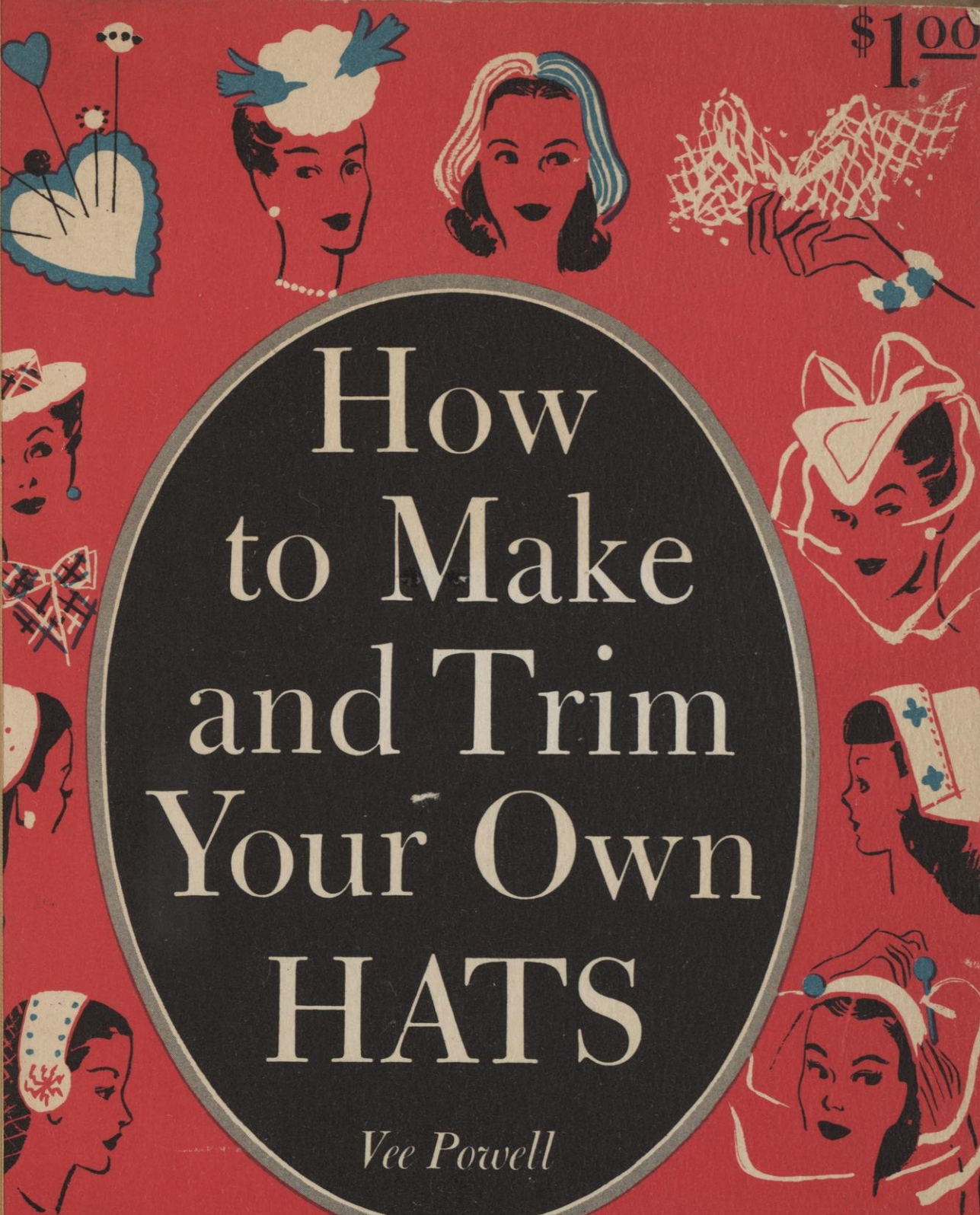
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How to Make and Trim Your Own HATS

Vee Powell

COMPLETE INSTRUCTIONS and PATTERNS from start to finish. How to
• PIN • SEW • PUT TOGETHER • Calots, Straws, Sailors, Half-Hats,
Boxes; Off-the-Face Brims, Jockey Hats, Snoods, Dutch Bonnets, Knitted and
Net Hats. BAGS TO MATCH—Over-Arm Bag, Crochet Over-the-Shoulder
plus Scores of TRIMMING IDEAS and Instructions for Summer, Spring and
Winter. Veilings, Flowers, Hat Pins, Ribbons, Beadings, Embroideries and Sequins.

HOW TO MAKE and TRIM YOUR OWN HATS

By VEE WALKER POWELL



JOURNAL OF LIVING PUBLISHING CORPORATION
NEW YORK

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and J. & P. Coats *Knit-Cro-Sheen* for the crocheted hats

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UNIVERSITY OF WISCONSIN
MADISON

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THE STYLE ELEMENT IN MILLINERY

Did you ever price the hats in an exclusive shop — in a “French room,” for instance? Did you wonder how a handful of felt and feathers — a bit of velvet and ribbon — could be worth the price tag displayed? If you know anything about materials, and if you’ve realized the small amount of “coverage” in a hat, you must be able to deduce that the price tag involves something else besides material, labor, and selling costs. Of course it does — and that element is *style*.

There should be nothing awe-inspiring or mysterious about the word “style.” Every woman can develop her sense of style — by observation and comparison. Not only is it educational but it will be fun as well. You will find inspiration in movies, museums, fashion magazines and society pages of newspapers. In your weekly visit to the movies, notice how carefully hats and accessories are chosen

for their dramatic effect — and how each star’s costume is an ensemble. This is what you will be able to achieve for yourself — once you have made your first hat.

Just as some clever designer, using knowledge of line, color, material, workmanship and trim, has combined these factors into an *exclusive design*, so can you. It is designed to give the customer a new look — a different appearance — a glorified presentation. It is very real to a style-conscious woman, even though style is almost intangible when we seek to analyze it.

We can examine material and workmanship; we can like or dislike a color or trim, but when it comes to telling exactly why a hat looks “smart,” we simply know that it is — or that it isn’t. (Men, by the way, so often have a surer sense of style than women!)



Large Sailor



Small Sailor



Bowler

familiar with, are known as classic styles. Each year there is a fresh avalanche of turbans, berets, sailors, pillboxes, etc.

The Doll Hat: One major change occurred a number of years ago when a French designer introduced the "doll hat." It swept the millinery world by storm. It was not so much a change in line as it was a change in the size of the crown. Because the hat was small, the hat, naturally, sat much farther up on the head. The brims on these little hats were the same width brims that we were used to seeing; they

HAT LINES

The line of a hat, of course, plays a large part in its style. This varies and changes through the years, but contrary to most theories, it is a gradual and evolutionary change.

Hats do change — methods of technique are always in the process of development; new trims and materials are "invented"; but on the whole, silhouettes (or lines) remain static throughout a period of years. Hats that survive season after season, and that we all come to be



Non Headsize Hat



Disc Hat



Casual or Swagger Hat

only *looked* different because they were worn on the head tipped at such an extreme angle — and much more of the top of the crown was in evidence.

The radical change in size (and incidently in line) came in too quickly to remain for very long. Doll hats went out overnight, but their influence remained and the milliners struck up a happy compromise which persists to the present time. You will find many small crowns on the market today. They are larger than the doll hats, but smaller than hats that fit over the large part of the head.

HEADSIZE AND NONHEADSIZE HATS

Anyone can wear a “nonheadsize” hat, because it is so shallow that it will fit all average headsizes. If the hat is perched forward on the *top* of the head, the fitting adjustment is made in the bandeau which

anchors the hat to the head. If the hat is worn on the *back* of the head, it is held by pins, chin veil, or any other arrangement that will make it stay on the head.

If these crowns were larger and deeper, they would fit over the *large part of the head*. In this case they would be *headsize* hats, and each one would have to be made to fit an individual headsizes.

Lots of older women favor headsizes hats because they cover the hair and because of the comfort and stability involved. As far as *style* is concerned, one of the best headsizes hats is a casual or swagger type hat. The crowns on these hats are deftly blocked and manipulated; the brims have a subtle swing. Even though they are headsizes, they don't look heavy.

Nonheadsize hats usually show a great deal of hair. If your hair is well cared for, a nonheadsize hat will give you a well-groomed final effect.



The high hairdress inspires "pompadour" style hats



A sleek, middle-part hairdress compliments a Dutch Bonnet.



Some hats can be worn with any hair-style.

There is, now, a real alliance between hair and hats. Witness the "pompadour" hat (a pillbox or crown, pushed to the back of the head so that the hair is emphasized and the hat becomes secondary to the hair).

When the pompadour goes out, there will undoubtedly be another style to complement another hair-do. For example, hats are being designed for the "flat top" hairdress.

No one can predict just how soon we'll be wearing "lots of hat" again. When hats get to be as small as they can be (and still be called hats) and when women get tired of them and no new treatment seems possible, then the Millinery Cycle will turn and reverse itself. That is the nature of FASHION.

Here are three general rules about "line" that may help you to differentiate between good styles and bad styles:

1. *Rule of Balance:*

If your brim is small, more attention is paid to the crown. It might not only be taller and of an odd shape, but it also may carry an unusual trim, detail work may be more elaborate.

On the other hand, if your brim is outstanding — either in size or in treatment — the CROWN will probably be UNDER-EMPHASIZED.

The third alternative in “balancing” your hat concerns TRIM. If it is unusual or elaborate, both crown and brim are apt to be small.

In years past, hats have often been “heavy-looking.” For instance, the hats worn by Lillian Russell all gave the impression that the wearer’s head (when she put on a hat) was large in proportion to the rest of her body. The brim and crown were not only large, but the trimming was lavishly abundant.

Today, we want our heads to appear in proportion to the rest of us. The head silhouette is more or less “natural” even



Small Sailor



Shako



Flower covered Pillbox

after we put on a hat. Using the “rule of balance” keeps us from having “too much hat!”

2. Rule of Eye-line:

Most women seem to feel instinctively that an asymmetrical (one-sided) placement of the hat on the head is more flattering than a symmetrical (straight) placement.

EYE-LINES

They may never have heard of the art principle “a curved or broken line holds more interest than a straight one,” but they observe it nonetheless in the wearing of hats. (Men, too, feel this way — very few of them wear their hats placed squarely on the head.)

Eyeline hats, designed to be worn asymmetrically.



Suit your own taste—wear it tilted or straight!



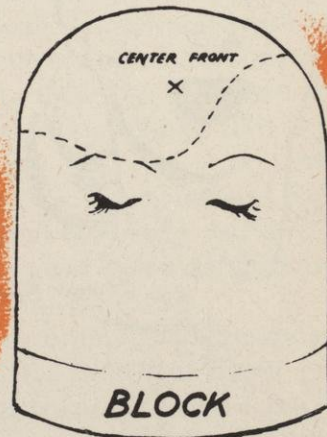
These eye-line hats are made to be worn at an angle — and the line of the hat is spoiled if the hat is set squarely on the head. On the other hand, there are many small (*nonheadsized*) forward hats that are made straight — the crown line is not cut away — and these hats may be worn and adjusted according to your own personal preference.

As a general descriptive term, an “eye-line” hat means one that comes forward, touching (or seeming to touch) at least one of the eyebrows. Generally, this eye-line descends toward the right side and rises more or less sharply on the left side. A few women reverse this line; then the eye-line descends toward the left side and rises on the right.

When you buy your hat block, you can establish the eye-line by drawing it into the wood, with a sharp pointed pencil.

Forward *headsized* hats usually have the eye-line established on the crown. When these hats are brimless, it is easy to see how the eye-line has been cut out.

Hats that have brims, such as casuals and swaggers, have the same cut-out eye-line, and the swoop of the brim is dependent upon the eye-line.



Hat block with an “eyeline”. Draw a line and use it as a cutting guide.



CONTOUR
LINE



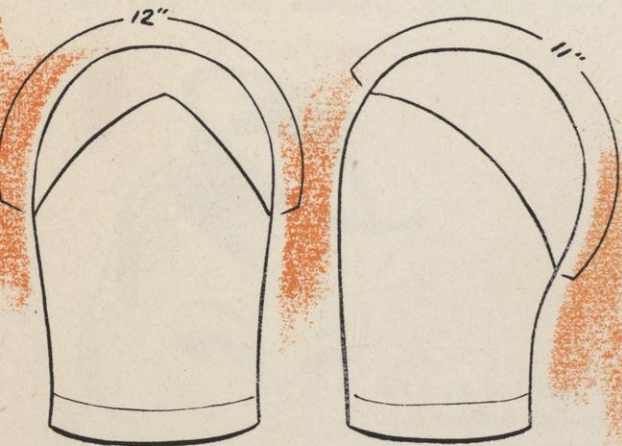
CONTOUR
LINE

Almost all hats show the contour of the back of the head, in a profile view.

This will help you when you are cutting out the crown for a forward headsized hat, whether it is brimmed or brimless.

IMPORTANCE OF A HAT BLOCK

A block is a "head dummy" — head-shaped — and its cost of a few dollars is fully justified by its many uses. It is as useful to a milliner as an eyeglass to a jeweler, a forge to a blacksmith, or a dummy to a dressmaker. It is one of the tools of hat making.



Hat Block—or "Head Dummy".

You may hear of "square heads" or "blockheads" — but actually, you will find that all human heads are more or less round in shape.

(Hat blocks are more fully discussed in Chapter II.)

3. Rule of Contour:

If we wear a hat of almost any description, it adds *something* to the head silhouette. This change in silhouette is one of the main reasons why we wear hats — we feel that it varies and improves our appearance to add a new and different line.



Cartwheel. Small crown, large brim. In a side view, the contour line will show below the brim.

This line may run forward to either side, down, or up.

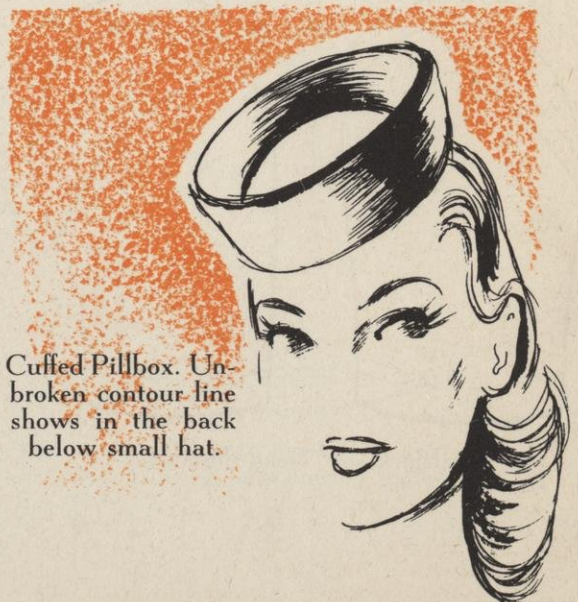
You will notice that among all the variations of lines there is one spot that is left undisturbed — that is, the **CONTOUR LINE AT THE BACK OF THE HEAD**. In almost all hats, the silhouette of the back head-line is left clean and free.

Hats with brims observe it by showing the line above or below the brim. Hats that have a down movement (some sort of a ruffle or snood running across the back) observe it by showing the line *above* the material at the back of the head and neck.

Small forward hats leave the contour line undisturbed by not covering or interfering with the head silhouette.

WHY WOMEN WEAR HATS

This silhouette change is not, of course, the only reason why women wear hats. They are worn because they frame the



Cuffed Pillbox. Unbroken contour line shows in the back below small hat.

face and introduce contrasting or harmonizing colors close to the eyes, hair, or skin; they confine unruly hair and give a well-groomed appearance; they complete and add character to many different kinds of clothes; they express personality; they help to gain social and business prestige.

A psychologist would tell us that a new hat satisfies three primary emotional needs:

1. The wearer *participates* in current happenings.

2. The wearer achieves *personal* recognition.
3. The wearer gains the *response* of her audience, be it large or small.

Hats are still worn as a protection against heat and cold; but if this were the only reason that could be advanced for wearing them, we might *all* just as well be wearing sunbonnets in the summer and babushkas in the winter! This would mean that only the young and fair of face would ever show up advantageously. Indeed all women have real reason to be grateful to milliners!





Chapter Two

BASIC MILLINERY SUPPLIES

"What makes a milliner?" is a question often asked, and the answer is simply this: Most women are born with good taste — a sense of color and line and a flare for style. Teach this woman millinery technique, and you have a milliner.

I'd like to qualify this statement by saying that a good milliner has a real interest in and love for hats; that she finds satisfaction in working with her hands; that she has the patience for painstaking work; that she has some gift of imagination plus some common sense. *Logical* procedures are most useful.

Learning millinery is a step-by-step process, and every hat you make will add to your experience. As in any kind of fashion work, you'll never learn all there is to know! As long as you keep on doing it, however, you'll keep on learning and improving your technique.

There are two things you may ex-

pect to learn from these Millinery Technique lessons. First you become acquainted with the different millinery materials; secondly, you learn how to use them.

BUCKRAM

If you are going to make your own frames, you must use buckram. Willow molds more easily, but does not have enough body to make a satisfactory frame. The buckram family is a large one, including many kinds of elastic nets.

The kind we have found to be most satisfactory for general use is a coarse, heavy net, stiffened with sizing. It is *elastic* only when wet. The sizing should be *impregnated* in the weave, and should not look like a coating or "second" layer. Buckram can be shaped over a block when wet.

CRINOLINE

Crinoline is lighter-weight material, with a simple basket weave. It looks like stiff cheesecloth. It has less sizing in it than buckram, and is used as stiffening or in frame making. We call it "crin."

MILLINERY WIRE

There are a number of sizes and kinds. You will find the heaviest paper-covered wire (No. 19 or No. 21) useful for many different hats. You can bend and adjust this wire.

For a stiff straight brim (sailor or cart-wheel) you will use steel wire — a wire that will not bend. It is joined together by a *wire joiner*. If you cannot make purchases at a millinery supply house, perhaps your local milliner will sell — or give — you a joiner.

MILLINERY GLUE

Millinery glue is used for gluing fabrics. It holds securely without injuring or staining materials. It is also used for gluing feathers and flowers, and in the making of some ornaments.

Gluing Brims: In covering a brim, you may use glue to make the material conform to the shape of the brim. In a brim designed to be worn flat (such as a sailor) it is not necessary to glue, for you can control your fabric by sewing at crown line and on the edge. Any brim that has a "curve," however, will need to be glued. (If it is not glued, it should be stitched.) An indented crown should also be glued.

Some milliners use a knife or spatula to spread the glue over the buckram. I usually use the finger method, especially in small areas. (I worry about getting it



Covering a "curved" brim with material. (left)
Use glue on upper side of Breton. (right) Use
glue on under side of Mushroom.

off my hands after I have gotten it onto the hat! And by the way, the stuff doesn't wash off — it rolls off.)

Hold the tube of glue close to your hat brim and squeeze out a few drops of the thick and heavy glue. Spread thinly and evenly, and then press your fabric down firmly and hold in place for a minute. Glue dries very rapidly, so you must work fast.

Now lift up another portion of material and spread glue over another small area. Smooth and pat material in place.

Continue this operation until the entire brim is covered with glued material.

If your brim turns up — for instance, a Breton — you will need to glue only the top, or convex, side. Your material will naturally cling to the underside as it curves out and up.

On the other hand, if your style is a mushroom brim, you will need to glue only the underside.

If your brim curves down to one side and up on the other side, you will use this same principle. Use glue on the *inside curve*, whether it is up or down.

Removing Glue: If you get a spot of glue on the outside surface of felt or fabric, wait until it dries and then rub gently with a fine sandpaper.

GROSGRAIN RIBBON

Buy millinery grosgrain, and ask for it by name. Be sure that the edge is saw-toothed. This ribbon will "circle"; the straight-edged grosgrain will not. Grosgrain comes in different widths and all colors, and is used extensively in millinery.

Headsizes Ribbon: A grosgrain ribbon is used to finish the inside of a straw or felt hat. This ribbon takes the place of a lining and is called a "headsizes" ribbon. No. 5 is the size used for "headsizes," but before it is sewed into the hat, it must be "circled."

How to Circle Ribbon: If you use a steam iron lay the ribbon flat on the pressing board in the shape of a circle; press, stretching the outer edge of the ribbon as you go. If you use an ordinary iron, the ribbon must be pressed round under a damp cloth.

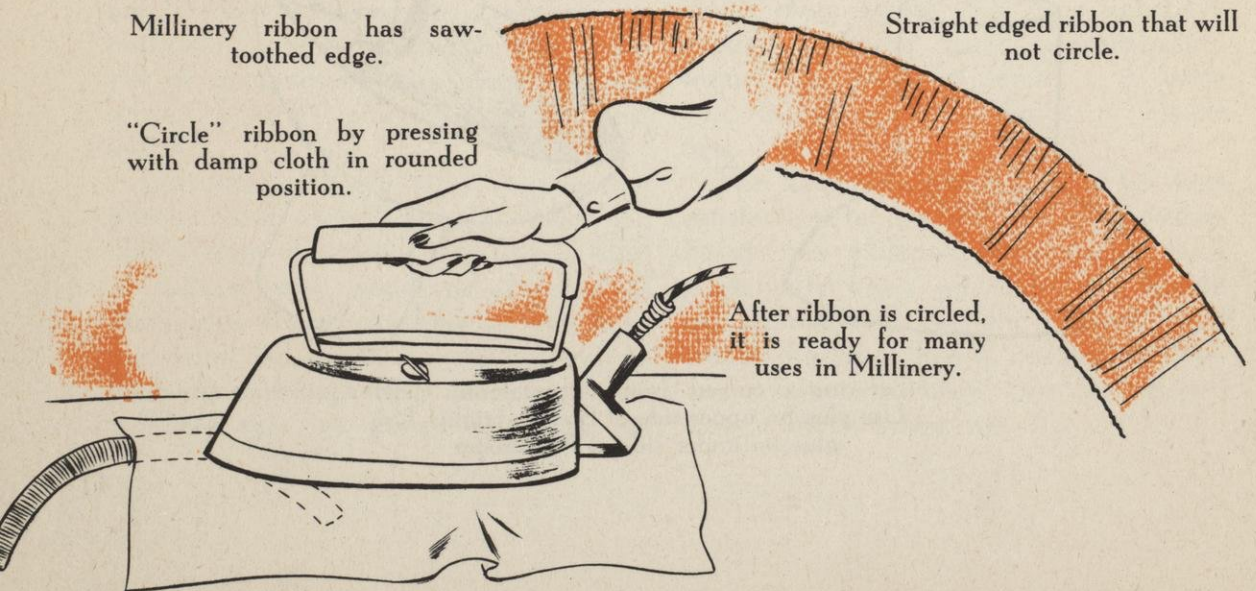


Millinery ribbon has saw-toothed edge.

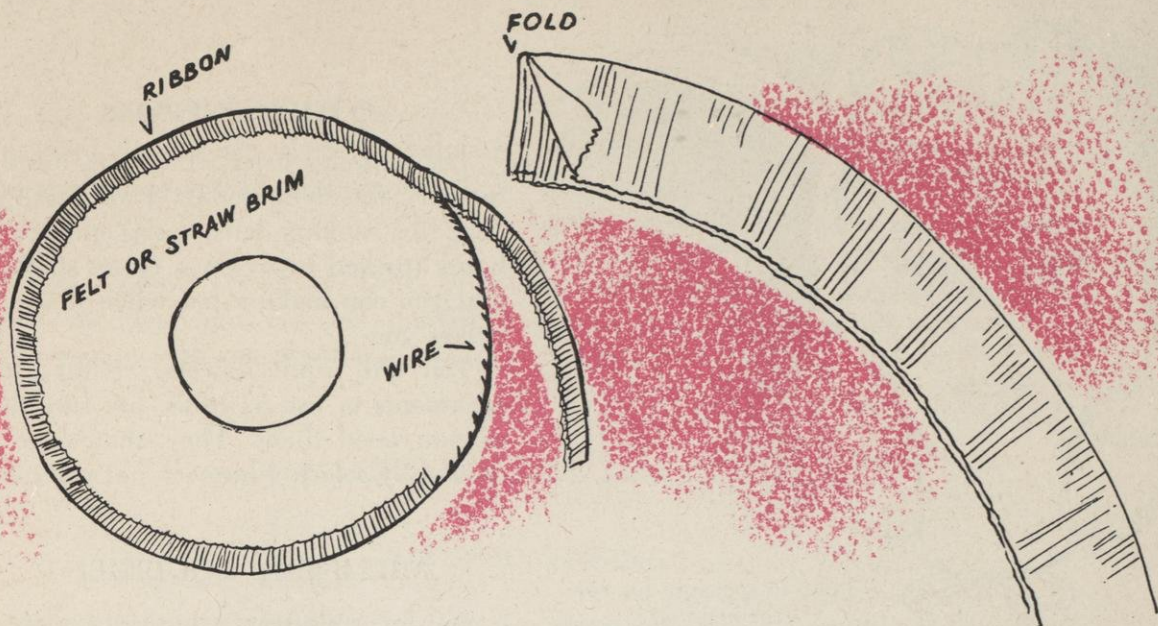


Straight edged ribbon that will not circle.

"Circle" ribbon by pressing with damp cloth in rounded position.



After ribbon is circled, it is ready for many uses in Millinery.



Make brim binding by doubling grosgrain and then pressing in rounded position. Stretch over wired edge of hat and sew by hand or machine.

Other Uses: Grosgrain is also used for outside trimming bands, bows, and bindings, using the proper width and color.

Binding: A grosgrain binding for the edge of a brim is made by folding the ribbon in the center. Press, and then proceed to "circle" the doubled ribbon.

Hat Bands: Hat bands for outside crown trims must also be circled. Proceed as described above.

MILLINERY NEEDLES AND MILLINERY THREAD

Millinery needles are usually imports, most of them coming from England. They are long and strong.

Sizes: Where you particularly need strength — for instance in wiring a brim — use Needle No. 5 or No. 6 with a No. 24 millinery thread. Use Needles No. 7 and No. 8 with thread No. 40 for finer finishing work. You may also use sewing thread No. 50 for finishing. Millinery thread has a different finish from ordinary thread and greater tensile strength.

STARCHED CHIFFON

This sheer, stiffened material may be shaped over a block by steaming. It is used as a lining or as a base for soft turbans.

SIZING

This is colorless liquid used to stiffen felts or straws. Brush on where you need to stiffen. Do not use on a damp surface — be sure your hat is dry before applying sizing. A second or third coat may be used if you desire extreme stiffness, but let each coat dry before applying another.

HAT BLOCK

If you want to make very many hats for yourself, you must have a block that measures the same size as your head. If you want to make hats for people with different headsizes, then you will need more than one block.

Some hats can be made without the use of a block. Examples are pillbox, visor hat, sailors, and berets, included in the Pattern Section.



How to measure for correct head-size.

Ready-made hat frames do not require blocking. However, not having a block definitely limits your hat making. When it comes to remaking or renovating, your hat block will be your best friend. Even a second-hand block is better than none.

Most blocks are made of wood, and wooden ones are preferable to those made of cork or *papier maché*. Fit your block with a tight band made of elastic. This band will hold your steamed crown firmly in place after blocking and while it is drying.

How to Measure for Block: Take head measurement with a tape in this manner: Stretch tape firmly over forehead and bump at back of head. When you get your block, mark center front (C.F.) and center back (C.B.) on it. Front and back are almost alike, but there is a slight bump in the back that corresponds to the one on the back of your head.

PINS

You can't make hats without pins. Use lots of them — ordinary dressmaker pins for fabrics; a larger, heavier pin for block pinning.

OTHER SUPPLIES

The supplies listed above (in addition to your "outside materials") are those you need for making hats. Keep enough on hand (tucked away on a closet shelf) so that you can make a hat when the mood strikes you.

You will want flowers, veilings, and ornaments to use as trims, but buy these as you need them. They should be individually selected for each hat you make.

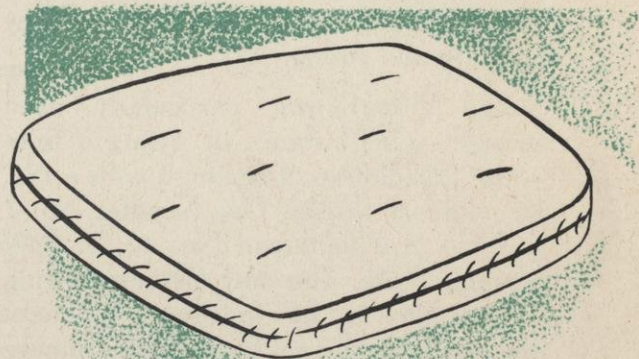
MILLINERY EQUIPMENT

As for millinery equipment, lots of women already possess it.

Sewing Machine: You do not *have* to have a sewing machine, but it is extremely useful. There are details on almost every hand-made hat that can be done faster and better with a sewing machine.

Iron: A steam iron is fine for pressing materials and seams, circling ribbons, and blocking fabrics; but is not much good for blocking felts. If you do not have a steam iron you can get steam by applying a hot iron to a wet press cloth.

Steam Pad: Make a steam pad for hand blocking and finishing touches by using a yard of muslin. Fold it until you have a square about 6 inches x 6 inches. Hand sew the layers together. This pad will pro-



Steam pad, made of muslin, for hand finishing.

tect your fingers when you are working with iron and steam. Use it for last-minute pressing and blocking in "hard-to-get-at" places.

Pressing Board: A good-sized bread board, padded and covered, makes a better pressing board than your ironing

board. The latter will prove to be too narrow for much of your work.

Steam-Press: A smooth, heavy linen towel makes a good press cloth. The term "steam-press," as used hereafter, will indicate use of a wet press cloth plus the use of your hot iron on top of it.

Do not iron — S-T-E-A-M!

STUFFED TUBING

Stuffed tubing is a tubing made out of muslin (cut on the bias) and then stuffed tightly with cotton (the kind that is used for quilting). Tubing can be made THICK or THIN, depending on its use.

After the tubing is made, it must be covered. You can use any kind of dress fabric for draping the tubing. Cut BIAS strips of material, 4" or 5" wide and sew strips together so that you have a long continuous piece about three times as long as the tubing you wish to cover.

Gather the drape at one end and sew it to the end of the tubing. Now, proceed to wrap the tubing with the bias material, letting the material fall into folds around the tubing, as you wind. THE TUBING MUST BE HELD TIGHTLY AND THE MATERIAL MUST BE STRETCHED. Keep one side of the

drape turned under, as this will finish the preceding raw edge. If the drape is wound right, it will not need to be sewed except at ends.

Use this procedure in making a "halo" brim (it can be used effectively on any kind of a crown). Make a "thick" tubing, about 23" long. Join tubing ends at center back and then cover with draping. Attach this brim to the crown by tacking in place at base of crown.

"Thick" tubing: Use bias muslin, 5" to 5½" wide, as long as you wish. Make side seam, turn right side out and stuff with cotton. "Thin" tubing: Follow above directions but make the bias muslin strips only 2½" to 3½" wide. A "medium" tubing, draped and tied in a knot or a figure "8" at top front of crown, gives a turban effect hat.



Chapter Three

MILLINERY MATERIALS

There are three general classifications of millinery materials: (1) felts, (2) straws, and (3) miscellaneous hat materials. Each of these classifications requires a different working technique; and as you proceed with your millinery lessons, you will learn to apply the correct method to your particular hat. The procedure will hold true whether you are working with new or old materials. "To successfully remake a dress you must first know how to make a new one." This truism applies also to millinery.

FELTS

Probably more hats have been made of felt than of any other material. Ever since the first English beaver was "invented," women — and men, too — have been wearing felt hats. (To be technical, the first felts were worn *exclusively* by men!)

A felt requires no frame; it can be styled over a block; it can be made in different colors, weights, and finishes; it will shrink as well as give in blocking.

Three kinds of felt are available. They are made from three different basic materials: fur—usually rabbit—wool fibres, and cotton fibres.

In addition to these three different types, there are combined mixtures.

"Felting" processes are the guarded secrets of their manufacturers; however, all the felts contain a filler or sizing along with their basic ingredients. When steam and great pressure are brought to bear on this mixture, the result is a felted material, or "felt."

Fur Felt: Fur felts are the best and most adaptable felts. They are also the most expensive. They lend themselves to hand blocking and draping, and almost any

kind of styling. They may be worn the year around, and if they lose their shape, may be reblocked. If too soft, add sizing (on the underside to stiffen when reblocking or remaking).

Wool Felt: Popular priced hats are made out of wool felt. Most of them are machine blocked. In fact, it is almost impossible to block them by hand, except on very simple blocks. Usually they are not worth remaking if blocking is involved. Wool felt is subject to shrinkage; it is not as soft or pliable as the fur felt. It feels rather harsh to the fingertips. Use is limited, but it is the basis of millinery mass production.

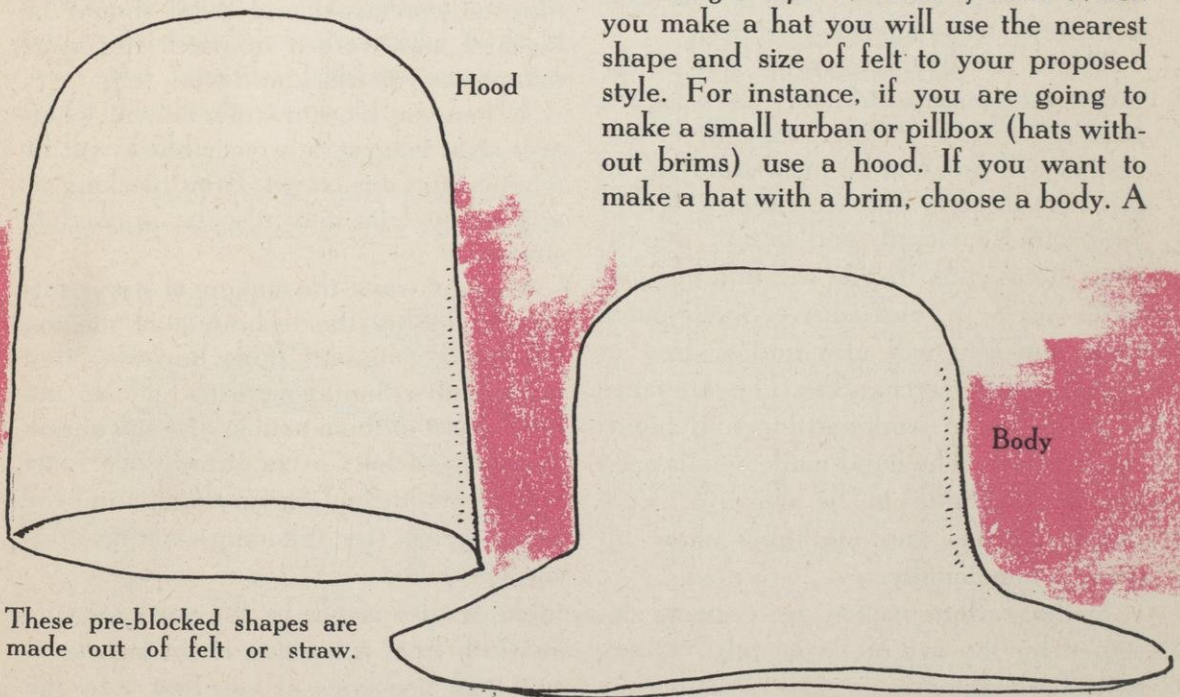
Cotton Felt: This material is the cheapest of all the felts and does not greatly concern the milliner. It cannot be hand blocked, but hats — such as “party-favor” hats — may be made from it. School penants, armbands, etc., use this material.

Forms in Which Felt Can Be Bought: Felt can be bought in the following different forms:

Flat Felt: Cotton and wool felt come by the yard. Fur felt may be purchased in a folded flat piece called “skirting.” A very fine grade of skirting is called “handkerchief felt,” and it can be draped very beautifully over a block. It is extremely soft and pliable. (I once worked with a Hollywood designer who specialized in this type of hat. The motion-picture stars loved them and were glad to pay \$50.00 and up for them.)

Pre-Blocked Shapes: Fur and wool felt also come made up in “bodies” and “hoods.” These roughly approximate the shape of the head and are without any style interest whatsoever — style is what you put into them by blocking, shaping, and sewing. A hood looks just like it sounds — imagine putting your head into a sacklike piece of material that comes down over your eyes. A body would not be quite as deep in the crown, and the bottom edge would flare out into a so-called brim.

Choosing Shape and Size of Felt: When you make a hat you will use the nearest shape and size of felt to your proposed style. For instance, if you are going to make a small turban or pillbox (hats without brims) use a hood. If you want to make a hat with a brim, choose a body. A



These pre-blocked shapes are made out of felt or straw.



Pattern beret made out of felt skirting.

Blocked beret made out of felt hood.



blocked beret is made from a *hood*. Pattern berets are made out of *flat* felt, either fur or wool. (Pattern is laid out and cut, just as you would do in dressmaking.)

When you choose a body for your brimmed hat, you will also be able to choose the size brim you want — they vary from the 2-inch brim to the cartwheel size, about 6 inches wide. Hoods also vary in size — a large blocked beret would take a 14-inch or 16-inch hood.

Wool felt by the yard is one of the nicest and most satisfactory felts for the beginner to use. It is not expensive, and results will prove to be most gratifying in the way of style and wearability. It is a year-round material, and lots of department stores carry it. You will find this material used in inexpensive ready-made hats, and you will also find it used in higher-priced merchandise. The difference in price lies in workmanship and hand-made details. The hand-made details need not be elaborate to be effective. Very simple stitches and appliqués show up quite professionally.

In the pattern section are patterns designed for the use of "wool felt." Directions for making — as well as directions

for the making of a Dutch bonnet — will be given at the end of this chapter.

None of these hats require the use of a block.

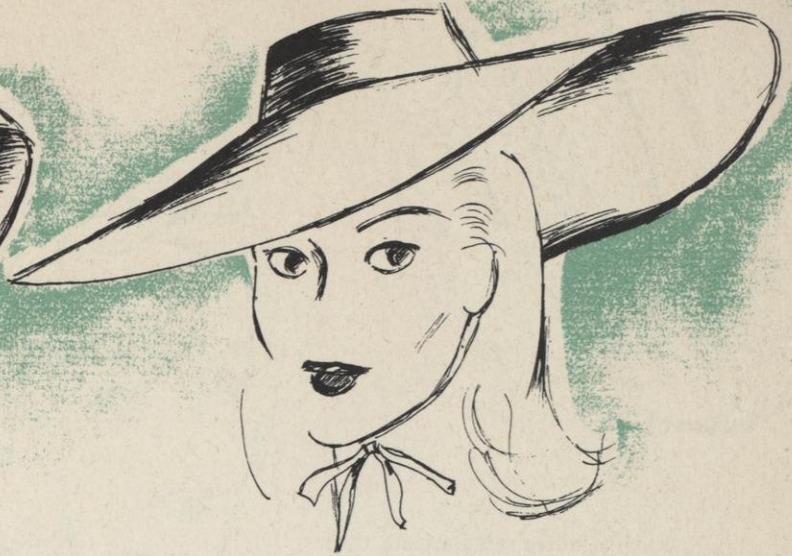
STRAWS

Straw is also a millinery material, and light-weight hats have been made out of it for many years. Straw bodies and hoods may be purchased and these should be blocked and worked in much the same manner as you block and work felt.

When you block a straw crown, whatever style interest is in your block will be retained in your crown. Brim blocking as applied to felts may also be applied to straws.

In many ways, the making of straw hats closely follows the technique of making felt hats. You will find, however, that straws have limitations that felts do not have. Most of them neither give nor shrink as much as felt; a cut straw edge must always be *finished* in some way; and the use of sizing (for stiffening) is almost always required.

Straw also comes by the yard, varying in width from a fraction of an inch to 5- or 6-inch bandings. If you buy it by the



(left) Blocked panama straw. (right) Blocked Milan straw.

yard, you will have to sew it together, naturally, before you will be able to block it.

Stiff straw braids are more workable after they are wet. Just dip the straw in a pan of water and sew while wet. Use any kind of a stitch that will hide itself in the indentations of the straw.

Of course, when you block straw (steam-press) it is in a softened condition. While under control on the block, it will "give" and then stay that way after it has dried on the block.

Kinds of Straw: The kinds of straw are too numerous to list, and each season brings new variations, weaves, and names.

A blocked frame, covered with material.



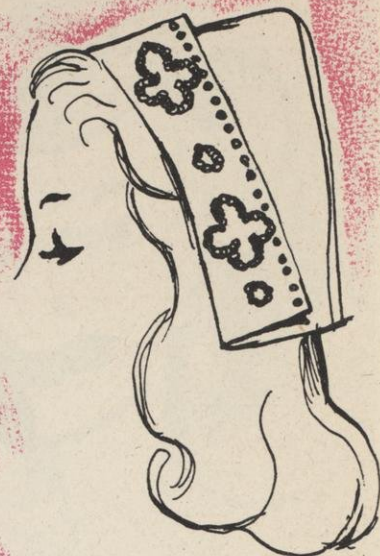
Many of the finer and more expensive straws have always been imported but in the last few years the domestic markets have shown a marked increase in quality straws. Panamas, milans, pedalines, bakus and toyo are a few of the well-known straws.

Good straws are worth remaking and reblocking.

MISCELLANEOUS HAT MATERIALS

This group of materials differs from straw and felt in that they have little, if any, body, and must be made over a frame. The frame has the style interest sewed or blocked into it, and, when the material conforms to the shape of the frame, then the style is put into the material. Covering a frame is not a new method of making hats and there are lots of materials made especially for milliners.

Millinery Yard Goods: The regular millinery yard goods include: *petersham* (looks like heavy bengaline), *lyons hat velvet* (very fine velvet which comes in a narrow width), *straw cloths* (in a variety of novelty weaves), *chiffon and suede jersey* (soft and drapable), and several kinds of



Easy to make felt bonnets that can be trimmed in many different ways.

uncut velvets, including *bagheera*.

The first three materials mentioned are usually used over soft foundations made out of crinoline and starched chiffon. They may also be used with a partial or half-frame. When used over a complete frame, they make quite a stiff hat, which is sometimes desirable, depending on the style of hat.

HAND-MADE DUTCH BONNET

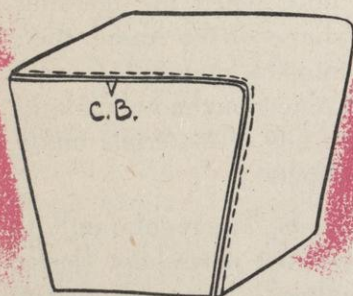
Use wool-felt by the yard and use contrasting "buttonhole twist" for hand sewing.

SMALL HEADSIZE (to fit small child). Buy 6½ inch felt and follow pattern layout;

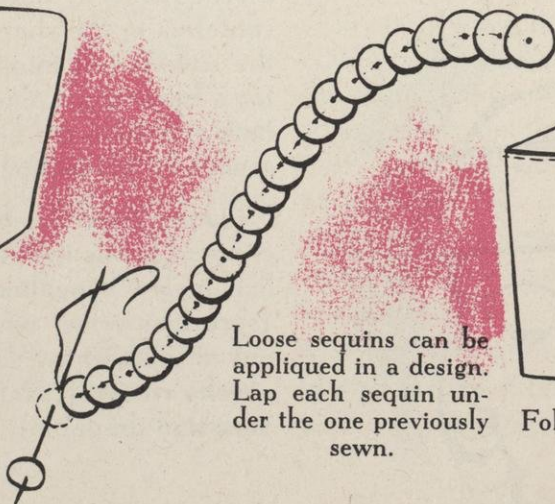
MEDIUM HEADSIZE (headsized 20½ inches to 21½ inches). Buy 7" felt and follow pattern layout;

LARGE HEADSIZE (headsized 22 inches to 23 inches). Buy 7½ inch felt and follow pattern layout;

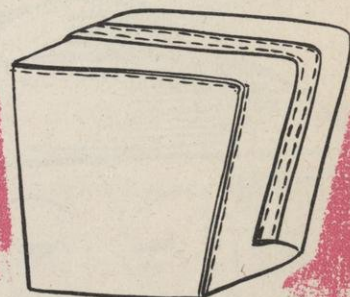
Cutting: Cut 1 inch off the entire length of felt, leaving a section 5½ inches x 36 inches or 6½ inches according to size



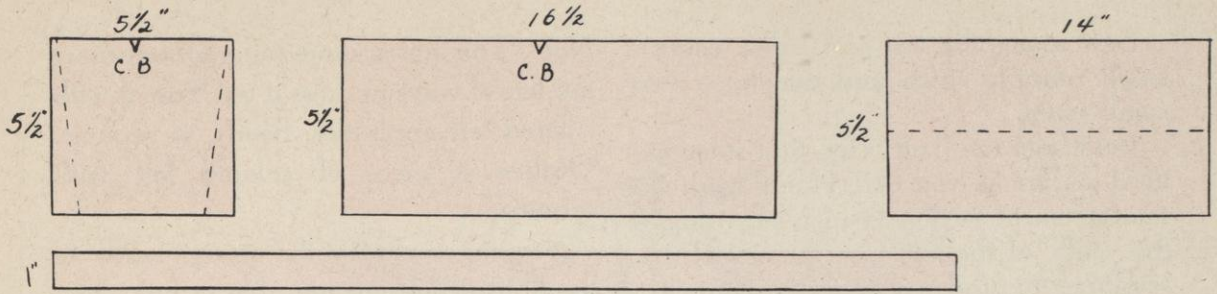
Sew front and back sections together, matching notches. Use an overcast stitch or a small running stitch



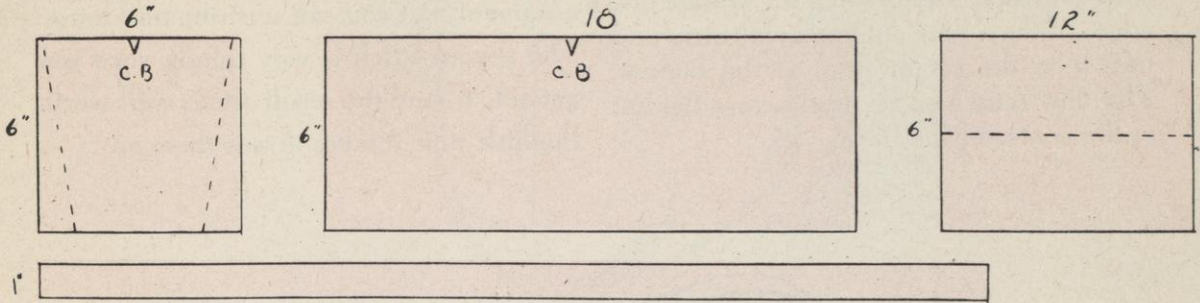
Loose sequins can be applied in a design. Lap each sequin under the one previously sewn.



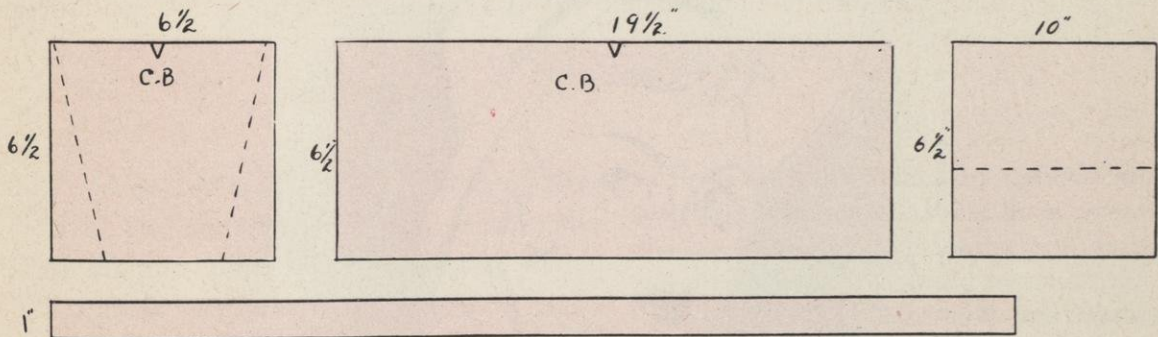
Fold back "cuff" of bonnet, reinforce edge.



Follow this layout pattern for small size.



Follow this layout for Medium Hat.



Follow this layout for Large Hat.

bonnet being made. This strip will be used for reinforcement.

Divide the rest of the felt according to the pattern layout; 5 1/2 inches square is the back section for the small size. Cut 3/4 inches off the felt on each side, as indicated by dotted lines.

The one-inch strip cut from entire length of felt is to be used for reinforcement and may be of same or contrasting color. A clever "Mother and Daughter" set was made by buying 7 1/2-inch felt in navy blue

and 6 1/2-inch felt in bright red. The "reinforcement" strip in red was used to trim the mother's blue cap — and the "reinforcement" strip in blue was used to trim the little girl's red hat.

Sewing: Baste top-and-sides section to the back section, matching center back (C.B.)

Try the cap on your head. Side back seams may have to be cut away a little more to make it fit. However, this is not a headsized hat — it is supposed to fit loosely.

Sew along the top and sides, using a small running stitch and making a very small seam.

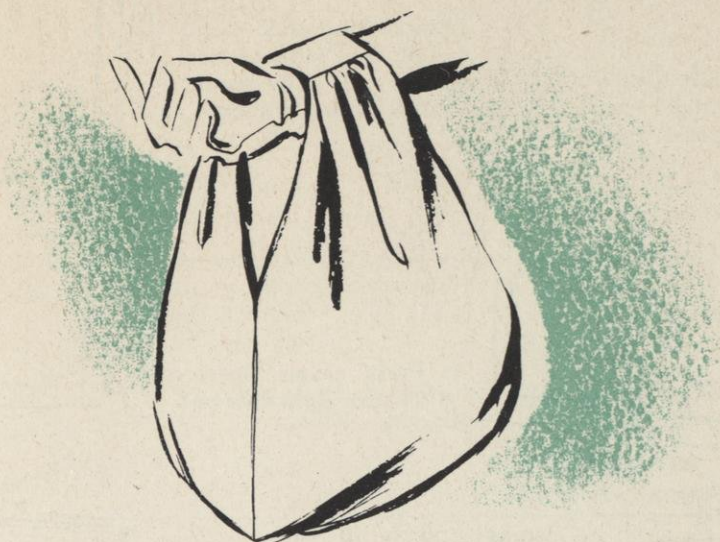
Fold back the "cuff" (top-and-sides section) as far as you like. Hand stitch the reinforcement section (1-inch strip) across the "cuff" of the hat. Use the rest of it to reinforce the under edge of the bonnet.

Divide the remaining strip and sew the ends together. Hand stitch all around the edge. Make a bow out of this felt strip and tack it to the center front of the bonnet. The bow may also be used across the hat at the center of the back.

Note: This hat is quite tailored, but there are lots of ways to dress it up. Trim it with colored felt appliqués, beads, or sequins. Outline a piece of colored felt with sequins.

Sequins come by the string, ready to use; but if you are not able to buy them in this way, perhaps you have an old ornament that you can unstring and reuse. The sequin stitch is very simple once you get onto it, and the result seems well worth the little time it takes to sew them on.





Chapter Four

WOOL-FELT BAGS

Wool felt may be used for making bags too. The material will drape in attractive folds and it has enough body so that it requires very little, if any, lining.

Overarm Pouch Bag: Here is an overarm pouch bag that can be made up in a very short time. Make it to match one of the easy-to-make hats.

The material required is 15 inches of 36-inch felt.

Cutting: Cut a 2-inch band lengthwise from your piece of felt, leaving a section 13 inches x 36 inches.

Sewing: Fold the large section in the middle and sew 10½-inch side seams as indicated in the illustration. Sew these seams *twice* on the machine, so that they will not rip out.

Press the seams open by using a warm iron and damp cloth. Press them open all the way to the top and finish the ends (beyond the seams) by hand overcasting.

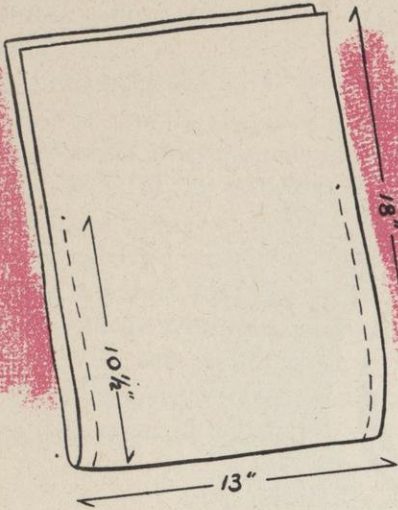
Turn the bag right side out. Arrange both sides of the top into tight pleats, and then sew the top together, stitching securely by hand.

Band: Cut two 7-inch strips from the 2-inch band that you cut off the felt originally.

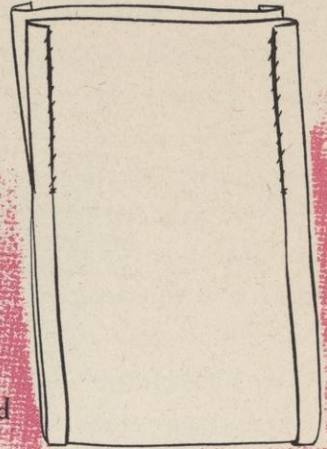
Lay one strip over the other (½-inch lap), and sew on the sewing machine. Turn sides under ½ inch and continue to sew rows of stitching up and down this pieced band. Press.

Wrap this band over the joined, pleated top of the bag and bring the ends together on the underside. Lap and sew.

Collar-Box Pouch Bag: A drawstring collar-box pouch bag takes a little more



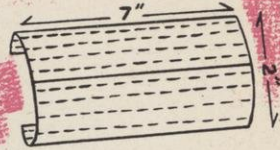
After cutting off 2" band of felt, fold large section and sew up side seams, 10 1/2" from bottom.



Press seams open and turn right side out.



Arrange pleats in top and secure.



Cut two 7" strips from extra band. Sew together as shown.

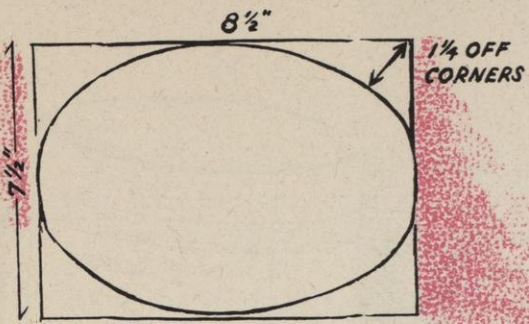


Wrap band over pleated top of bag and sew in place.



This bag may be decorated with a design of colored felt or your initials.

Collar Box Pouch Bag (requires 15" of 36" felt).

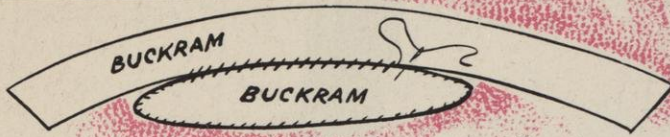


BASE PATTERN — rectangle 7 1/2" x 8 1/2". Round off corners as shown.

Using this pattern, cut buckram and wire edge of buckram.



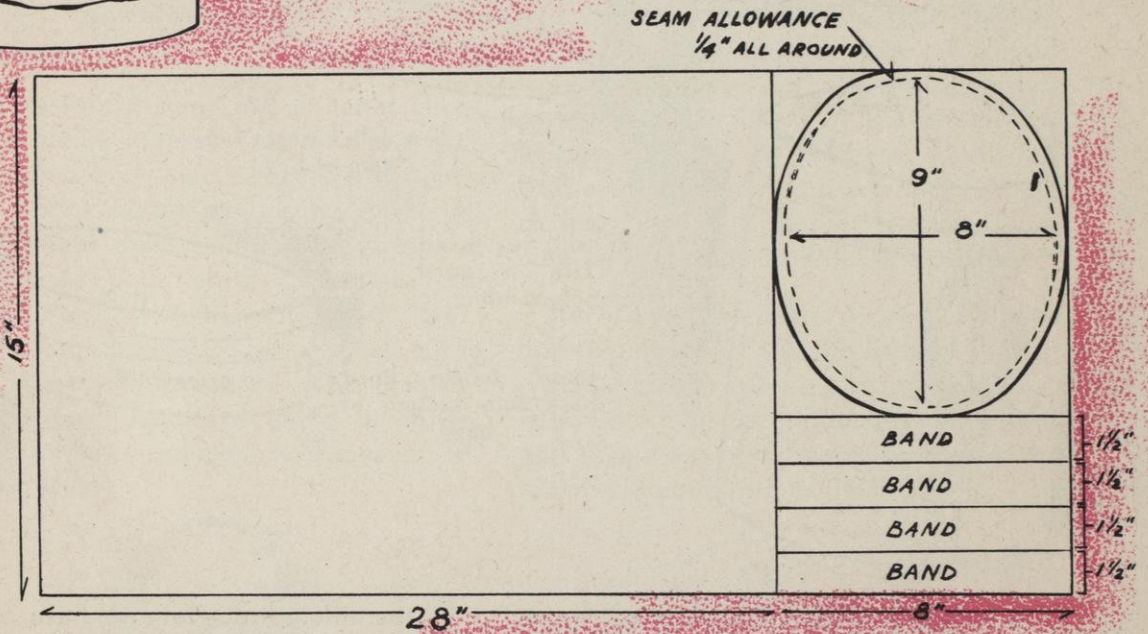
(left) Sew strip of buckram (4" x 27") to same width used in base. (right) When box is completed, sew ends and sew another piece of wire around to



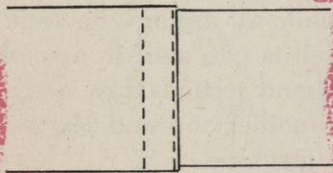
Line buckram box with taffeta lining, using same measurements except make seam allowance and make long strip 2" TAFFETA wider (6 x 28").



After seams are sewn in lining, fit into buckram base, turning taffeta over edge of wire. Tack lining in place.

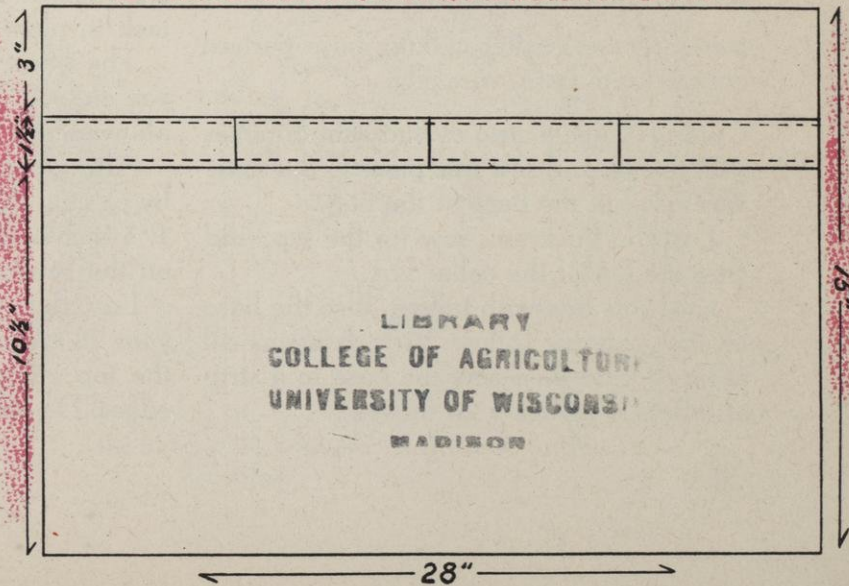


Use same base pattern for cutting felt, except make 1/4" seam allowance all around. (Follow layout in cutting felt.)

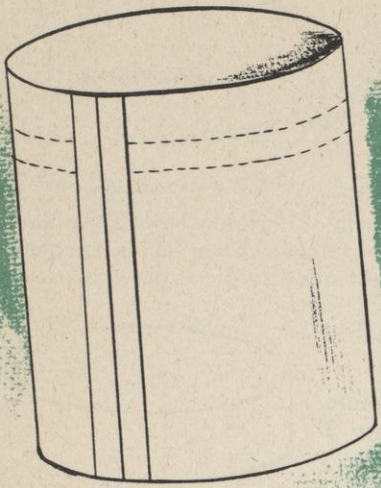


Piece band sections.

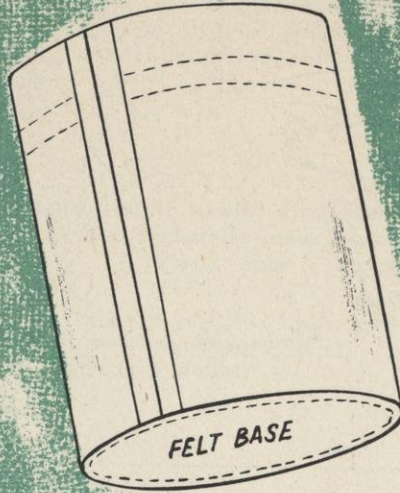
Lay band lengthwise on your large piece of felt, 3" from top edge. Sew (machine) both edges of strip to bag.



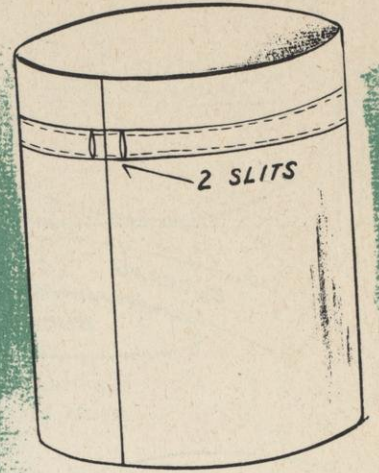
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UNIVERSITY OF WISCONSIN
MADISON



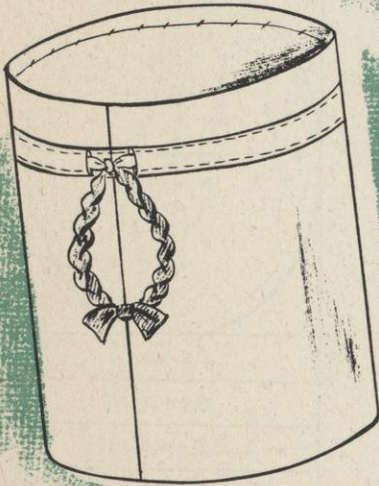
Fold felt (band inside) and make side seam. Press seam open.



Sew felt base to bottom of bag.

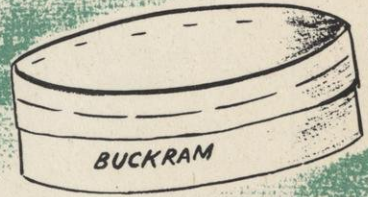


Turn bag right side out.



Make slits in band and run a cord through banding.

Insert taffeta lined base into bottom of bag.



time to make because there is an inner section that must be made first.

Inner Section: After making base pattern cut buckram base, wire edge.

Cutting: Take a strip of buckram 4 inches x 28 inches and sew this piece to the *same* wire used in the base of the bag.

Lap the buckram, sew up the lap, and wire the top of the collar box.

Line this box with taffeta. Use the base of the pattern (allow $\frac{1}{4}$ -inch seam all around) and then sew the base to a strip of taffeta 6 inches x 28 inches.

Fit the taffeta lining into the base, bring top edge of taffeta over edge of box and tack in place.

The base pattern is used again when you cut your felt, and again $\frac{1}{4}$ -inch seam allowance is made all around the edge.

After your felt is cut, start to assemble by piecing the band sections. Lay one end $\frac{1}{3}$ inch over another end and sew twice on the sewing machine.

Lay this pieced band lengthwise on your 28 inches of felt, about 3 inches from the top edge. Sew the band along both edges. Do not turn under.

Fold this section of felt (band inside) and make the side seam.

Press the seam open with a warm iron and a damp cloth.

Fit the oval bottom section into the main section. Baste and then sew on the sewing machine.

Turn the bag and make two slits in the banding (at each side of the side seam). Overcast the edges of the slit so that they will not tear out.

Run one yard of cord (or "Tubing," see Chapter V) through the binding. Finish the cord with a knot at each end. Stitch the ends together.

Overcast the top edge of bag, folding the felt inside.

Insert the taffeta-lined collar box into the bottom of the felt bag. Tack it to the sides of the bag so that it will stay in place.

PROFILE "CUT-OUT" HATS

For this "profile" hat, use a crown that has been decorated by means of cutouts all around the edge.

Take strip of some stiff material (bengaline, faille, taffeta) that measures 12" x 39". Sew ends together and gather each long side of the material. Draw gathering strings tight and secure. This gives you a "tam" or "pouf" effect. Sew to one side of the crown. Top the outside of "tam" with a large button, or piece of felt cut to size. This center trim motif should "match" the cut-outs you have made in crown. (Use circles, squares, half-moons, triangles, etc.)

Take a basic crown that fits your head and cut away all the top part, leaving a fitted band about 2¼" wide all around your head. Now cut out circles of felt which measure 2¾" in diameter. You will need 15 or 20 of these. Place felt circles all around band overlapping the circles. Sew with hidden stitches. Hat may be used with or without trimming.

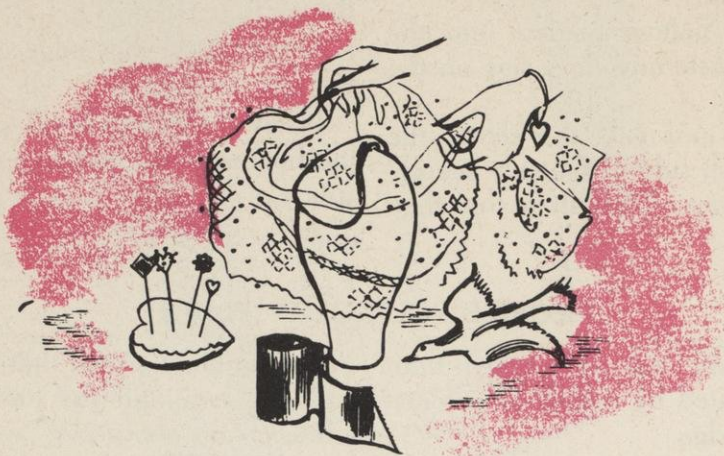
For a good "remake" a pastel felt was first steampressed and the brim of the hat was made into a long strip of felt. This strip of felt was used to make a large bow and then a lovely harmonizing flower trim is added to one side as illustrated.



An interesting side trim



The felt circles outlining the band gives a crown-like effect



Chapter Five

PROFESSIONAL DETAILS OF MILLINERY

Cutting materials for hats differs from cutting materials for clothes. Here you will be using materials almost always on the bias. It is easy enough to establish a bias when you can see the selvage. It is harder when you are working with scraps or small pieces of material. Look at the *weave*. After you recognize the straight of the goods, you will be able to find your bias.

When material is cut on bias grain it is the most pliable. A bias strip of fabric will stretch in width as well as length. It is this elastic quality that makes bias so desirable to use in millinery work. When covering a frame, bias is easier to smooth on; in making a crown, bias will stretch to fit the headsizes without giving the hat a tight and uncomfortable feeling.

To cut material on the "bias," fold the

straight cut end (or crosswise thread) to lie parallel with the selvage (or lengthwise thread). Mark the fold (running diagonally at a 45° angle) with pins or chalk or press a light crease. It is important to do this because it can mean the difference between a "homemade hat" and a "hand-made creation." Don't try to cover a frame unless you know what "bias" means!

When you are draping a bias cut, you are "working with the material," and will therefore get a clean, professional effect.

Bias bands and tubings may be *shaped* by steam-pressing.

One of the few exceptions to "cutting on the bias" is the basic 6-section crown. You can cut this on the straight of the goods because the curved upper half of the pattern will automatically run on the bias.

You may also cover your wire with a circled banding of felt or straw; or you may want to turn back the edge of the brim, giving in effect a hem. In this case your wire would not be sewed on the edge, but would be sewed on the underside, as far back from the edge as the width you want for your hem. Sew the wire first, catching your stitch only on the underside of the brim, then turn back the straw or felt over the wire and sew, shaping as you sew. Steam-press the edge to finish.

HOW TO MAKE A LINING

Make linings for all frame hats. Taffeta is the ideal material, and it doesn't have to be new taffeta — you can utilize old taffeta slips, dresses, blouses. Any other material falls down inside your crown; taffeta has the necessary body to keep it standing up.

Because your head is round and because your head fits up into your hat, your lining should either be blocked round or cut, sewed and blocked to shape.

Six-Section Crown Lining: Use the 6-section crown pattern (Foundation Crown Pattern No. 1) for hat linings when the crown is deep.

After cutting out and sewing the 6 sections together, put lining on the block, seam sides up. Now *stretch* the material over the block, pinning the seams open. Steam-press each seam separately; take out pins and repin, *stretching* material a little more while it is damp. The material will conform to the block, and the result is truly professional.

An "outside" 6-section crown is blocked in this same way.

When the lining dries, take it off the block and *fit* it into the hat.

Pin it all around at the juncture of crown and brim. Cut off excess lining just *inside the edge* and sew. You do *not* turn



Fit lining into hat; sew just below juncture of crown and brim. Cut off excess material—cover raw edge with grosgrain ribbon.

the edge under, as headsize ribbon goes over the raw edge to finish it. The stitch that holds the lining can be rather large.

This lining will fit in almost any hat, but if your hat is very shallow, you can make an easier lining.

Lining for Shallow Hat: Cut your lining after Foundation Crown No. 2, pin (use lots of pins!) and *stretch* this piece of material to your block. Steam-press and let dry. Again, the secret is to *stretch* while damp!

Fit the lining into the hat, then trim away any excess material. To finish, cover the raw edge with grosgrain.

Blocked linings may be purchased at any millinery supply house. If you find you don't like to make linings, you might lay in a supply of these, even though they are not as nice as the ones you can make.

HOW TO SEW IN A HEADSIZE RIBBON

(A) In flexible felts or straws, sew your headsize ribbon into your hat with a running stitch, using a large stitch under, and a very small stitch on top of the ribbon. The small one is almost no stitch at all

and can be hidden in the grain of the ribbon. This is called a hidden stitch.

The circled ribbon is placed in the crown at the juncture of brim and crown, and the stitch runs along this juncture. Ribbon is *not* sewed on both edges. Be careful not to let the stitch show on the top side of your hat.

Handle your felt or straw carefully while sewing in the headsize. As you sew, you will have to bend parts of the hat, but do it so gently that the line of the hat will not be broken or lost.

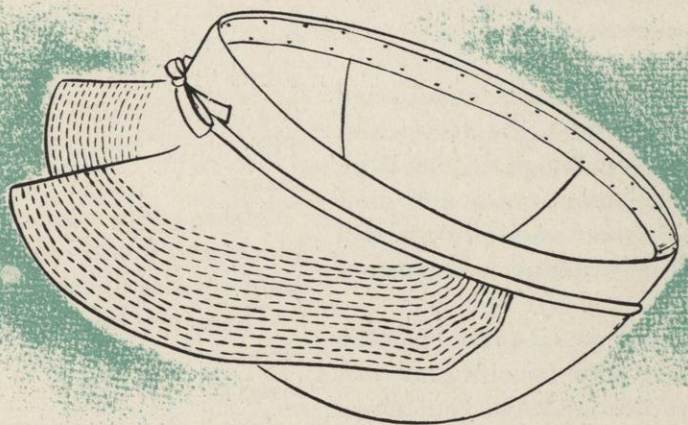
(B) *For Frame Hats:* In making a frame hat, you will need to make and sew in a lining before putting in your headsize. Because the crown is *stiff*, it is a little harder to sew in the headsize.

crowns out of materials. The term "blocked hats," however, applies primarily to felts and straws.

Blocking will either shrink or stretch, and you use a block the same size as your head so that your hat will be *your size* when it is completed. A nonheadsize blocked hat is usually made on a 22-inch block. This will fit average headsizes.

A good preliminary for blocking felts is this: Sprinkle water all over your hood or body — just as you would dampen a blouse that is to be ironed. Roll it up and leave it wrapped up for a few hours. This allows the moisture to penetrate the fibres of the hat and softens the sizing.

Note: Do not cut the crown from the brim until after the crown is blocked.



Frame hat finished with lining and headsize ribbon.

After sewing and trimming your lining, cover the raw edge with the circled headsize. Use a *diagonal* or zigzag stitch. On a stiff crown, you will find this easier than the plain running stitch.

HOW TO BLOCK A HAT

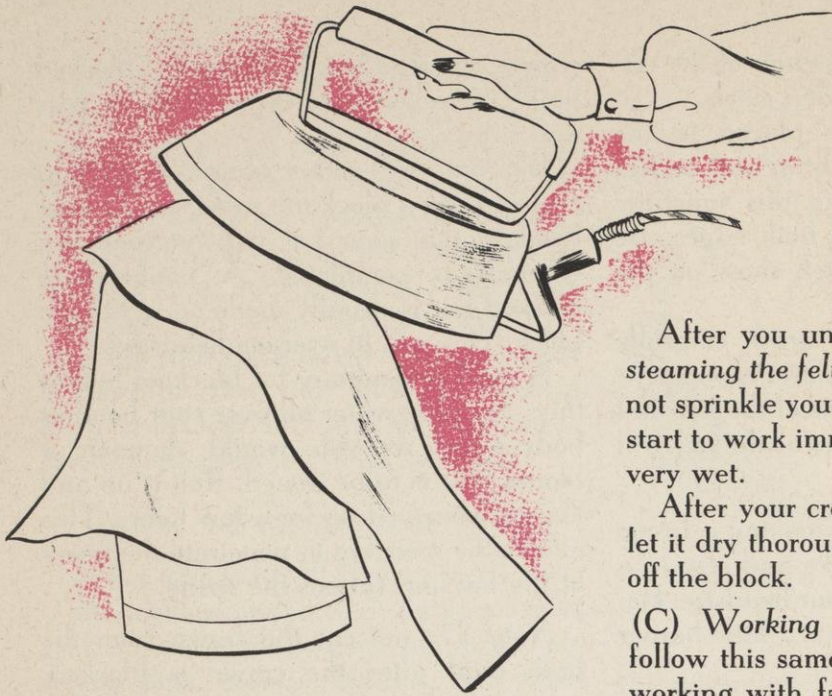
(A) *Blocking Processes Are Used Extensively in Millinery.* We have pointed out various instances where blocking is much superior to pressing when making

Work with the whole hat.

(B) *Blocking the Crown:* Stretch the hat over the block. If you wear a large-sized hat, you will find that the dampened felt will now stretch over your large block.

Steam-press it. *Never let the hot iron touch the unprotected felt!*

When your crown dries, you will find it to be the exact size and shape of your block, and furthermore, it will stay that way — unless you choose to reblock it.



Blocking the crown of a felt hat. Use hot iron, wet cloth s-t-e-a-m.

Now suppose you wear a small-sized hat. You may find that the dampened crown is loose on your block. In this case, you will need to steam-press and *pull down gently to shrink*. Gradually you will find that the felt is shrinking to the size of your block.

As you pull and steam-press, get the feeling of molding with your fingers, just as a sculptor would do. Have your towel wet and *keep* it that way. Do not *iron* — but keep the steam going through the fabric by moving the iron over the wet cloth.

Don't be afraid of hurting your felt (or straw) — it was especially processed so that it can be steamed and pulled into shape.

On the other hand, don't pull too hard at any one point. You *can* pull a hole in it, especially some of the softer felts and the finer straws.

Work gently and unhurriedly. You will learn to let the steam do most of the work.

After you understand the principle of *steaming the felt all over evenly*, you need not sprinkle your hat beforehand. You can start to work immediately. Keep your towel very wet.

After your crown is blocked, be sure to let it dry thoroughly before taking the hat off the block.

(C) *Working with Fancy Blocks*: You follow this same procedure when you are working with fancy blocks. A "fancy" is a wooden block that has some style feature carved into the wood itself. For instance, it might have an indented crown or a peaked crown, or a squared-off crown. There are hundreds of different style ideas.

Steam-press your hat over a fancy block, and it will retain the exact size and shape of the block.

These are harder to block than round crowns, but they vary and add style interest to your hat.

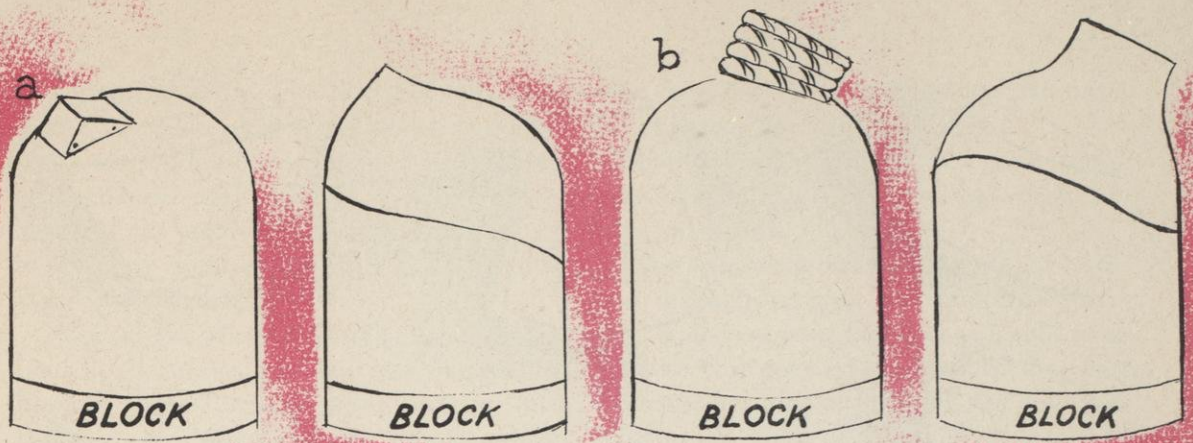
Don't stop blocking until every wrinkle is out — they *will* come out!

If you do not have a fancy block, it is possible to make a substitute, using your wooden round block as a base.

Making Fancy Tips for Hat Blocks: There are lots of ingenious ideas — here are two that my students have used.

Take the corner end of a small stiff box. It should measure about 3½ inches across. Stuff it with tissue and thumbtack it upside down to the front of your block.

Another idea is to take an old electric cord from a discarded iron and coil it



Home made fancy tips and resultant blocked felt crowns. (a) Small box (b) electric cord.

round and round. Fasten it to your block and block your hat over that.

We have experimented with the lids of coffeepots, small paint buckets turned upside down, the inner cardboard core of a roll of toilet paper stuffed with tissue and cut until the length is about $3\frac{1}{2}$ inches, wooden spools, bottoms of cups or sauce dishes turned upside down over the block, empty powder boxes, baking-powder tins, etc., etc. The variety of small objects that can be used is endless; the problem is to find things that can be attached to the block. If you use anything metal or china, it is hard to keep it in place — under control — while you block. Cardboard gadgets are much better because they can be thumbtacked to the block.

Making Fancy Tips Out of Material: If you are really ambitious, you can make fancy tips out of buckram or cardboard; many professional milliners do this.

Here is a suggestion for making a fancy crown tip out of buckram:

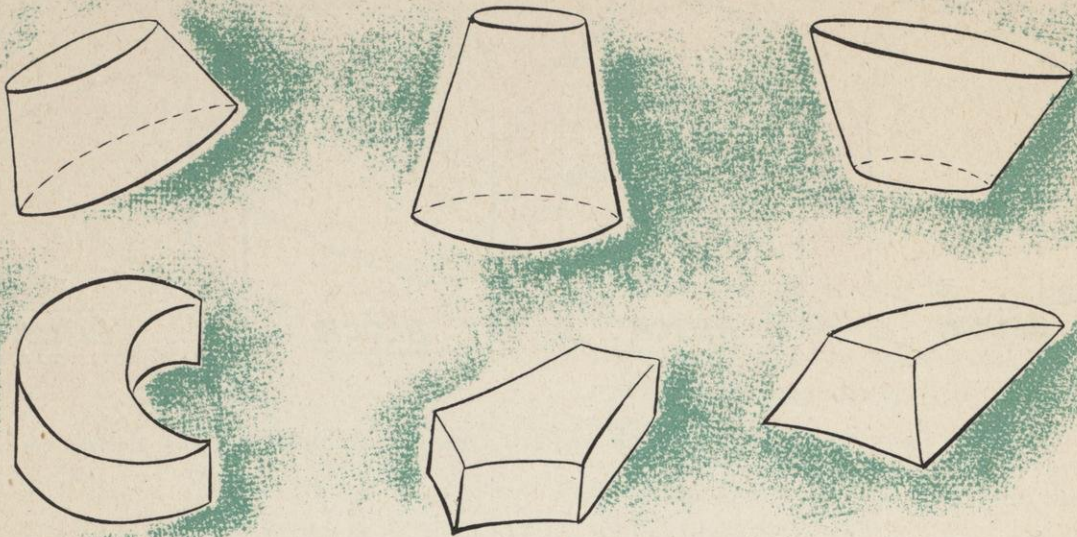
Cut a $3\frac{1}{2}$ -inch circle to use as a pattern; lay the pattern on buckram and cut out. Wire the edge of the buckram circle. Take a strip of buckram 2 inches wide and as long as the circumference of the circle (allow for $\frac{1}{2}$ -inch lap in back).

Sew this strip to the *same wire* used in wiring the top section. Use the overcast stitch. After sewing the lap in the back of the "box," wire the bottom edge.

To make buckram stiffer, cover with several coats of shellac. After it is dry,



(a) Cut and wire $3\frac{1}{2}$ " circle of buckram. (b) Sew 2" strip of buckram to same wire. (c) Wire bottom of tip after ends are joined.



Ideas for home made fancy tips, made out of buckram and wire and stuffed with tissue paper.

and very stiff, stuff the tip tightly with tissue. You now have a tip which can be tacked to the block and which is strong enough to withstand reasonable pressure of the iron in the blocking process.

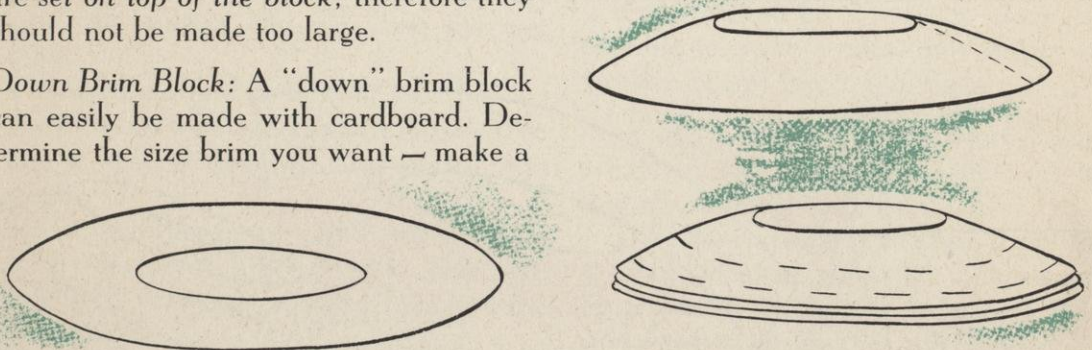
This is the simplest kind of tip (a "square" tip can be made just as easily and in the same way). After you have made one of these, work out something a little more intricate. You will get lots of ideas just from looking at hats on the street or in the stores. Pick out the blocked crowns and try to visualize just what kind of an *object* or *shape* made that particular kind of style interest. Remember that tips are *set on top of the block*; therefore they should not be made too large.

Down Brim Block: A "down" brim block can easily be made with cardboard. Determine the size brim you want — make a

paper pattern and cut out the head opening. Cut the pattern at the center back and lap the outer edge of the ends.

Take the excess lap out of the pattern and using the pattern, cut 6 or 8 layers of cardboard. Use cardboard about the weight of the kind that comes in laundered shirts.

Sew the ends of each cardboard layer together and then "nest" the layers, one on top of another. Sew the combined layers together, using heavy thread and a strong needle. This will give you a fairly strong surface upon which you can block a felt or straw brim.



Brim Block (a) Cut brim pattern. Take out back section as indicated and sew seam. (b) Make 6 or 8 cardboard layers like pattern. (c) Nest cardboard layers and sew together.

Blocking the Brim: The brims of felts and straws are also blocked. There are many kinds of wooden brim blocks, but they are cumbersome and expensive. Their purchase is not justified unless you are going to make a great many hats all with the same style of brim.

A good substitute is your padded bread board. Of course, you will not be able to block a Breton or a bumper brim on this flat surface, but there are lots of other styles that you will be able to make.

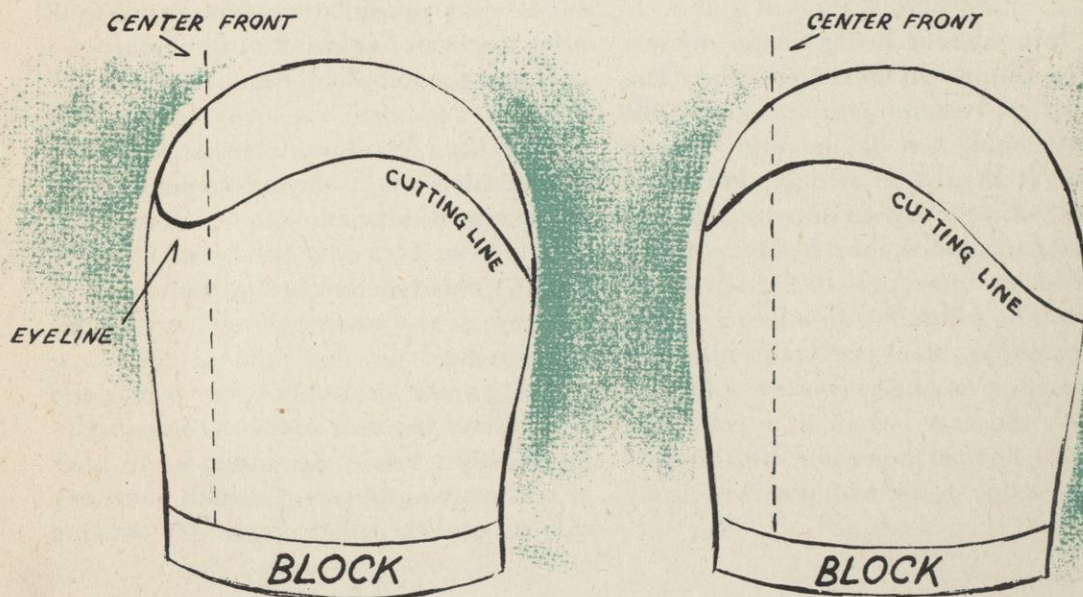
After blocking your crown and letting it dry, you are ready to cut the brim from the crown. *Where to cut* depends upon whether you want a shallow or a deep crown and whether you want a hat that

way. Add more if you intend to turn under the edges of the hat in finishing.

Sometimes it is wise to take your crown measurement from an old hat that you have on hand.

I want to stress one point here that holds true throughout your hat making: *Block your crown on your block as you will wear the hat!* If it goes on the back of the head (this applies also to linings) put your material on the *back* of the block. If it will be worn forward, block it toward the *front* of the block.

After your brim is cut from the crown, pin it to your padded bread board. The widest part of your brim should be the *front* of your brim.



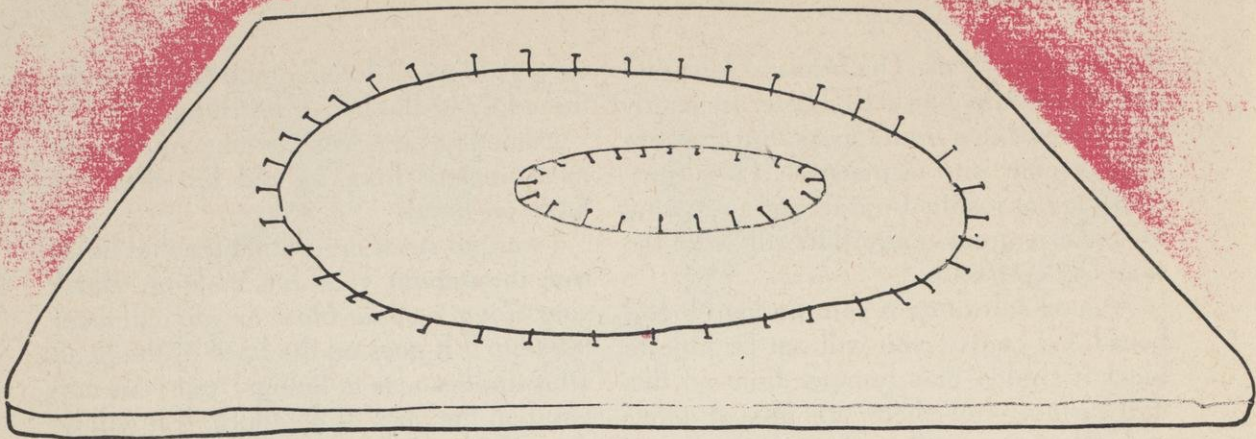
(left) Cutting eyeline for forward crown. (right) Cutting guide for off-the-face crown.

sits back on your head or one that tilts forward.

Measure your own head, top front to back and from one side to the other, and then transfer these measurements to your crown with a chalked line. Add $\frac{1}{2}$ inch below this line to give yourself a little lee

If you are using a pattern, you will lay your brim on the flat board and steam-press, pin and pull until it is approximately the right size. Cut after the pattern, and let dry.

If you are not using a pattern, you can play around with it and possibly make up



Padded Bread Board — Be sure pins are placed at an angle so you can steam-press between them.

your own style. In this case, pin the brim to the board just as it fell from the crown. Pin all around the edge of brim and also in the center. Stick your pins in at an angle that will allow you to steam-press between them.

The brim should lie flat, more or less round in shape, at the outer edge. The *inside* edge (where you cut away the crown) should also lie flat and *without wrinkles*. It should be oval in shape and as large as your crown in size. If it is irregular and smaller than headsize, it can always be trimmed out. If the felt tends to bunch along this *inside* edge, you will have to *stretch*, steam-press, and pin until the excess felt has been worked out.

Stretch the felt (when it is soft from the steam) *toward the center*. Be sure that the outer edge is pinned down securely all around.

Wrinkles at center *can* be worked out but you will have to steam, stretch, and pin — and then perhaps repeat the process several times.

If this stretching makes the inside oval smaller than your crown, trim it out to fit after the brim has dried on the board.

If you are making a casual hat you will have to establish the eye-line on your crown. (See Eye-line, Chapter I.)

Don't lose sight of your *center front* in either crown or brim.

The brim goes *over* the crown. Pin the center fronts together and put a couple of tentative pins (you may want to change) on each side.

Seat yourself in front of your mirror and try holding the rest of your brim in different ways. It may be turned up in back or cut away entirely in the rear. Turn one side up and the other down. Try twisting



(a) After crown is blocked, cut eye-line. (b) Brim goes OVER the Crown. Pin in place. (c) Try hat on to check and then sew brim in place. (Over-cast stitch.)

or rolling one end and pin close to the crown. Add a pleat or a tuck to one side or the other. Put in a few pins to hold your "idea" in place.

Get a hand mirror and look at your hat from all angles. It is possible to have a good line in the front and at the same time have a bad side silhouette; or vice versa. If you can't seem to get rid of a bad line — but all the rest of it suits you — perhaps you can cover the bad line with a trim. After you find the placement that you like, pin carefully and then try on again to double-check.

You are now ready to sew. (Trim away any rough or ragged spots in your felt brim at the inner edge.) Use a small, tight overcast stitch, hiding it in the edge of the felt. Stitch firmly, because when you wear the hat, you will probably pull it on by the brim.

If your stitches are small and uniform and if they hardly show, they will form a hand-made detail and need not be covered. But if you feel that your first effort should be shielded from public view, use circled grosgrain ribbon, wide or narrow in width, a piece of narrow felt cut from edge of brim, or a piece of material tubing.

If the crown is too deep, after you have found brim placement (and after brim is sewed in place) trim away excess felt.

The final inside crown edge should be about $\frac{1}{4}$ inch below the sewing line which connects brim to crown.

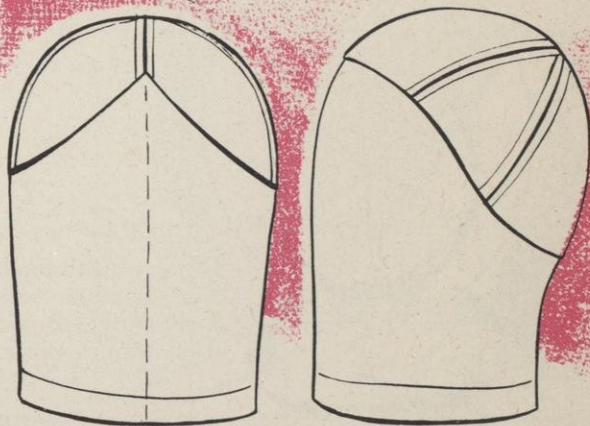
SPECIAL TREATMENT FOR OFF-THE-FACE BRIM

Brim can be made larger or smaller than the diagram calls for. If you wish a large brim, enlarge your pattern along the dotted line as suggested. This pattern can be laid on a felt brim (after it is cut from the crown) or it can be used with buckram and then covered with material. (See

directions, Chapter XI, for making brims and crowns.) In either case, whether you are working with felt or material, the brim is sewed to the crown in a different way than when you make a "forward" hat.

You will not need an eye-line in your crown. On the contrary, your crown should be symmetrical — cut just alike on both sides — and should be blocked on the back of the block. The crown should sit back of your hairline, letting your hair frame your face. Completed crown measurements for 22-inch headsizes should be approximately 11 inches from front to back and 12 inches from side to side.

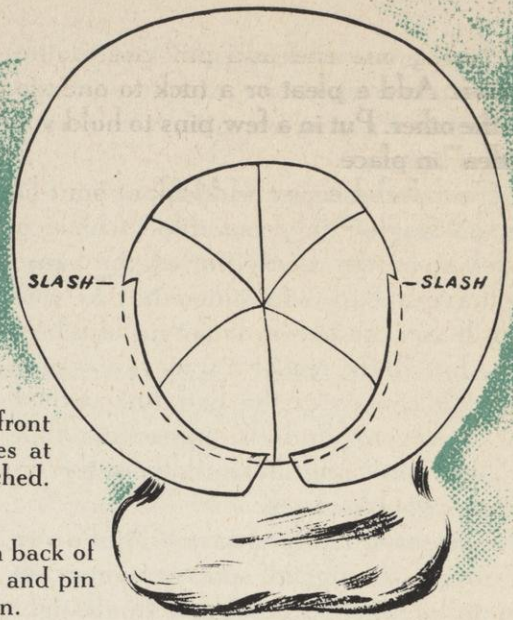
After you have blocked a felt crown this size and blocked and cut the brim according to the pattern, you are ready to sew the brim to the crown. In the case of material, you would first block and make the 6-section crown out of buckram; then cover it with a blocked 6-section crown made out of material. Your brim would be cut out of buckram (using pattern), wired, and covered with material. It should then be stitched in many rows to make the material conform to the brim. When each piece is completed, you are ready to attach the brim to the crown.



How to cut felt crown for off-the-face hat
(left) front view (right) side view.



Pin brim across front of hat until slashes at each side are reached.



Working from back of hat, turn brim and pin to crown.

Off-the-face brim with applique trim.



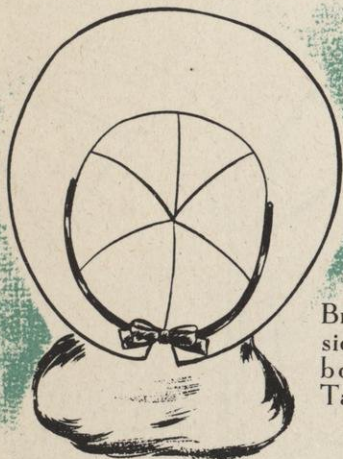
After sewing brim to crown, cover joining with trim.

Make a notch at the center front of the brim and make 1/2-inch slashes on each side, 5 inches from the center front.

This brim goes *over* your crown (just as the "forward" brim did) but instead of pinning on the top side of the brim, you pin on the *underside* of the brim, and the brim is set about 1 inch *above* the edge of the crown. (Of course you match center front of brim to center front of crown.)

Pin the brim 10 inches across the front (until you reach the slash on either side). The brim was pinned 1 inch above the crown edge at the center front; but as you work toward the slash, the brim gets closer to the edge of the crown; at the slash it should be about 1/2 inch above the edge of the brim.

Now turn the hat around and work on the back of the hat. Bring the brim ends around toward the center back. *Reverse the inner edge of the brim at the slash* and all the way across the back of the hat. This means that you will be pin-



Bring trim through side slashes, tie bow center back. Tack trim in place.

ning the inner edge of the brim to the edge of the crown — from the *top side* of the brim.

This is a trick hard to describe (and it takes much longer to tell about it than to do it); but if you succeed, your brim will stand up very nicely in the proper off-the-face manner.

After the brim is pinned, it should be sewed in place, front and back. Use a back-stitch, so that it will hold securely. Leave a $\frac{1}{2}$ -inch space *unsewed* on each side at the slash. Your trim will run through the slash at this point.

To cover the joining of crown and brim you may use a narrow strip of felt, gros-grain ribbon, or a piece of material tubing. The length of this piece of trim should be long enough to go around the head, plus an allowance (if you are going to tie and cross the ends — or if you make a looped bow at the joining). Width of trim should be $\frac{3}{8}$ to $\frac{5}{8}$ inch.

Match the middle of the trim to the center front of the brim and pin it across the raw edge of the brim. At the slashes on each side, draw the ribbon through to the other side of the brim. *Twist* the trim as you bring it through the opening so that it covers the raw edge of the brim.

Make a join at the center back; tie the ends or make a bow.

The trim should then be tacked in place and the pins removed.

Note: If you start the ribbon at the center back, you can finish with the bow at the center front.

This hat with its headsize crown and large brim needs very little in the way of trim — the band and bow are sufficient. However, if you want to be a little spectacular and make the hat part of a costume, you can add an appliqué trim.

Make cutouts of colored felt and sew these across the front of the brim as suggested in the illustration on page 38.

(a) To enlarge pattern, draw a rectangle 7" x 13". Rule off rectangle in one-inch squares. Draw outline, following the lines of this pattern, which are set in one-half inch squares. (b) Lay completed pattern on another large piece of paper, folded. Lay line marked "fold" on the fold of this second piece of paper. (c) This gives you a complete brim pattern. Mark around pattern on buckram and cut. Wire "dotted edge" of buckram.

F O L D

ONE-HALF OFF-THE-FACE Brim Pattern (to be enlarged)



Chapter Six

HALF-HATS

A foundation "half-hat" may be made out of buckram and blocked on your hat block.

Take a BIAS strip of buckram — 5½ inches x 12 inches.

Wet the buckram strip and shape it onto the block, running side-to-side.

Let foundation dry thoroughly, take it off the block. Try it on and trim out to get the size you desire. Round off the corners of the ends of the buckram.

Wire the edges of buckram strip, all around, starting wire at center back. Finish wire by covering with a bias strip of material.

Cut a piece of material the same size as the rectangle, adding ¾ inches allowance all around. (Cut on the BIAS.)

Pin and block the material to block (steam-press), having material run across block, in same direction as you blocked buckram.

Cover foundation with material, follow-

ing directions previously given. Trim with a bow, flowers, sequins, felt trims, etc.

TO MAKE AN "EAR-MUFF" HAT

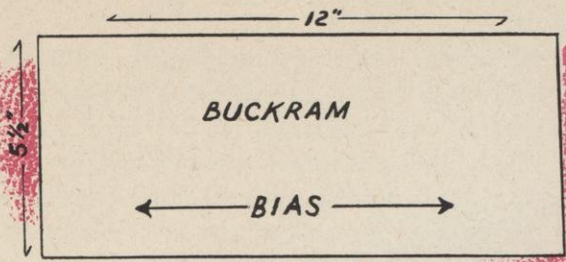
Make a half-hat and add earmuffs to the ends. Cover foundation with velvet or velveteen. Cut out two circles (6½ inches diameter) out of same material. Run a gathering thread around edge. Insert a 3½-inch powder puff in each circle and draw thread tightly. Secure. Attach these to side of hat.

TO MAKE A DUTCH HALF BONNET OR CURVETTE

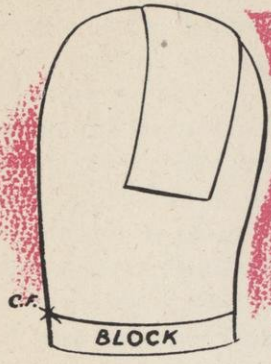
Take bias strip 5½ inches x 16 inches. Wet buckram and shape to block.

After it is dry, take it off the block and cut the ends into points. Wire the whole thing, including points.

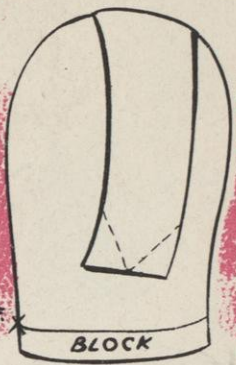
Bend the wire at the ends of the cap, up and out. Cover with blocked material. (To make cloth fit ends of hat you will



Wet a piece of BIAS buckram which measures $5\frac{1}{2} \times 12$ ".

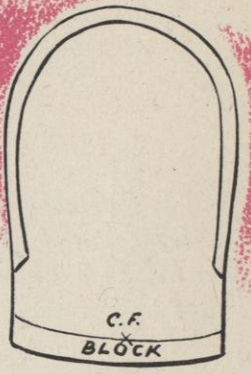
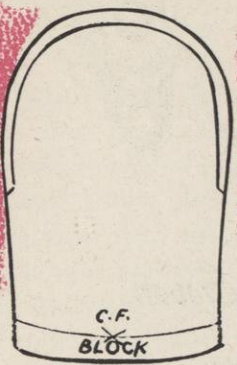


Mold it over block (a) side view



Block longer piece of buckram. Cut points at ends when dry. Wire edge and turn points out. Cover and trim.

(b) front view.



When dry, remove from block, round corners. Wire edge of half-hat. Cover with bias material and trim ends with flowers, feathers, etc.

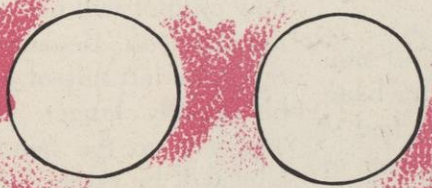
need to do some blind-stitching. Also the ends will need a facing of the same material.)

Trim this foundation with large flowers at each side; run a strip of fur across the

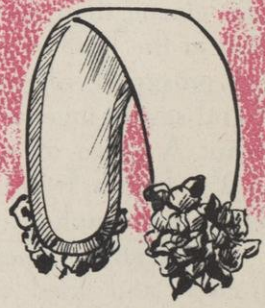
front or work out an all-over sequin design.

Note: Secure these hats to the head with a pin on either side or at center front or a plastic band sewn across the center of the hat. They should be lined, and finished with ribbon.

Cut two circle of material, gather edges and insert two powder puffs.



They may be trimmed with appliqued flowers.



Attach covered powder puffs to covered half-hat ends.



Chapter Seven

TRIMMINGS

Small hats that tilt forward over the eye require a bandeau to make them stay on the head. The bandeau is attached at the sides of the hat and runs across the back of the head. In hats that are extremely small and shallow, the bandeau assumes the importance of an integral part of the hat and should be handled with care and workmanship.

Kinds of Bandeau: The easiest and simplest way to anchor your hat to your head is by means of a small elastic attached to each side. The elastic then goes over or under your hair at the base of your skull. Two layers of grosgrain, about an inch wide, circled and sewed together, make a ribbon bandeau. A piece of wide grosgrain (about 2½ inches wide) doubled and circled, is another simple way to make a bandeau. A felt strip, blocked in a rounded half-circle and lined with grosgrain ribbon, is another suggestion.

The important thing about making a bandeau is to remember that it must *fit the head*. A straight piece of material will not do the trick — it must be *rounded*.

A bow or knot at the center back of your head will make the bandeau fit better. If the bow is fairly large, it assumes the importance of a trim. Please note that the bow or knot will not come in the *center of the bandeau*. Because the hat tilts to the right, the left side of your bandeau should be slightly longer. If the hat is worn squarely on the head, then the bow or knot will be center back.

A bandeau may be made out of material, providing it is cut on the bias. Cut a strip about 4 inches wide and sew it together on the wrong side. Turn and steam-press it into a half-circle.

Jersey Bandeau: Jersey can be used. In this case, cut a wide bias band, hand-hem the edges, and shirr at center back.

Braided Bandeau: A more elaborate bandeau is a braided one. Cut three bias strips and follow directions for making tubing (see below). Braid the three strips, fastening them securely at both sides. This bandeau is comfortable and secure and adds that hand-made look.

Length of Bandeau: A word about the length of the bandeau. Put your hat on your head as you will wear it, and then measure around the back of your head where the band will be. Allow an inch or so for sewing into your hat. Add 2 inches for a knot to be tied in the band. The usual length for a plain band runs 15 to 18 inches. Your bandeau should be sewed in at each side of your hat, about 1 inch back of your hairline. Hairlines vary with different people, so fit and pin your bandeau to your requirements. Generally speaking, the bandeau ends should come about midway of each side of the hat.

HOW TO MAKE TUBING

In material hats, tubing is always a nice detail trim. Use it in place of ribbon for finishing a juncture of crown and brim.

Shirred jersey bandeau.

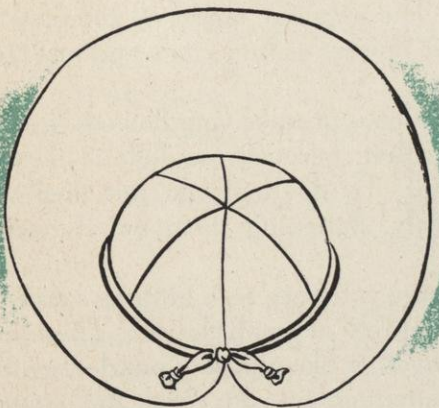


Bandeau made out of braided tubing.

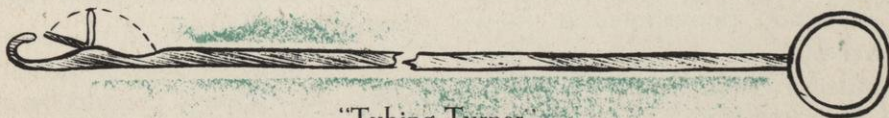
Take a piece of tubing long enough to go around the crown, plus an 8-inch allowance. Make one tie in the tubing and then sew in place. Finish off the tubing by tying a tight knot in each end.

If you make enough tubing, it can become a self-trim. Use it as a braid, as a scroll, or as loops and wire the loops.

To Make Tubing: Cut a bias strip of material about 1½ inches wide. Fold the right side in and machine-stitch it on the

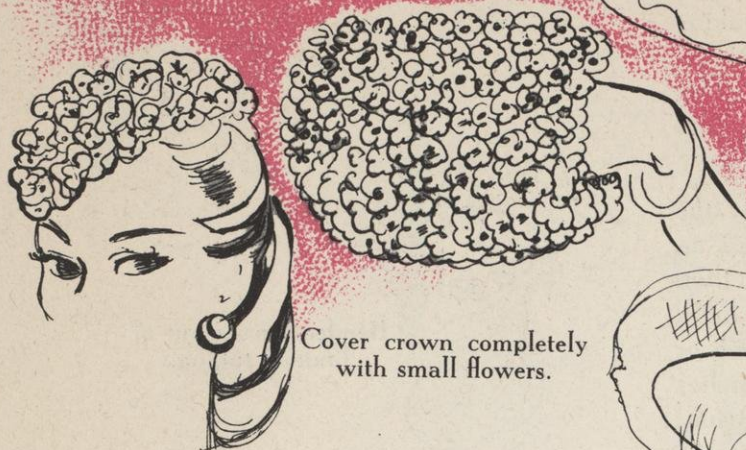


Use material tubing to finish joining of brim and crown.

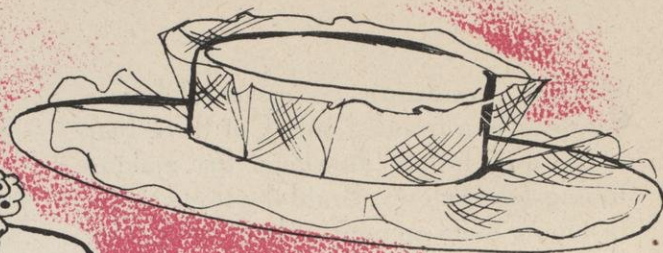


"Tubing Turner"

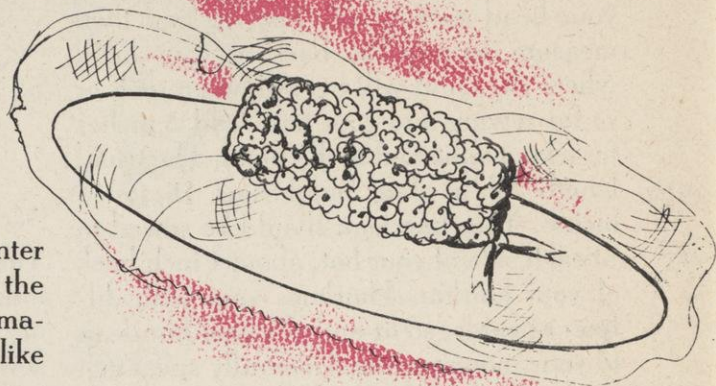
Repeat hat flowers
on muff



Cover crown completely
with small flowers.



Ruffled veiling adds
glamour to all kinds of
hats.



wrong side, about $\frac{3}{8}$ inch from the center fold. Do not trim off surplus. When the strip is drawn inside out, the surplus material will stuff the tubing, making it like a cord.

The width and sewing of your bias strip will depend on the material you use. For instance, velveteen or costume velvet should be sewed at least $\frac{1}{2}$ inch from the center fold of the bias strip. The material is heavy and will not turn if your seam is too small. Chiffon tubing, on the other hand, can carry more surplus in a smaller seam.

If you experiment a little with tubing, you will find the minimum width your stitched line can be from the center fold and the maximum amount of material that can be turned.

Turning your tubing inside out is one of those pesky little jobs that a milliner likes to pass over to an apprentice. It can be done with a large-eyed needle and a stout string of thread. Sometimes you can make a small safety pin do the trick. I bought a gadget at a notion department in New York which I think is worth its weight in gold. It is called a "tubing turner," and its price was about 20¢.

HOW TO SEW ON FLOWERS

You usually buy flowers in a bunch. If they are large, there will be three or four wired together; if they are small, any number can be grouped together. Almost invariably, the milliner will break the bunch apart. The amateur might be tempted to take the flowers as they come and just tack them on.

The idea is to make your flowers "grow" on your hat, becoming a definite part of your hat. To do this, you put them on separately, flattening them out if necessary.

I'm sure you have seen attractive crowns made entirely of small flowers. These are fitted together like a jigsaw puzzle, sewing and flattening as you cover the crown. None of the crown will show because it is covered with flowers.

About the only time you would use a flower "as it comes" would be when the flower was an unusually beautiful one.

For instance, a lovely hand-made rose spray would trim a large-brimmed black hat very effectively if it looked as though it had just happened to fall on the hat — gracefully simple and careless.

After you have your flowers arranged, it is easy to sew them on. You don't want them to fall off, so you use a heavy thread; you don't want the stitches to show, so you hide them in the indentations of the leaves and flowers, using the same color thread. Don't oversew.

HOW TO SEW ON A VEIL

Veils are feminine, softening and flattering. They can be used on almost any type of hat except those that are essentially for sports.

You can use flowers and veiling together — in fact, you can combine veiling with almost any other kind of trim.

If you are using veiling as the only trim, use lots of it — several yards is not too much. I dislike skimpy veils; but of course, when some other trim is used, you could use too much. If it seems like too much, cut it off, either in length or in width.

Tie-Tack Method: The tie-tack method of sewing on a veil is followed when you are using lots of it. Seated before a mirror, you drape your veiling over your hat, putting in pins at critical points. If you want to build up or exaggerate a line, try a draped bow of veiling at this point. Work carefully, by the trial and error method; but the final effect should look loose and unstudied.

The small hat in the illustration is just an ordinary hat dressed up for an extraordinary occasion. Use $1\frac{3}{4}$ yards of 18- or 20-inch veiling. Choose a "misty" open-mesh veil.

Start pinning the veil at the center front. Pin it across the sides, putting a 1-inch pleat every 2 inches, so that the veil will not fall too closely against the face.



Lots of veiling in "bird-cage" effect. Use tie-tack method of sewing it on.

Bring the ends of the veiling up (half-way round the hat) and loop them (by pinning or running a gathering thread through the veiling) across the felt bow on the hat.

Make a tie-tack working on the *right side of the hat* where each pin is placed. Take a stitch (through veiling and felt) and tie a couple of knots in the ends of the thread. Snip off the ends. If you are using the same color thread, the stitch will be lost in the mesh of the net.

Ruffle Veil: A quick and easy way to put on a veil is to make a ruffle of veiling. Take $1\frac{1}{4}$ yards of 12-inch veiling — the mesh should be open and quite stiff. Run a gathering thread along the center of the veiling. Place the veiling around the crown of the hat and pull the gathering thread tight so that it hugs the crown. Tie the ends of the thread and tack the veil in place, sewing about every 2 inches.

Veils for Pillbox or Bumper Brim: Use $1\frac{1}{2}$ yards of veiling, 18-inch width, to dress up a pillbox or bumper-brimmed hat.



Chin veil for evening femininity.

Fold the veil crosswise and make a chalk mark at the center. It saves time to keep track of the center front.

Run a gathering thread about 2 inches from the edge, along one side of veil. Match the center front of the veil to the center front of the hat; pin at this point.

Draw your veil into a ruffled drape that will hang across front of hat. Tack the veiling in place.

The veil may be worn across the face or it may be thrown back across the hat.

Chin Veil: A chin veil is a nice addition to an evening ensemble, and it doesn't even have to be sewed.

You may be wearing a small calot on the back of your head, or perhaps you are wearing a flower, bow, or feathered ornament in your hair. Just wrap two yards of thin veiling scarflike around your head and tie it in a big bow under your chin.

The whole effect should be airy and cloudlike. Don't draw the bow too tight. *Pressing Veils:* Veiling always adds glamour until it gets wilted. When it gets

limp and lifeless, it is worse than no trim at all. In many cases, veiling can be revived by pressing. Lay it between sheets of tissue and press with a *warm iron*. The tissue is used as a protection against catching the tip of the iron in the mesh of the veiling.

HOW TO USE MALINE

Maline can be used in the trimming or making of hats. It can be pleated, tucked, gathered, or draped. I once saw an admirable Easter bonnet entirely covered or swathed with maline in three different shades of purple. The trim was a lovely bunch of velvet violets. I think of that hat as being typically French.

Another maline hat comes to mind — a small cocktail hat. Every student in the class made it up because they were all intrigued by the combination of materials and colors. It was as feminine and provocative as a black lace fan!

The base was a shallow round crown (see Chapter IX — Foundation No. 2). The original hat was a "forward" hat, and



Veil for pillbox which may be worn forward or thrown back.

For a detachable ready veiling, gather ends of a veil with several small stitches and put hat pin through it — place pins at becoming angle at side or back of hat.

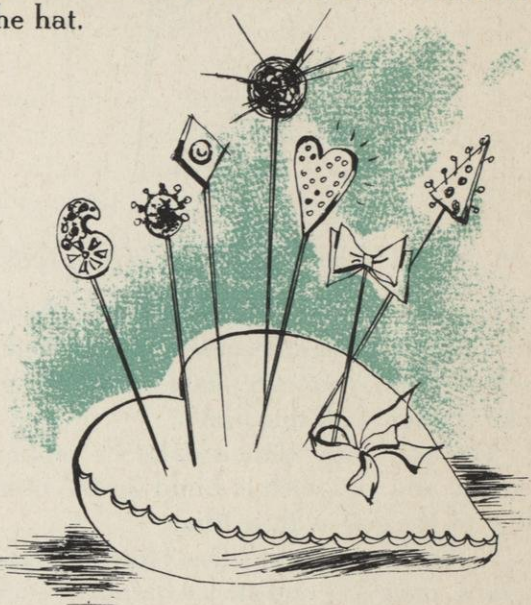
so required a bandeau to keep it anchored to the head. The bandeau was made out of black crepe tubing, braided, and the foundation was also covered with black crepe.

The crown was then covered by rows and rows of ruffled black maline. Maline comes 72 inches wide and $\frac{2}{3}$ of a yard was purchased. The maline was then cut into three long strips (8 inches x 72 inches). Each strip was folded in half and a gathering thread was run, the long way, down the middle of the folded strip. This thread was pulled so that the maline formed a thick ruffle and the ruffle was then sewn to the crown, beginning at the outside edge and letting maline extend beyond edge of hat. The ruffles circled the crown, round and round until it was completely covered. In the very center of the hat, a lovely shocking pink velvet rose was nested into the maline.

This hat could be made up in various colors for bridesmaids' hats. Combine matching crepe and maline in the color

you wish to use. Possibly young girls would like to wear the hat on the back of the head instead of forward. In this case, block the foundation on the *back* of the block, as described in Chapter IX.

Matching velvet ribbon streamers tied under the chin would be a quaint and charming finishing touch. A small velvet ribbon bow (instead of the rose) could then be used to finish the center back of the hat.

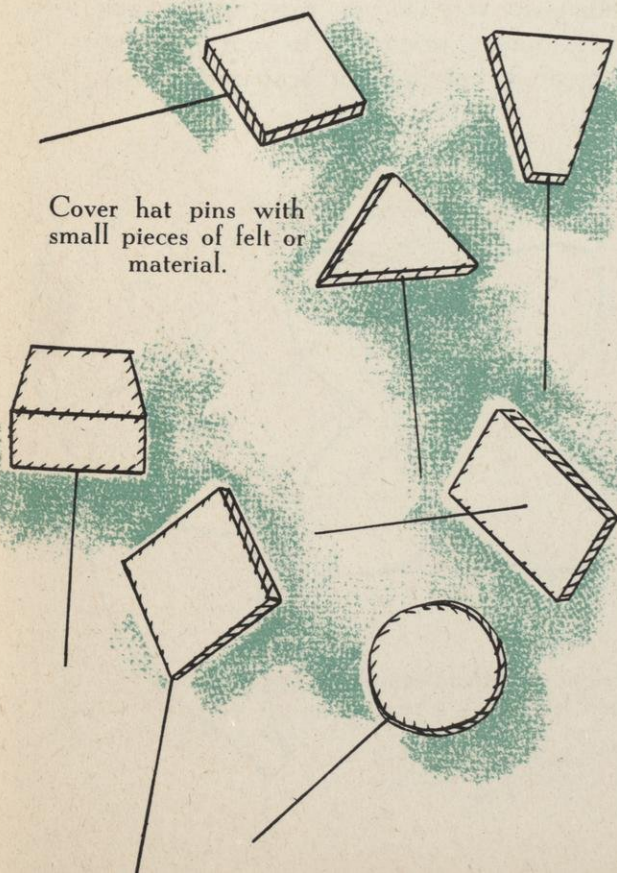


HOW TO MAKE COVERED HATPINS

Hats that sit on the back of the head may be secured by a couple of hatpins. Get large-headed pins at your local store, about $3\frac{1}{2}$ inches long and *sharp*.

You can utilize scraps of felt, and the shapes may be varied. Cut two felt pieces just alike and sew these together over the head of the pin. Use a running stitch or a buttonhole stitch.

If you do not have the right color of felt, cut out material (larger than felt) and glue (or sew) to the small felt pieces. Attach them to the pin and sew, keeping the raw edges of material folded inside the two layers of felt and underneath your stitch.



Cover hat pins with small pieces of felt or material.



A NEAT TRICK WITH HATPINS

Hatpins not only make small detail trims, but they can become a trim in themselves. And you can make a lightning-like change with this trim!

You start out with a calot or pillbox crown, and you wish to build up the front line of the hat with a trim.

Make two felt bows (see *How to Make a Bow*, page 51) and stick a hatpin in each bow. Arrange the bows across the front

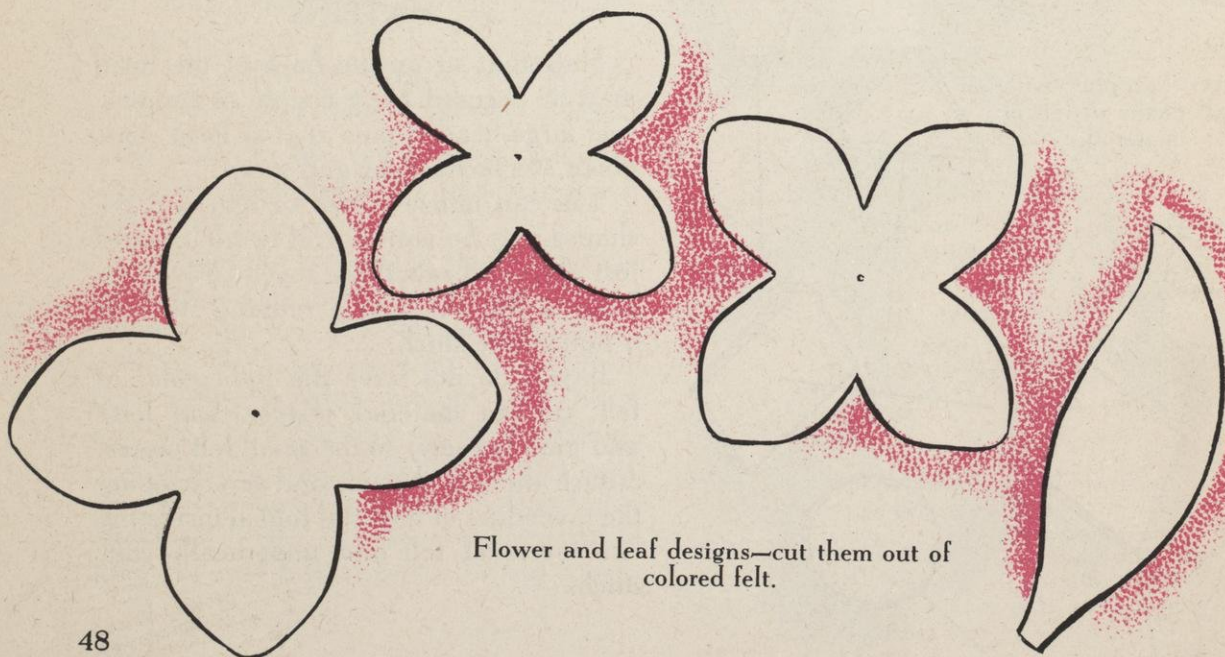
of your hat by sticking the pins *into the hat*. You are now neatly hatted for your trip into town — whether you are shopping or going to work.

An unexpected dinner engagement comes your way. Your neat little hat won't do a thing for you in the way of glamour. What to do!! If you can get into the nearest dime store, you can change your hat as quickly as you can change your make-up. Slip the felt bows off the hatpins and top two of the pins with colorful velvet bows (one goes on each side). In the center of your hat, pin two of the biggest, fattest, most luscious roses that you can find. "Dinner-table interest?" You'll have it!

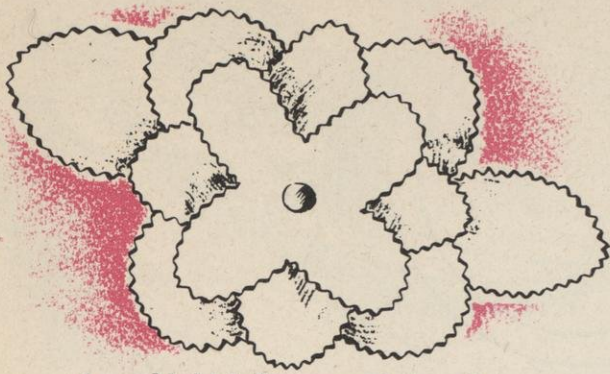
HOW TO MAKE FELT TRIMS

Wool-Felt Appliqués: Felt appliqués can be very effective. Use scraps of wool felt by the yard for this purpose.

The *design* of the appliqué and the *color scheme* are the two important factors to work out. Simple flower or geometric designs are very easy to create and always add a touch of originality to your hat. Use them on a hat brim or scattered over a



Flower and leaf designs—cut them out of colored felt.



Assembled felt flowers made from flower and leaf design.

crown. They can be sewed by hand or by machine.

After you have made and covered a brim frame (pattern Pg. 39), add an appliqué before you make the stitching across the brim. Arrange your design, pin or glue it in place, and then do your stitching in rows right over the colored design.

Fur-Felt Appliqués: Fur felt scraps (from old hats) can be fringed, scalloped, pleated, tucked, etc., and can easily be made into leaves and flowers.

Flower and Leaf Designs: Here are some simple flower and leaf designs: Trace the patterns, lay them on felt, and cut out. If you have pinking shears, pink the edges of the felt cutouts. Assemble the three

layers of flower leaves and center with a button or bead. Add two leaves to each flower.

Make eight of these flowers and sew them over the front part of a pillbox or bumper-brimmed calot.

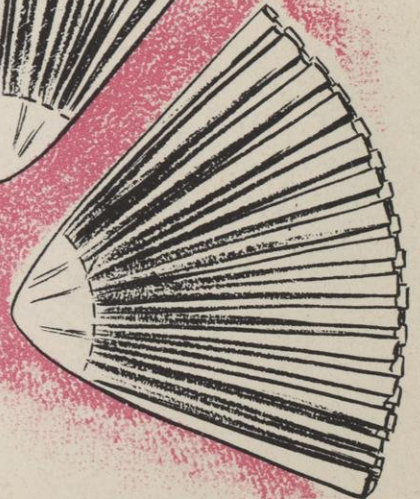
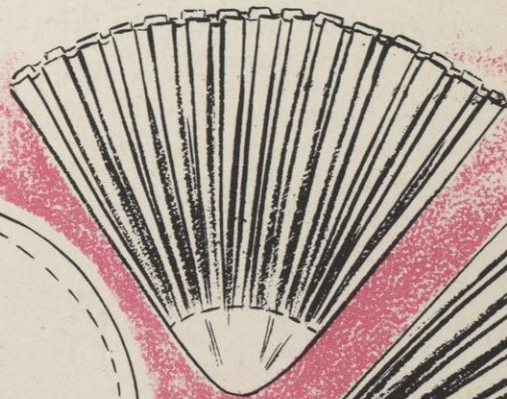
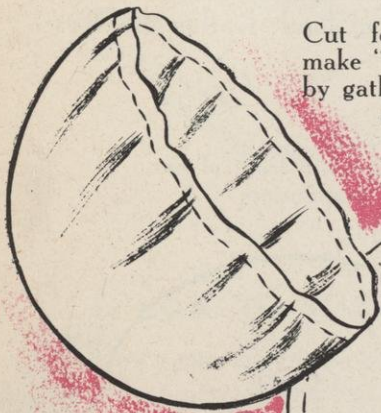
Flowers may be made smaller or larger by changing the size of the pattern.

This is a flat flower trim, but you can make bunchy flowers, also. Cut a 3-inch circle of felt. Run a gathering thread (small running stitch) around the rim of the circle. Draw the thread until you have a "cupped" flower. Use enough of these (about 20) and you have a good built-up trim for a foundation.

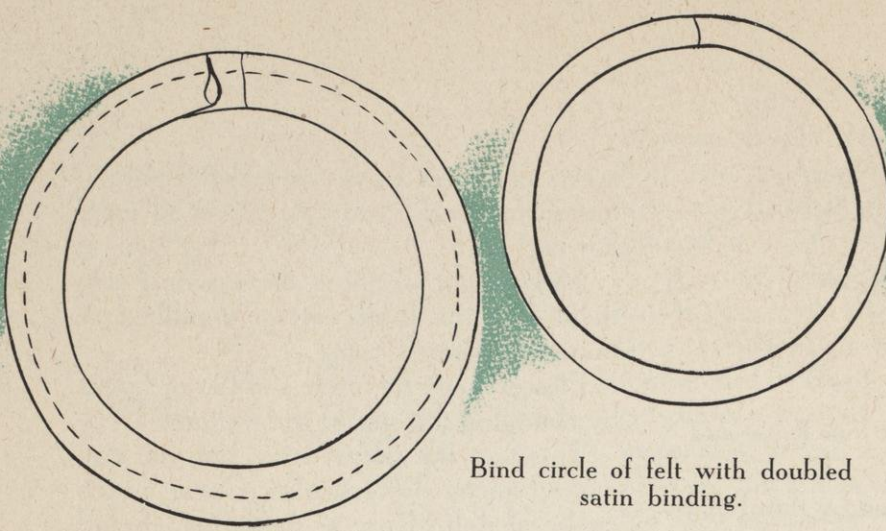
Using the same-sized circle, cut or "fringe" felt all around the edge. (Make the cut 1 inch deep and about 1/8 inch apart.) Run a gathering thread inside fringed line. Draw the thread and secure it. Bunch 10 or 15 of these together for a "line" trim.

French-Room Trim: Here is a more elaborate trim that was used originally on a "French-room" hat. It was made up in brown fur felt and brown satin, and the

Cut felt circle and make "cupped" flower by gathering the edge of circle.



Use same sized circle of felt and fringe the edge. Gather the centers closely together.



Bind circle of felt with doubled satin binding.



French room hat, handmade trim.

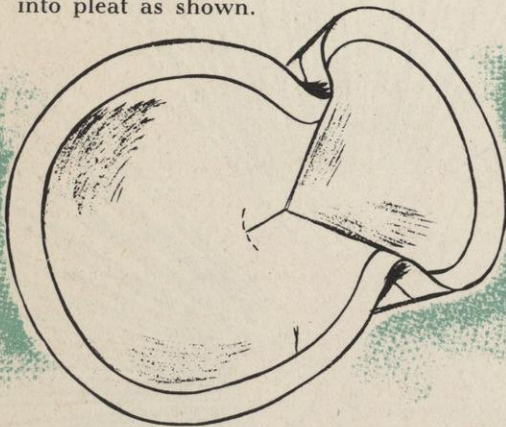
effect was not unlike a mass of ringlets perched on top the head. The dull brown felt and the shiny brown satin seemed to reflect the highlights in the brown hair of the woman who wore the hat.

Cut 25 circles out of felt. The diameter of the circle should be $3\frac{1}{4}$ inches. Bind the edge of each circle (use the sewing machine) with a satin bias binding, cut double. Turn the bias over the edge of the felt and slip-stitch it to the other side.

Take a pleat in each round circle, as shown in the illustration. Tack the pleat in place.

The foundation of this hat was very narrow and had a very pointed eye-line. The felt trim was bunched closely together over the front of the hat. (Pin "flowers" in place and then sew.)

Gather and sew circle into pleat as shown.



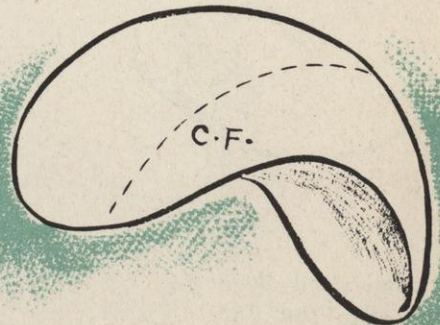
Felt Feathers: These can be made by cutting two layers of felt in the size feather that you want. (Cut a paper pattern first and then cut out your felt.)

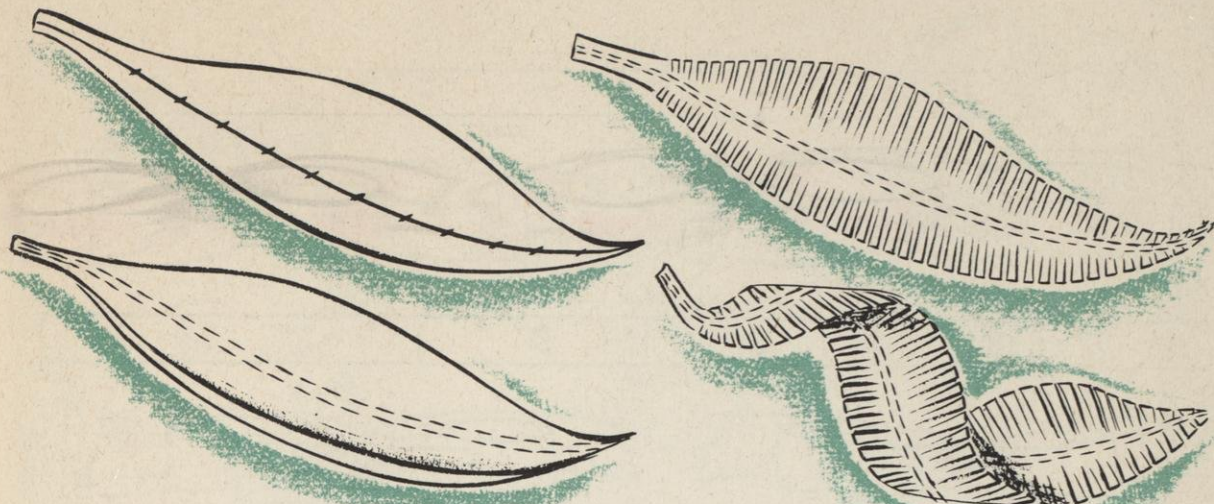
Lay a piece of wire down the center of the first layer of felt. Tack it in place. Lay second layer of felt over it and machine-stitch it down one side of the wire, and then turn and stitch along the other side. Fringe the edge of the feather, and then give the wire a twist.

Use two or more of these feathers in a group arrangement. Five or six small ones, twisted together, make an effective trim for any small hat.

For variation, use two contrasting or harmonizing colors of felt. You can make the top layer out of suede leather or silver kid.

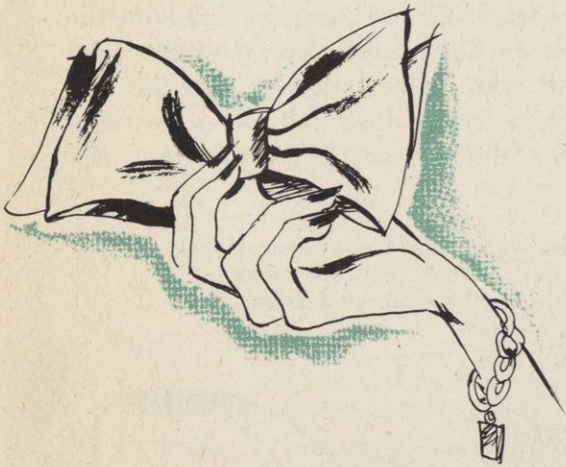
Bunch 25 circles at front of narrow foundation.





FELT FEATHER (a) sew wire center (b) cover with second layer of felt and sew layers together along "stem". (c) Fringe edges (d) twist wire.

Tiny round circles and pieces of felt can trim veiling and correlate color and material. The pieces may be uniform or graduated in size. At any rate, cut two of each size. Hold one under the mesh of the veiling and spread a little glue on it. Place the other one on top of the first. Hold in place until the glue dries.



HOW TO MAKE A BOW

Bows can be made out of felt, ribbon, velvet, material, leather, etc. If you want your bow to be 5 inches across, your strip of material (or whatever you are using) should be about 16½ inches long. In other words, you allow three times the size of the bow, plus a little more.

Gather the bow on the dotted lines, as shown in the illustration. Bring the side gatherings to the center and *fold back* the ends. Sew the bow at the center and cover it with a small loop or piece of material.

This general procedure is a good basis for all-around bow-making.

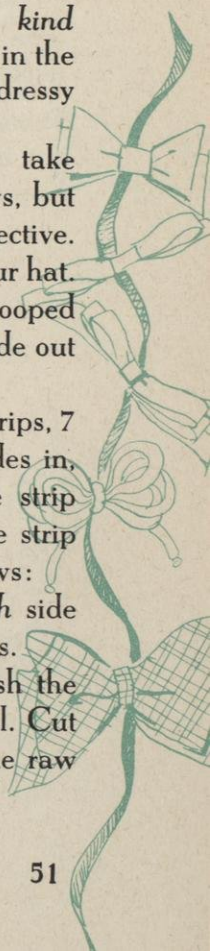
Width and length of material, kind of material, and the number of loops in the bow, make the difference between a dressy and a tailored bow.

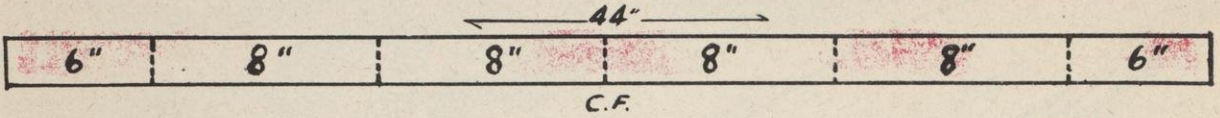
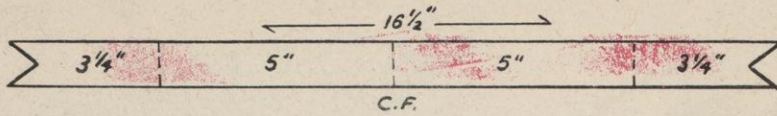
Material Bows: Material bows take more time to make than ribbon bows, but sometimes they are much more effective. They give a *professional* finish to your hat. Here is an example of a double looped bow (to trim the front of a hat) made out of material.

Cut and piece 44 inches of bias strips, 7 inches wide. Fold together, right sides in, and sew the side seam. Turn the strip right side out and press. Divide the strip with gathers, measured out as follows:

Bring *two* loops together on *each* side of the center and fold back the ends.

Sew the loops in place and finish the center with a small piece of material. Cut the ends on a slant and turn in the raw edge. Slip-stitch.





(above) Single loop bow. (below) Double loop bow.

Taffeta (plaid or plain) is an ideal material to use for a bow like this, but softer materials may also be used.

If your material doesn't have enough body (seems limp and lifeless) and you want it to be stiff and perky, you can slip a layer of crinoline *inside* the doubled material strip. Press and then proceed to make the bow.

Ribbon Bows: A many-looped bow of velvet or heavy satin ribbon can make a beautiful topping for a small hat. Your

foundation must be small because this hat is all bow. The material required is 2 yards of 4-inch ribbon.

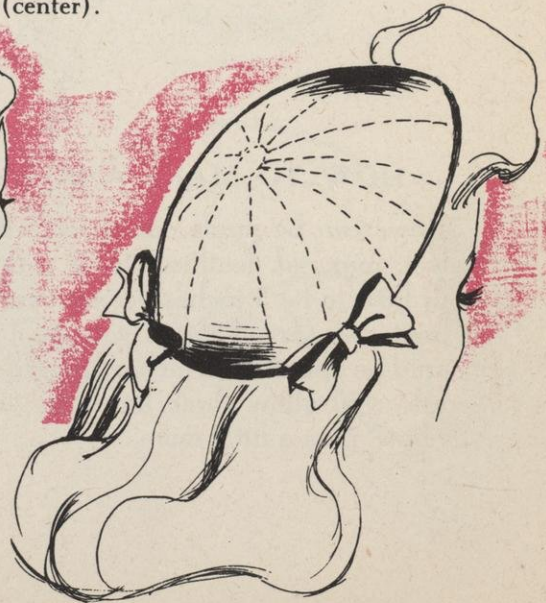
Divide and gather your ribbon in the following manner:

Bring the gathering strings tight and sew the loops together at a common center.

Back Bows: Bows may be used on the back of a hat, as well as on the front. Trim a felt calot in the following manner:

Make two 4-inch felt bows, using a strip of felt 2 1/2 x 13 1/2 inches for each.

Foundation covered with many loops becomes a Beau-Catcher. (left) Calot with felt bows. (right) Calot with big bow at center back (center).





Bow trimmed snoods.



Sequin cap with velvet bow.



Sew these bows at the side back as indicated in the illustration.

A sun-ray design on the calot is worked out with contrasting buttonhole-twist thread. Mark your design and work it out with a small running stitch.

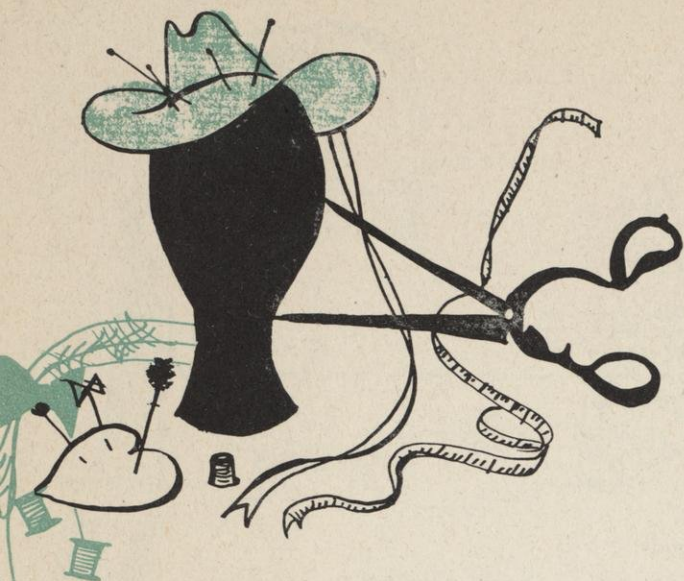
A bow may be used on the back of a sequin-and-colored-felt-trimmed foundation. Make the bow out of wide black

velvet ribbon and let the ends hang down over the shoulders.

Trim a mesh snood with small ties of thick yarn or tiny pieces of felt $\frac{1}{4}$ inch x $3\frac{1}{2}$ inches. Tie the yarn or felt into the snood, spacing it evenly and tying once. Put a large bow made out of ribbon or felt at center front. Mix or match your colors. Tiny bows may also be tied into veiling.

To brighten a dark dress or suit, make a calot (see Foundation), pill box, or any small hat in a bright gleaming satin. Add a bow of the same material at the neck or hip line of your dress, or a dickey for your suit.





FRENCH ROOM EFFECTS WITH INEXPENSIVE MATERIALS

Many of the chain stores are now carrying merchandise usually found only in millionery supply houses. You will find ribbons, flowers, veiling, threads of all kinds, buttons, ornaments, and even the simple basic foundation crown. You can make a French-room creation out of these materials if you're clever and use a little imagination. "Avoid the obvious" should be your motto.

If you are fashion-wise and hat-conscious, a bunch of red flowers pinned onto a small black foundation won't give you very much pleasure. You are not only likely to meet its twin on every other street corner, but basically, there is *not enough* to it. The only ones who can get away with so little hat are young, fresh-faced girls. Almost all of them have lovely hair, and the hat is of secondary importance.

There are lots of good ways to use these hat materials and the suggestions made should give you some ideas of your own. Not all stores carry exactly the same merchandise, so this will be your chance to improvise and to use cleverly what you find.

Built-Up Foundation: The line of one of the small foundations will be greatly improved if it is *built up* across the front. Here is an easy way to do it:

Take 1½ yards of 18-inch or 20-inch veiling. Fold it the long way twice. This will give you a 2-yard strip, three layers thick. Fold again and run a gathering thread along this fold. Pull the string or thread until your veiling ruffle is about 12 inches long. Tack the veiling across the top of the foundation. Get two large roses and sew one on either side of the ruffle. Nest the roses into the veiling so that they look as if they belong there. Sew.

Snood Hat: A half-yard of black dress velvet, a pompadour foundation, and two long dangling flower clusters will make one of the charming snood hats.

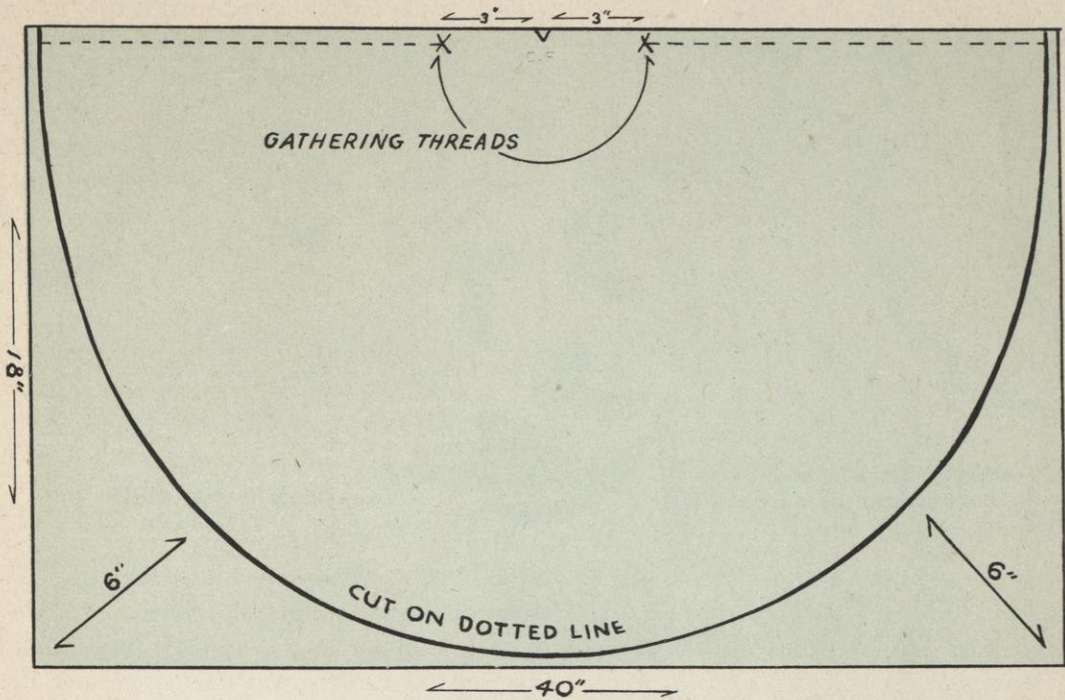
Fold the 40-inch x 18-inch piece of velvet in the center (selvages together) and make a center-front mark in the middle of one cut edge (use tailor's chalk). Now make two more markings along the same edge, each 3 inches from the center front.

Measure 6 inches from the opposite selvege corners and cut away a rounded section of the velvet. When your velvet is unfolded, it should look like *ills*. Page 55

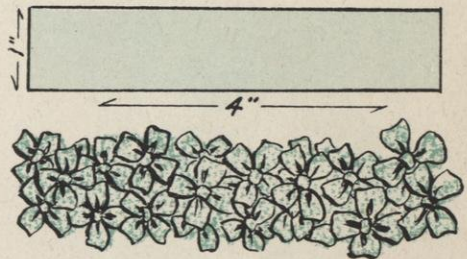
Run a half-inch hem along the rounded edge of the velvet. Insert in this hem a piece of round elastic about 20 inches long. Fasten the ends securely at the ends of the hem. (Your velvet will be gathered onto your elastic.)

Run a gathering thread across each side of the top of your velvet, starting each one at the cross mark as indicated. Pull the material on each thread tightly together and secure at the hemmed elastic ends.

Fit the velvet over the foundation, matching the center fronts. Smooth and turn the raw edge of the velvet into the front of the foundation. Sew with hidden stitches. Secure the gathered ends of velvet on each



(a) Cut velvet as indicated. (b) Hem rounded edge and insert elastic. (c) Gather top sides of velvet and fit onto foundation, matching center fronts. (d) Trim with flower clusters, each side of face.



side. The velvet will fall into a snood, and the long flower clusters should be placed so that they cover each side of the hat, framing the face. Of course, to be properly finished, this hat should be lined and have a headsize ribbon.

Flower trimmed snood.



Note: You can make your own dangling bunch of flowers by sewing various sizes of small flowers to a piece of felt 1 inch x 4 inches. Sew them close together so that the felt is covered. Make two bunches—one for each side of the hat.

Calots: The small calots are nice for young girls, but do make them different by giving them some ornamentation! Break up several strands of small beads and sew them, hit or miss, all over the top. Use small pieces of bright-colored felt combined with colored yarns. Add a few sequins for glitter. Or use a sequin spray.



Calots may be trimmed with embroidery, beads, buttons, small flowers, etc.



Sequins add glitter and glamour.



Modern pocahontas.

A bunch of small flowers, broken apart and appliquéd with embroidery thread, would be charming. A very long tassel made out of yarn or thin strips of leather

would be another eye-catching trick. Trim a calot with 3 tall feathers, attached to the rear side.

Fur Hats: Do you have a bit of leftover fur? Cover the whole ready-made foundation with it, stretching the fur as much as you can without breaking the foundation. You can do quite a lot with fur by putting it firmly under control with hidden stitches. The furrier, of course, would do it differently; but this method works pretty well on a small crown.

Ideas for Trims: Long swirls of velvet tubing in different colors can be worked into a nice trim.

Try quilting or shirring a piece of velvet and sew that over your foundation.

Small novelty buttons can be sewed all over your hat. Work out a design before you start to sew.



Two felt bows make a hat.



An old straw brim can make a ruffle across the front of a crown.

Ribbons, scraps of velvet or taffeta, offer endless possibilities in the way of bows and loops.

An old fur-felt hat, cut into strips, will make a lot of what it takes to be feminine! Cut your hat into two or more sections: steam-press them thoroughly and then p-u-l-l, to make long strips. (Steam-pressing will clean the felt, too.) Cut your felt and make large, medium, or tiny bows. Follow directions on bow-making.

Trim a calot or a foundation with a huge bow made of *two* old fur-felt hats. Sew it across the front. Arrange it perkily.

Make three or four medium-sized bows in contrasting color and use them to build up the line across the front of a foundation.

Here is a remake idea: Trim the tall crown of last year's swagger hat with small flat felt bows, using five in graduated sizes. Put the smallest at the top of the crown, the largest at the base of the crown. Use this treatment front or back, placement depending upon the original line of the hat. Make the bows, pin them on, and try the various effects before you sew.

Straw-Hat Trims: During spring or summer seasons you may be able to purchase small straw foundations, and perhaps straw by the yard. The foregoing ideas on trims may be used, but change your materials and colors. For instance, instead of using velvet, use taffeta (plain, checked,



A small hat trimmed with plaid taffeta and worn with matching vestee and cuffs. Youthful and spring-like!

or plaid), gingham, piqué, polka-dotted crepe, etc. Perhaps you can utilize some scraps left over from your dressmaking, making your hats match your dresses. In using the ready-made straw foundations, you will find many possible combinations. Just to be different, you might even try some velvet and straw effects! Top a straw foundation with three huge velvet roses.

Brimmed Hats: The suggestions made so far have been directed toward girls and women who like and look well in small hats. If you feel that a small foundation (even when it is built up with trim) is not enough hat, you can add a brim. Using one of the small brim patterns, cut it out

of buckram, wire it, and then cover it according to directions.

Directions are given for making and using the brims with the foundations that you make yourself, but they may also be used with the ready-made foundations. The making of brims does not require the use of a hat block, but you will have to use a block if you are making your own foundations. (The advantage of making your own is that you can make them as deep or as shallow as you wish.) In many cases the ready-made foundation, already blocked, will save time and labor. Color and workmanship are especially important if you use the semi-made merchandise. Make the most of both.



Fruit trims are always smart — separate and arrange them attractively on a half-hat. Use the heavy clusters either for width on the side or height in the front. Change the trim with flowers or feathers in the winter.



To keep the small hats securely on your head use a plastic clip. This is placed across the hat and tacked at each end and in the center.





Chapter Eight

HOW TO REMAKE AND RENOVATE

Almost every woman has a few old hats lying around that she wishes she knew how to utilize. Sometimes it's an old favorite that she can't quite make up her mind to discard; sometimes it's a mistake, bought in an unguarded moment. In either case, why not bring them out and look them over?

The old favorite may be past redemption by cleaning and patching, and in this case you had better lay it away — with no regrets. If it is that far gone, it must have served you well and been worth every penny you paid for it.

However, I'm not suggesting that you throw it into the furnace yet. Look at the lines of the hat and consider its style. Perhaps it would be well to take a *pattern* from it, since you liked it so well. There are quite a number of hats you should be able to copy after you have studied these

millinery lessons, and this may be one of them. You can rip the hat apart and copy it that way, or you can take a tissue-paper pattern. You need not allow for seams on this pattern, but make a note, "no seams allowed," so that you won't forget.

Save all ornaments, ribbons, and veiling. Ribbons can be washed out and pressed — to freshen a veil, just take it off and press it with a warm iron.

Fur Felts: If your hat is fur felt, *save the pieces*. Have a scrap-box labeled **FELT** for just this purpose.

Fur felt is a precious material, and even when a hat is worn out there will be parts of the felt that can be used for trimmings. There are many different ways to use it, and no other material will stand reworking quite as well. It should never be thrown away; if you don't intend to use it, give it to some woman who will.

Wool Felts: Old wool-felt bodies are not worth saving for trims; they are too coarse and heavy to use. You can freshen up an old wool felt by reblocking and perhaps retrimming. Even if the crown was made on a fancy block, you can reblock it on your own round block. The result, of course, is just a round crown, but perhaps you can add style interest by using a trim. (A substitute block tip, as described in Chapter V, would not be feasible here because of the pressure that must be used in blocking a wool felt.)

Reblocking Felt Hats: To reblock, brush off all surface dirt and then put the felt on the block and steam-press, following instructions for blocking. You will find that the felt gains new life and luster, and that the blocking process is also a cleaning process. (This applies to *all* kinds of felts.)

Reblocking the crown usually means that the brim changes shape, and you may have to cut off your brim and resew it. You may want to do this anyway because you can't very well "clean" (by blocking) your brim while it is attached to your crown.

Frame and Material Hats: Frame and material hats, when well worn, are hardly worth saving, although a long draped band — or a velvet snood — might be reused after it was cleaned and pressed.

Reusing Trims: Flowers and feathers usually show the same wear as the hat, and not much can be done about it if they are badly soiled, broken, or discolored. These same trims, however, taken from a hat that has not been worn much will be well worth reusing — especially if they look like fairly expensive trims. A feather may need to be reglued or a flower resewed; cleaning fluid used sparingly will make them seem fresh and new again.

Cleaning Hats: In fact, cleaning fluid is the solution for a complete hat that is just a little soiled. Use a little fluid on a small piece of turkish toweling or a small wad of tissue paper which will not leave any lint — use a quick, light, brushlike motion in rubbing. Don't wear a soiled hat even to the corner grocery store — it's as bad, or worse, than a stocking run. A run might develop on the way, but everyone knows that your soiled, untidy hat was that way before you started.

Remaking: After you have eliminated the worn-out hats in your wardrobe, it is time to decide what to do with the rest.

Consider the possibilities of *cleaning*, *retrimming*, *mending*. If you still won't like the hat after all this is done to it, then the fault must lie in the lines of the hat — you have found that they are not becoming to you, or else that it is completely out of style.

Remaking Felt Hats: If your "mistake" is a felt, and a fur felt at that, rip it up and prepare to have fun remaking it! (You must have found at least one good suggestion in this book to follow.)

Don't try to do the impossible. Remaking always "takes up" felt. If you start out remaking a large felt, you will end up with a not-so-large felt; but even a small hat can be remade if you have it in mind to add a trim — a trim that will also build up the line of the hat. Remember, too, that felt can be *pieced*. Lay one section over another and sew twice across with the sewing machine; the second sewing should be about 1/8-inch from the first.

Remaking Straw Hats: Straw hats, of course, can be reblocked and many of the same suggestions that apply to felt may also be used with straws. If you have an out-of-date brim of straw, you might try

reblocking the crown and using the old brim in a new way. Cut it according to pattern, bind the raw edge with grosgrain ribbon. Or use the old brim as a trim — double it and use it across the front of a round crown — giving sort of a ruffled off-the-face effect.

If the brim was made of straw *braid*, it can be ripped apart and resewed into a newer shape. Or you can make a complete new crown out of the old straw braid. Stiff braid is usually easier to handle when it is slightly wet. Dip it in a pan of water, and you will find that it becomes pliable and soft.

To make a round crown, work with the braid on the block, starting with the center crown — the spot on your block that would correspond to the crown of your head. Circle the braid, going round and round, following the outline of the block. You can sew on the block as your circle or you can pin the braid and then take it off to sew. Use any kind of a stitch that can be lost in the indentations of the straw. After it is sewed, the crown must be blocked — steam-pressed.

Sizing Straw Hats: You will find that most straws need sizing to make them

keep their shape. Just brush the sizing on after the crown or brim has been blocked and is dry. Sizing looks something like shellac, but don't make the mistake of thinking you can use ordinary shellac in its place! Some of the students tried that once on black straws, and they came out several days later with *gray* straws. Hat sizing is not supposed to discolor.

Remaking a Covered Frame: A "mistake" in the way of a covered frame hat is not so easy to correct. You might try ripping the brim off and using an entirely different, but harmonious, trim for the crown. These hats — along with wool felts — have the least possibilities for remaking; but, lest I discourage you too much, I might also add that if you are really ingenious, you may be able to do something, even with these. It *has* been done!

Business Possibilities: The remaking and remodeling of hats — as the basis of a small business — ought to present an opportunity to someone who is clever with her hands. There need be no capital or overhead involved; — and there are lots of old hats around, just waiting to be used!

BANDS, BOWS AND BUTTONS

If you like ribbon bands, make them look individual by adding little bows or loops of velvet or satin, and attach them to hat pins or hair pins and place them above each ear. If you have a piece left over from your dress or blouse, make hand-made flowers, attach flowers to a pin so that they can be switched around to other hats.

To add a bright note to a plain colored band or calot, go through your button box and pick out vari-colored buttons of uniform size and scatter them over your hat or band. Another idea is to string the buttons together to form several loops and place one group above each ear, letting it hang over the side of the hat.



WHAT'S
WRONG?

POSSIBILITIES

Out of style
Out of shape

Good — but must change style.



Out of style
Out of shape

Good. Make a hat that goes on back of head instead of forward. (Crown will have to be made more shallow if you want to continue to wear it forward.)



Out of style
Out of shape

Good. Make a "coolie."



Out of style
Out of shape

Many possibilities.



Soiled and
out of shape

Good. Will need new trim.



Soiled and
out of shape

Unless you have beret block can't do much except "freshen." You can always use fur felt for trimmings.



Soiled and
out of shape

You're in luck! Wear backward instead of forward.

HOW TO CHANGE

Reblock crown, using a "makeshift" fancy block to give height and new style interest. Cut off narrow brim and turn upside down around top of hat. Bow trim.

Take brim and crown apart. Freshen both by blocking. For back of head hat, block on round crown. Pin brim on again to get proper arrangement. Sew and trim.

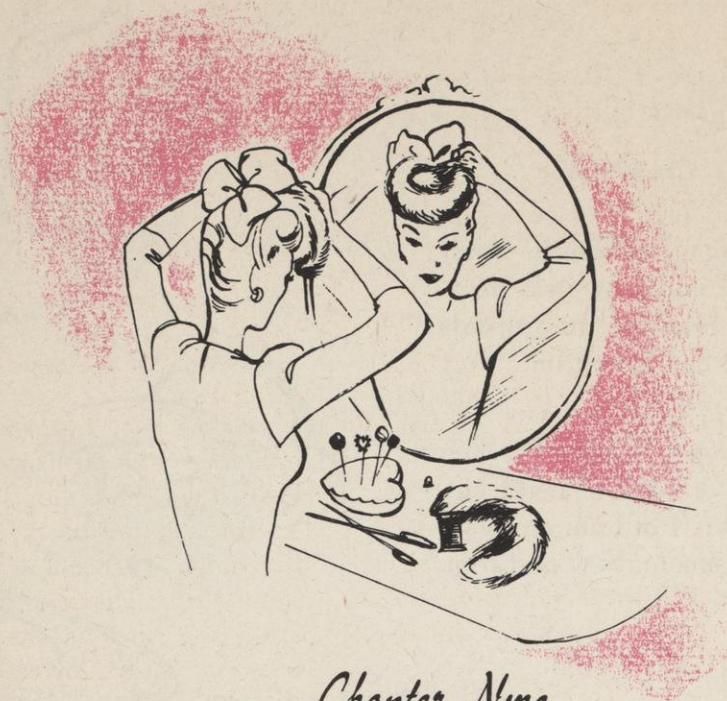
Reblock crown on round block. Cut center back brim and take out enough so that it fits new shallow crown. . . . Make seam in brim by whipping edges together on wrong side. Steam press on right side. Run hand stitching around edge of brim. Pull slightly tight.

Can remake into many different styles.

Use makeshift fancy block. Try to use something that will come near being like original line of hat. Use new trim of flowers, veiling or bow across front. . . . Back interest? Make a cut-out ladder effect in back of hat.

Use steam pad under hat and hold in steam from teakettle. Brush while steaming. Baby the hat — pat and mold with fingers — try to regain original line. Add new ribbon or trim (or snood in back.)



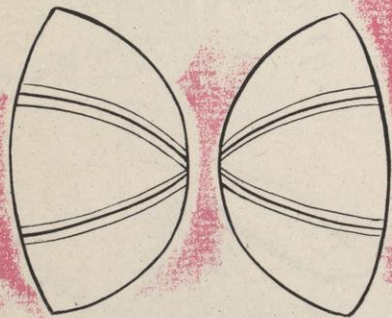


Chapter Nine

HOW TO MAKE HAT FOUNDATIONS

Foundation No. 1: This is more difficult to make than Foundation No. 2.

1. Cut six sections of crinoline by the illustrated pattern. Seams are allowed, but vary to your headsize. Use $\frac{1}{8}$ -inch seams for size $22\frac{1}{2}$ inches. Use $\frac{1}{2}$ -inch seams for size $21\frac{1}{2}$ inches.



Sew three sections (of 6-section crown) together at a time. Combine "halves" of hat.

2. Sew the sections together, three at a time, as indicated. Use the sewing machine. Open seams.
3. Combine the two halves of the crown.
4. Use the last seam as "front" and "back" when you put the crown (seam side up) on the back of the block — as it will be worn on your head.

Steam-press the seams open. Stretch the crinoline gently under steam so that it takes on the shape of the block. Pin and repin. Stretch the crinoline as it softens; pull one seam at a time. It is not enough to press seams open; the crown must be blocked — that is the trick. It is simple when you get onto it.

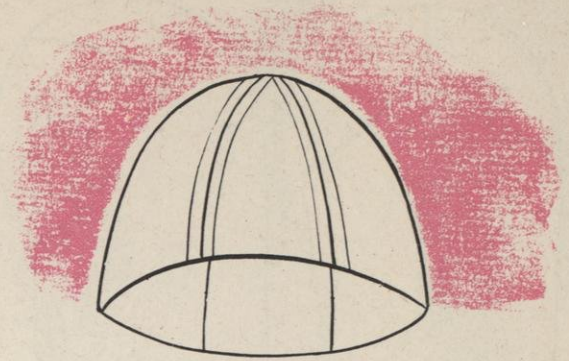
5. Take the crown off the block when dry; use a corset stay to remove. Now cut out the center back and center front, taking about $1\frac{1}{4}$ inch off at

these two points and slanting your line into the sides.

6. Try on the crown. It should sit at least 1 inch back of your hairline in front. In the back it should clear the break in your neck as you tip your head back. The sides should just cover the tips of your ears.

Note: Some women like the crown to come farther down; some like it more shallow. Trim to your own taste, but keep both sides alike. Average size would be 11½ inches front to back, 12½ inches side to side.

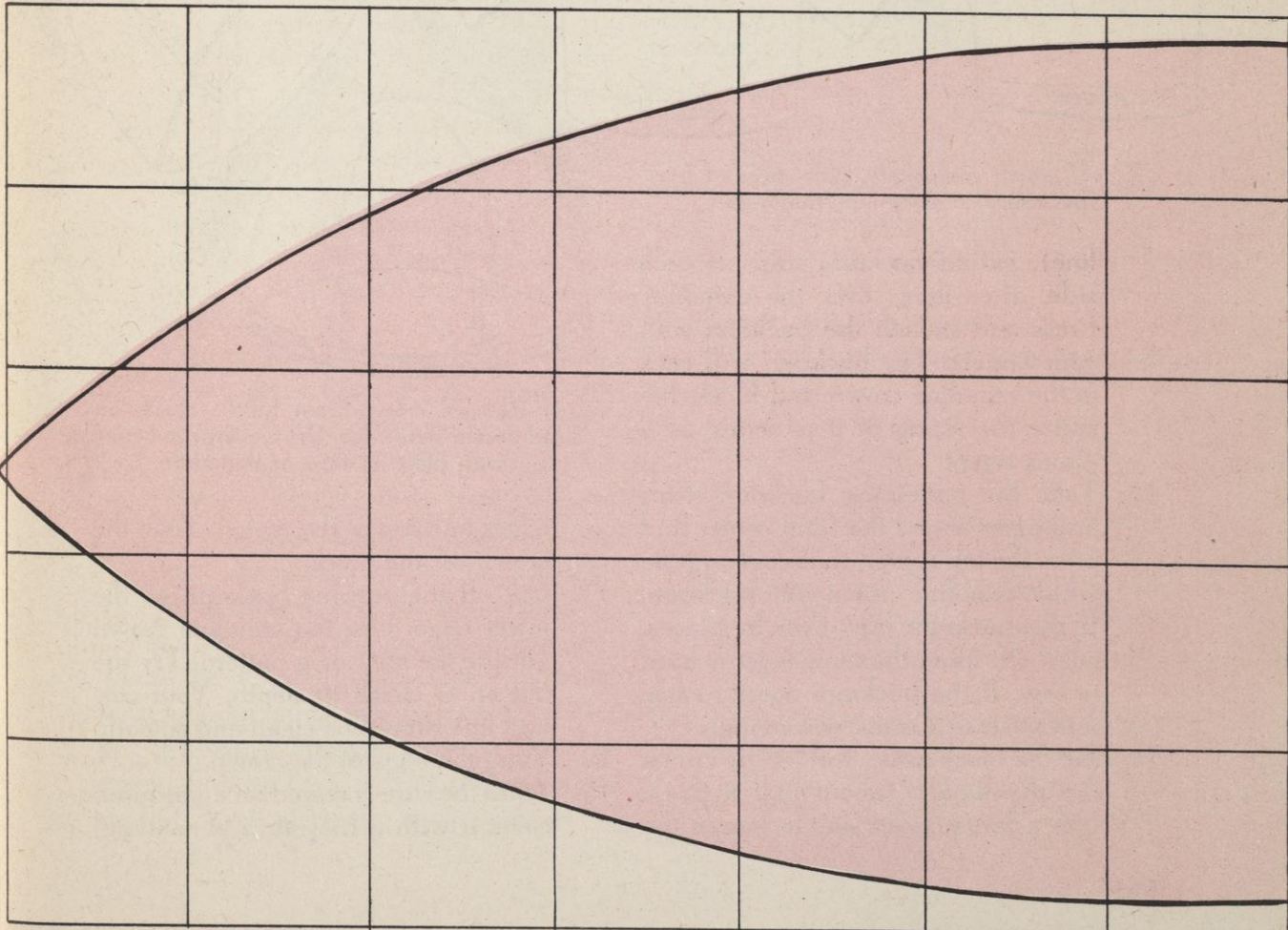
7. Return the crown to the block. Be sure it goes on the block the same way it was originally. Pin the center top to the block with several pins. Cut a strip of bias buckram about 5 inches or 6 inches wide.

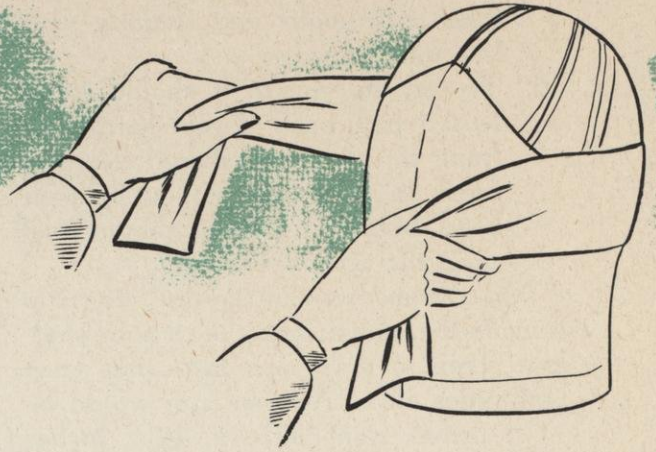
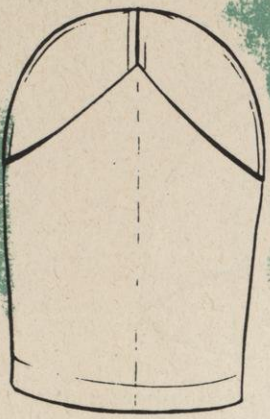


Completed crown made out of crinoline after it is blocked.

8. Place the wet buckram around the crinoline crown; bring the ends toward you (standing facing the center front of the block). *Pull.* Notice the magical way the buckram conforms to the shape of the block!
10. After the back is shaped (be sure buckram covers lower edge of crino-

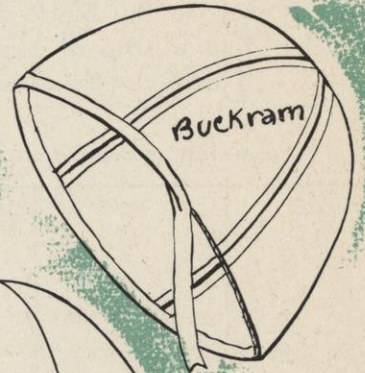
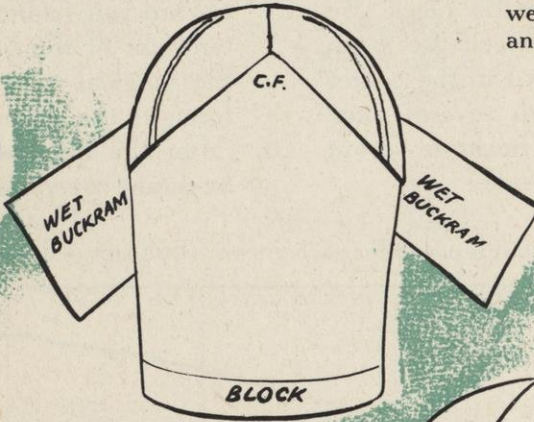
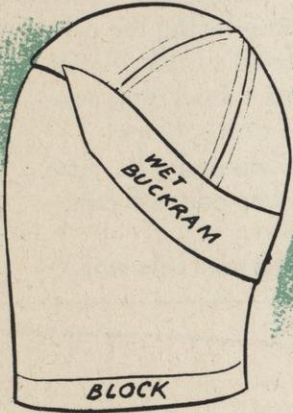
Six section crown pattern — cut 6 pieces for each crown. (Full size — does not need enlarging.)





Fit crinoline crown to head (after it is blocked) and cut out at front and back. Make it as deep or as shallow as you wish.

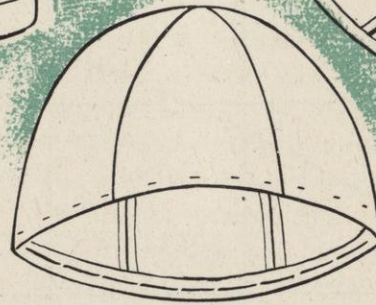
Replace crown on block and pull wet buckram strip around back and sides. S-T-R-E-T-C-H buckram.



Cover crown completely with strips of bias buckram. Let crown dry thoroughly.

line), cut off buckram strips at each side, after they cover the crinoline. Press and smooth the buckram with your fingers. The buckram will stick to the crinoline crown and block, because the sizing in it is acting as a gluing agent.

11. Take the remaining buckram strips and press across the front center and cross the top center, thus covering the whole crinoline crown with buckram. If the buckram laps over in places, cut it off; more than one layer is hard to sew. If the buckram doesn't stick, it is because it is not wet enough.
12. Set the block aside and let the crown dry *thoroughly* (about half a day). Use a large corset stay to loosen the



(a) Remove crown from block; check on head depth; wire edge. (b) Cover wired edge with piece of tape or material.

- edges and top of the crown. Take the crown off the block.
13. Cut off the surplus buckram at the lower edge. Use the crinoline crown (inside the hat) as a pattern. Try the hat on to check its depth. Your cutting line should be clean and smooth.
14. Wire the edge of the crown.
15. After the wire is sewed on all around, cover it with a bias strip of material

about 1½ inches wide. Fold the material over the wire and sew with a running stitch. Any kind of material will do, because when you cover, the hat material will come over the edge. The foundation is now complete and ready for covering.

16. Cover this crown with 6 sections of material cut like the pattern. Do not allow seams as they are already included in the pattern. After the pieces are sewed together, put the material crown on the block (seams up) and steam-press your seams open. Stretch and pin the material to the block. It will have enough "give" to cover the edge of your frame. Remember, this material crown must be *blocked*.
17. Put the material crown over the frame, keeping track of the center fronts. Fold the excess material inside the crown. Baste.
18. Use a running stitch through the buckram and material. When you bring your thread through the right side, put your needle back *in the same hole*. It will seem as though you are undoing what you have just done, but the thread will almost always catch on the buckram, crinoline or material.
19. Your crown is now ready for a brim. If you don't want a brim, trim with flowers, bows, or a couple of feathered birds. Notice the hats in the shops — lots of times you will see that foundation crowns carry nothing but trimming. These are usually *large* trims to give the proper line.

Note: A "cute hat for a cute young girl" would be a jockey cap. Use this same foundation, cutting it very shallow before you wire it. It should measure about 10 inches front to back and 11 inches side to side. (Check on these measurements by

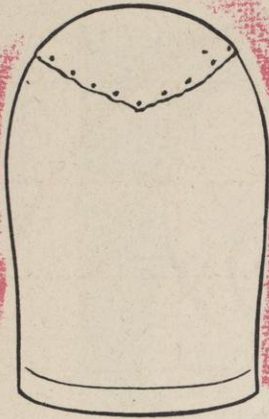


FOUNDATION CROWN NO. 1 with VISOR added "Jockey Cap".

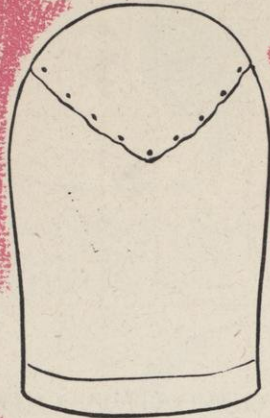
trying foundation on the head.) After the crown is covered, add visor brim (pattern on page 69) across the front. Trim with a bow at top center where you joined visor to crown.

Foundation No. II: Foundation I required a crinoline under-layer because the crown covered so much of the block that it would have been impossible to remove it without the crinoline underneath. Foundation II, however, is shallow; and buckram may be used directly on the block. It will stick, but when thoroughly dry may be peeled off. Use a corset stay to loosen the edge.

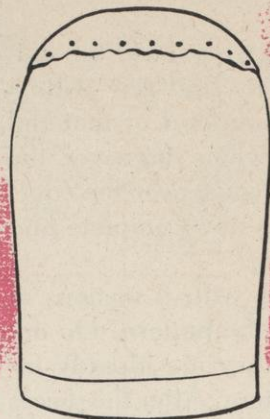
1. Cut the buckram by the pattern. Use bias as indicated.
2. Wet the buckram. Put it on the block. Remember that if you wish a "forward" hat, you will place the buckram toward the front of the block. If you want a pompadour, place the buckram on the back of the block.
3. Smooth the wet buckram so that it conforms to the block, keeping an oval in mind as you stretch it on. Lift it off the block several times and



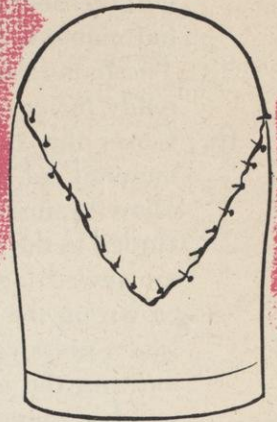
Forward hat, front view (placement of wet buckram on block).



Forward hat, back view.



Off the face foundation, front view.



Same, back view.



Trim and wire edge. Bind edge with bias strip material



Block material by pinning on block (bias front to back) Steam press.



Cover foundation with material. Turn edge into hat. Finish with blocked lining and headsize.

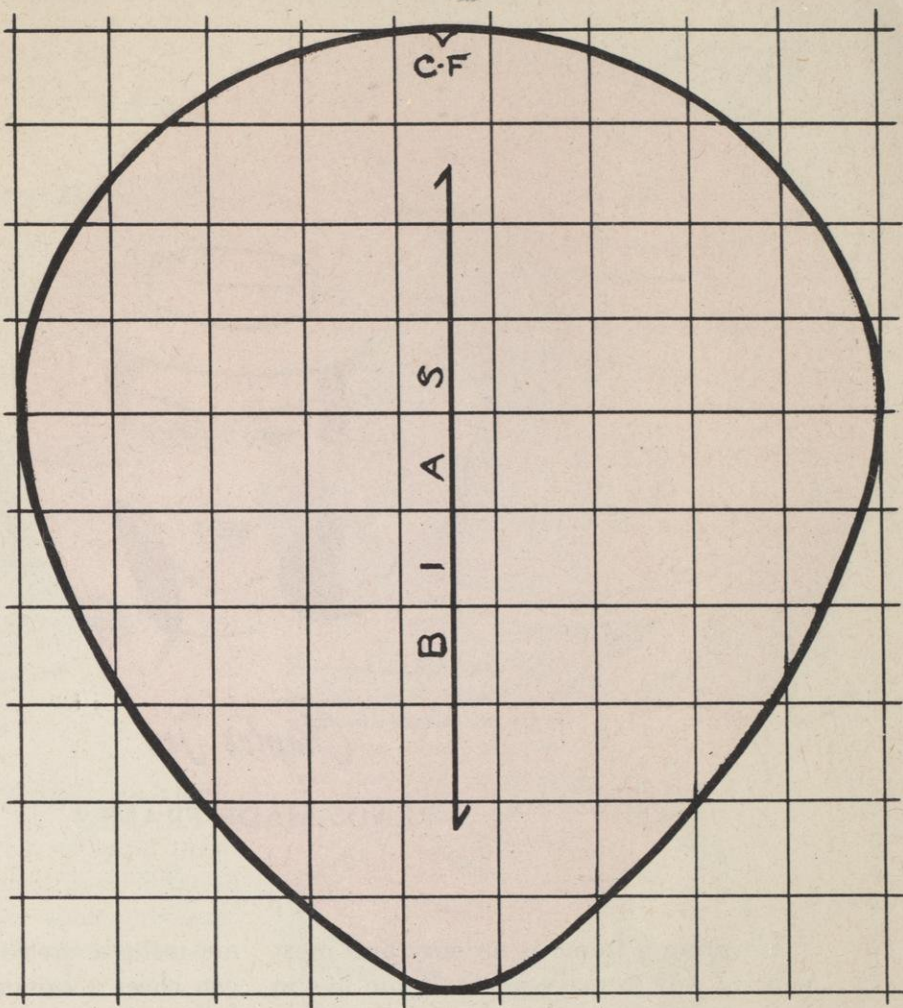
FOUNDATION NO. 2 (use pattern, page 69 and cut bias buckram).

- smooth again. Each time you do this you will find that there are fewer wrinkles in the edge of your buckram.
4. Let it dry *thoroughly* before taking off the block.
 5. After taking it off the block, trim the edge so that it is clean and even. *Wire the edge.*
 6. Cover this crown with material cut after the pattern and on the bias. Make $\frac{3}{4}$ inch seam allowance all around.
 7. *Stretch* your material over your block just as you did your buckram. *Steam-press* and pin it to the block. Let it dry.
 8. Put the material over the frame and turn under the edge. Follow steps 17 and 18 for Foundation I.
 9. The crown is now ready for brims or trims.

FOUNDATION PAT-
TERN NO. 2
(to be enlarged)

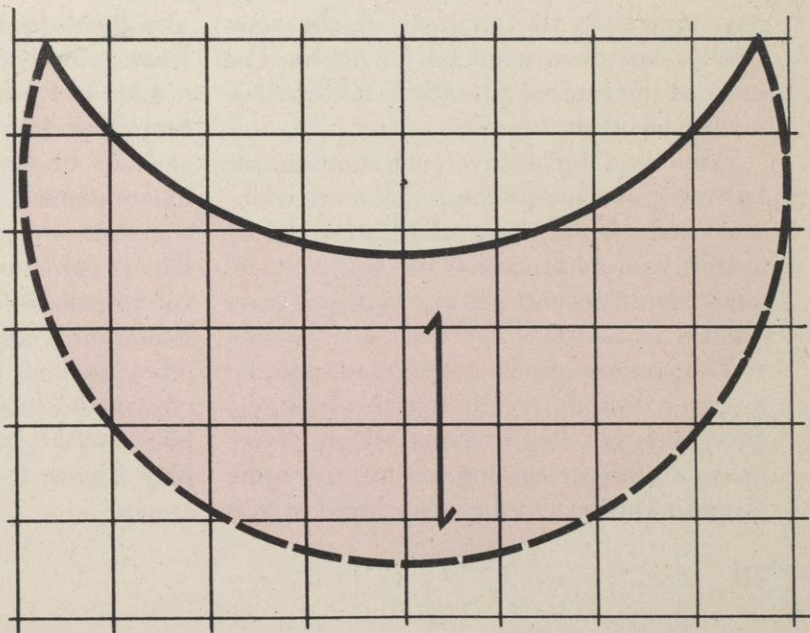
(a) To enlarge this pattern, draw a rectangle 9" x 10". Rule off rectangle in one inch squares. Draw outline, following the lines of this pattern which are set in one-half inch squares.

(b) Lay completed pattern on buckram (bias as indicated). Cut out buckram, wet and stretch over block. Notch is center front of foundation.



(a) To enlarge, follow procedure above in first paragraph.

(b) Lay pattern on buckram, cut out and wire buckram along edge indicated by dotted edge of pattern.





Chapter Ten

READY-MADE FRAMES

Covering a frame is an easy and inexpensive way to make a hat. If you live in a city and can make purchases at a millinery supply house, you will be able to find hundreds of different styles and shapes. They are made out of buckram and elastic net; and even the amateur, if she sews neatly, can do a good job on them. The lines of the hat are already established — all you need do is cover.

After you have covered a few simple frames, you can attempt the more elaborate ones. In selecting your frame, choose a stiff, well-made one — the soft or carelessly made frames get out of shape very quickly.

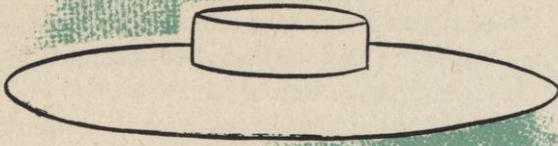
You can use almost any kind of material to cover, but do try to suit the frame to your material. For instance, if you have heavy suiting or coating, choose a simple, brimless frame. On the other hand, if you

are using a stretchy dull black crepe, you can cover a brimmed frame very beautifully — the result will look almost like black felt.

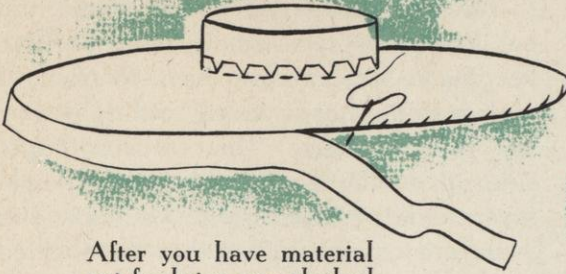
Covering a ready-made frame takes less time, naturally, than making a frame and then covering the hat. If ready-made frames are available, do try them out.

Don't overlook the possibilities of combining parts of ready-made frames with sections of frames that you are able to make yourself. For instance, you may like a certain crown and be able to make it. But if you wish to add a brim that you cannot make — a rolled brim, such as a Breton or Fedora, etc. (these are blocked on a special brim block) — make your crown and buy your brim. Or you might like to make your own flat brim and combine it with a fancy blocked ready-made crown.

COVERING READY MADE FRAMES.



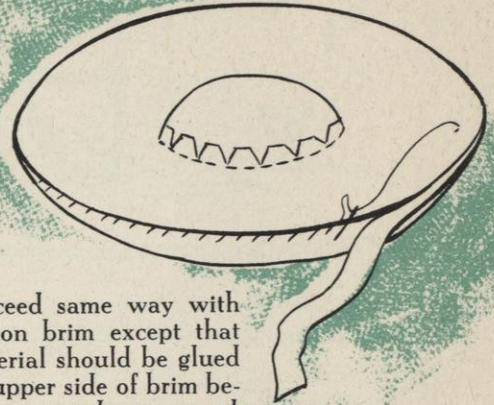
Ready made Sailor frame.



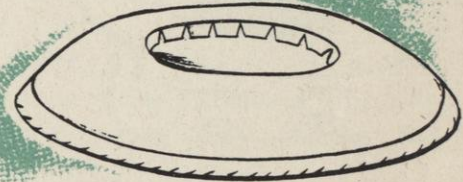
After you have material cut for brim, sew slashed section around crown. Whip edge of material to edge of brim, cutting off excess material.



Ready made Breton frame.



Proceed same way with Breton brim except that material should be glued on upper side of brim before outer edge is sewed.



Under side of hat showing how binding turns over wire.

USING A READY-MADE FRAME

Every frame presents a different problem, and different milliners have different ways of working out the same problem! A few general instructions, plus some specific examples, however, may help you work your own solution.

If your frame has its brim sewed to the crown, you might do well to take the sections apart. Rip out the machine stitching at the juncture of crown and brim (making a note of center front on both pieces), and then proceed to cover each section in the same way that you would cover one of your own frames. (You will need to make a muslin pattern from the frame and then cut your material, using the pattern.)

After brim and crown are covered separately, you can combine them again.

Many frames, however, have brims and crown blocked or molded together; and you must cover these as if crown and brim were a single unit. The ready-made sailor and Breton described here are examples of this type of frame.

Turn your hat upside down and hold your material over the brim. You will want a *bias*, running from back to front—so you will use a corner of your material in the center back. Let the point hang over the brim and pin the center back and center front.

Smooth the material over the brim sides. Pin it all around the edge of the brim. This will seem awkward to you at first, working with your material over your frame; you can't really see what you are doing! Learn to have "eyes in your fingers."

Cut the material all around your brim. Give yourself leeway by cutting $\frac{1}{2}$ inch beyond the pins.



Breton with round crown.



Small sailor with flat crown

Now that you are rid of the rest of the material, you will note that you have taken your first "pattern" from a frame brim, cutting directly into the material. Tissue patterns taken over a frame are not very satisfactory because the tissue does not "give" as material gives. Muslin is better, but involves more time.

Leaving your material pinned over edge of brim, cut out the center section (head opening) giving yourself $\frac{3}{4}$ -inch leeway.

Here again you are working in the dark; — but either feel with your fingers, or hold the frame up to the light.

Slash the $\frac{3}{4}$ -inch leeway all around. The slash should be just deep enough to *almost* meet the juncture of crown and brim.

Take your material off the frame and cut a second layer exactly like the first, keeping a *bias* running back to front. If your material has a wrong and right side, lay your "pattern" (first section) right side up on the wrong side of the lower layer. One of these layers you now slip over your crown. Notice that the slashed section *hugs* the side of the crown. Smooth it down and sew it at the juncture of crown and brim. Use a large basting stitch and go around twice.

If there is any glue to be applied, it should be done now. A Breton or any brim that curves up will need to be glued on the top side. A mushroom or "down" brim needs to be glued on the underside. (See Millinery Glue — Chapter II.)

Sew the material to the *edge* of the brim. If you have used glue, wait until it is dry. The material will hang over the edge of the brim; but *do not turn under*. Prepare to sew the edge with an overcast stitch and *trim away* excess material as you sew. Cut away a few inches, then sew; cut away a few inches, and then sew, etc. Cutting away the material as you sew means that the material will always be just right — never short and never over. Keep *smoothing* your material as you overcast the raw edge to the wired edge of the buckram.

Follow the same procedure for the under brim. The slashes should fit up *inside* the crown. Sew at the juncture of crown and brim. The material along the brim edge should now be cut away and the edge overcast to the edge of the brim.

Bind the edge of the brim with material binding. Cut a *bias strip* a little longer than the circumference of the outside edge of the brim. It should be about $2\frac{3}{4}$ inches wide. Fold the bias and press it in the center, lengthwise. Pin the raw edges of the bias binding to the edge of the brim. The binding on a Breton should eventually fold in toward the crown; sailor binding should fold down and under the brim.

Stretch the binding as you pin it to the edge of the hat brim.

Use an overcast stitch (for the third time) sewing the bias strip to the brim edge. Make this stitching just a trifle deeper than the others.

Note: Do not use an overcast stitch that is too close together; make one stitch about every $\frac{1}{4}$ inch.

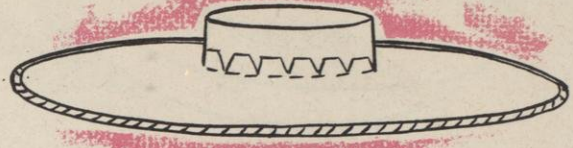
Bias binding may also be sewed on by machine. Sew very close to the wired edge. Lap the bias strip at the center back and turn the fold of material *over* the edge of brim. Slip-stitch the folded edge of the bias to the other side of the brim.

To finish, press the bias binding under a damp cloth with a warm iron. Do not get the rest of the brim damp, or it will buckle.

If your bias wrinkles at places, it is either because you did not have a *true bias*, or because you did not hold the raw edges evenly together as you stitched.

A neater back joining may be made by measuring your bias to your brim edge and then seaming the bias before you start to overcast the binding. On your second hat you will be able to do this because you now will have an idea of just how much you should stretch the bias binding.

This is the procedure to follow for brims of both hats. You will vary your technique on covering the crowns, because they are not alike — one is flat on top while the other is rounded.



Sailor brim covered both sides with material. (a) Flat crown is covered (b) binding is sewed on edge of brim.



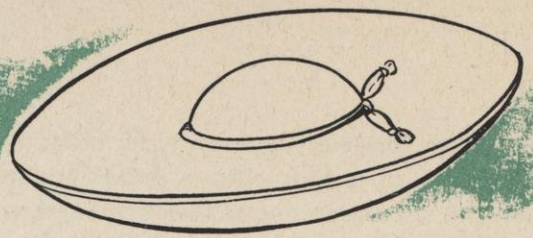
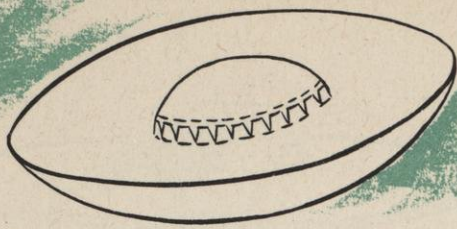
Completed sailor with draped cover band.

Flat Crown: Cover the flat crown with a piece of material which extends over the edge. It should be about $\frac{3}{4}$ inch larger all around than the crown. Sew it $\frac{1}{4}$ inch below the top edge. *Stretch* the material. After it is sewed to the crown, trim away excess material (below sewing line) evenly.

A plain or a draped cover band may be used to finish the hat. In either case, the cover band should be cut on the bias, and should fit the crown very snugly.

Cover Band: For a draped band, allow *twice* the height of the crown. For a straight band, allow $1\frac{1}{2}$ inches for turn-under. The length of the drape depends upon the size of your crown. Measure it around tightly, stretching your material and allowing for a center back seam. (Pin it where your seam should be and then sew this line up on the machine.)

Stretch your seamed drape over your crown. Turn under the raw edge at the bottom, covering the slashed pieces of brim covering. Pin your drape at the juncture of crown and brim so that it will be under control.



(left) Breton frame with both sides of brim covered with material and edge of brim is bound.
 (right) Blocked material crown fits over round crown of frame. Trim is tubing tied in a knot.

Turn raw edge under at the top of the drape, pushing the drape down over the crown. If it is tight enough, it will fall naturally into a drape, and with a little help may be pinned into even pleats. The top edge of the drape should just meet the top of the crown. Tack the drape top and bottom, being careful not to oversew. Don't let the stitches show.

Round Crown: Covering a round crown with material involves the use of a hat

block. Cut a piece of material the approximate size of your crown with about a 2-inch allowance; *steam-press* this material to the top of your block. *Stretch* and pin, until (under steam) the material is blocked. When dry, take it off the block and fit it to your crown. Pin and cut away excess material. Sew in place. Finish juncture of crown and brim with a circled ribbon or a piece of bias tubing. Both of these hats need to be lined and should have headsizes ribbon sewed in.

DO'S AND DON'TS

- Do read this book in its entirety before starting your hat making. There are specific instructions for individual hats, but general rules and information should also be applied.
- Do cut your material on a bias!
- Do *stretch* your material for a professional finish.
- Do try to hide your stitches. Try different ways of sewing; maybe you can invent a new stitch.
- Do try to improve your workmanship as you go along. Every hat you make will teach you *something*. Try to remember that lesson when you start to work on your next hat.
- Do practice sewing on wire until you can do a *quick, neat* job.
- Do make the easier hats *first*.
- Don't ever let a hot iron touch an unprotected felt.
- Do watch the hats in shop windows, magazines, movies, and on the street. Making your own hats will make you hat-conscious, and you can pick up lots of ideas. If you try an idea and it doesn't seem to work, rip it out and start over. If it is possible to do, you can do it — someone else did.
- Don't get discouraged with a failure and throw it away. Stick with it until you have made *something* out of it.
- Don't stray too far away from current trends when you are "designing your own." Leave that to Dache, Victor or the John-Fredericks!
- Do "baby" your hats. The nearer you get to finishing, the *kinder* you must be.
- Do use the right supplies and the right equipment for your particular hat. It is better to make a simple hat and do it well than to attempt an elaborate one for the making of which you are not equipped.
- Do remember that hats can be made out of anything *if* you use the right foundations.



Chapter Eleven

FRAMES—AND HOW TO MAKE YOUR OWN

If you ever want to become a professional Milliner, you will want to know how to make frames. Even amateur hat-makers will find that covered frames, in many cases, will make up into the easiest, least expensive and most effective hats.

To use dress scraps and to make your hat material match your costume, you will HAVE TO USE A FRAME OF SOME SORT. If ready-made frames are available, you will find that it takes less time, naturally, to use one of them. But if you can not buy them, you still will be able to use dress, suit and coat scraps of material (or bargain remnants) if you are able to make your own frames and foundations.

Almost all department stores carry buckram — if your local store does not carry it, send to your nearest city store and order several yards. Order WHITE buckram as it is more easily marked than the

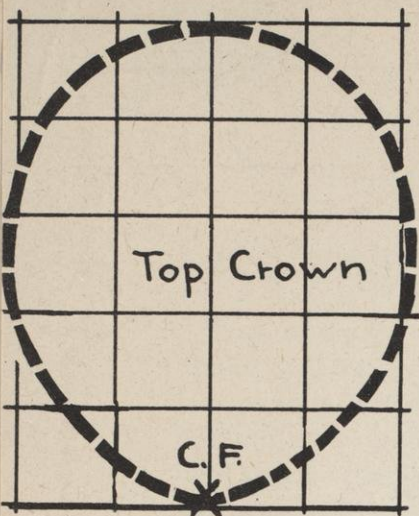
black and when it is wet, it will not shed the dye. Even if it is not the exact type of buckram described in this book, you will still be able to make use of it.

MAKING THE FRAME

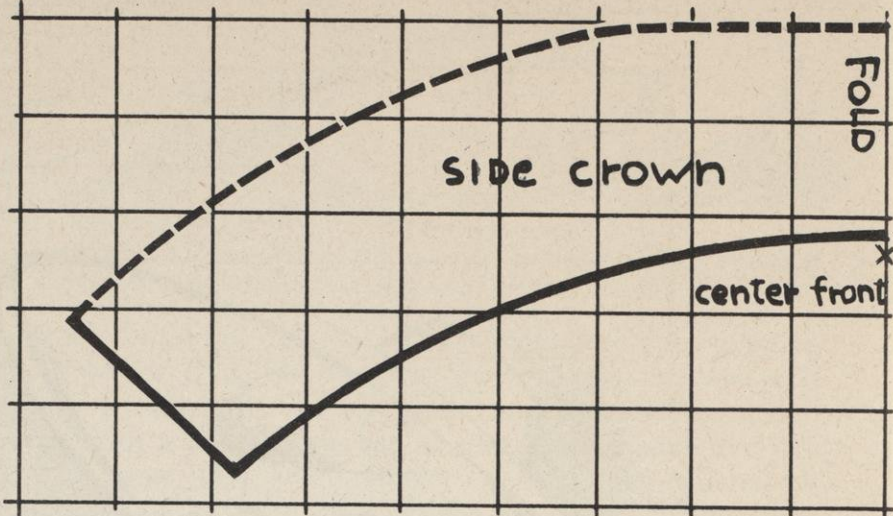
On the following pages, you will find several pages of patterns which need to be enlarged to obtain true sized patterns. After they are enlarged, use in the following manner:

1. Lay all pieces of your particular hat pattern on buckram. Draw around patterns with sharp pencil. Cut buckram.

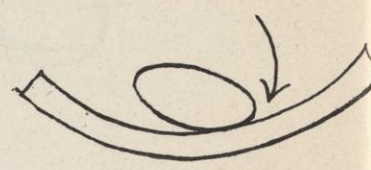
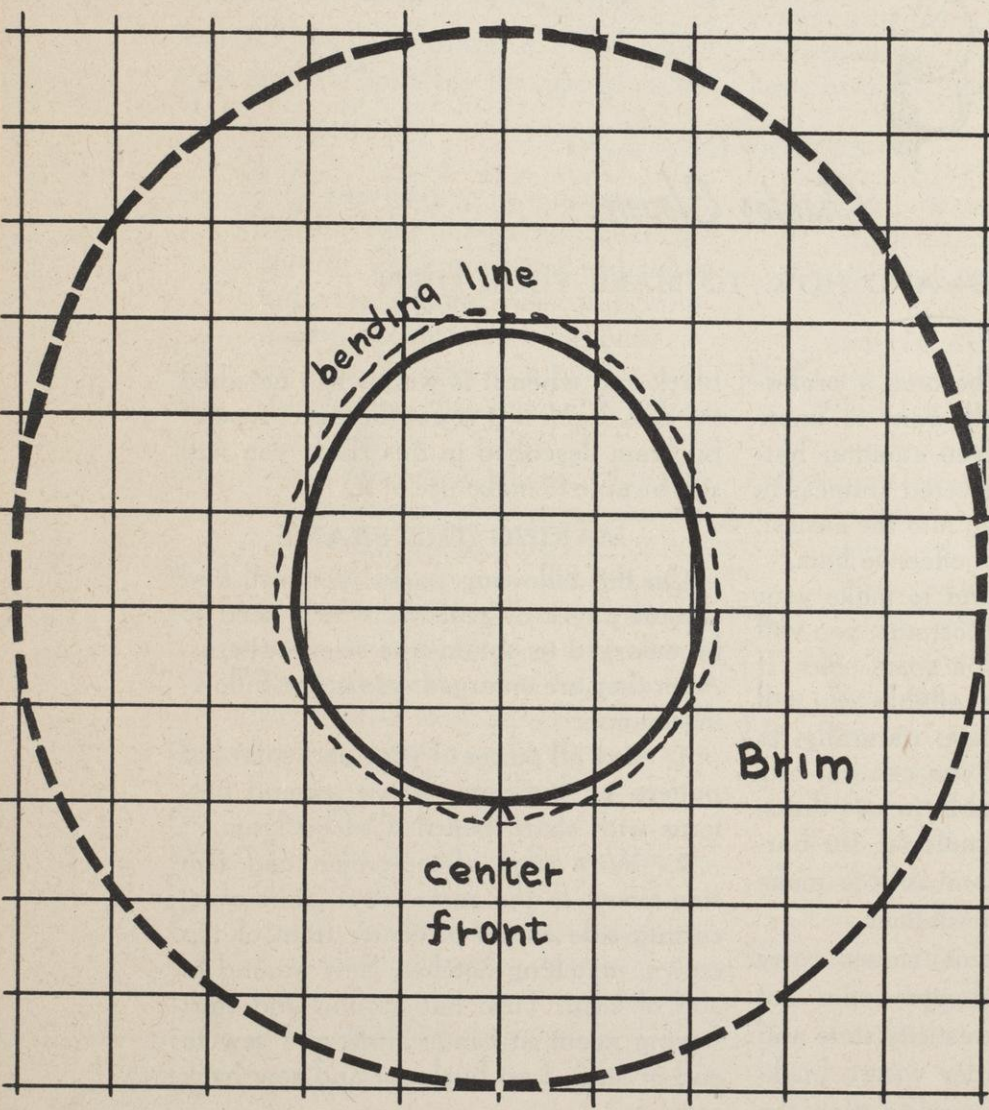
2. Wire edge of top-crown and sew side-crown to the same wire. Start over-casting side crown to center front of top crown, matching notches. Sew around to end of strip. Turn hat around and start sewing again at center front and sew to end of strip. Lap buckram and sew back seam.



TOP CROWN



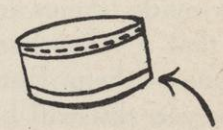
SIDE CROWN OF SMALL SAILOR



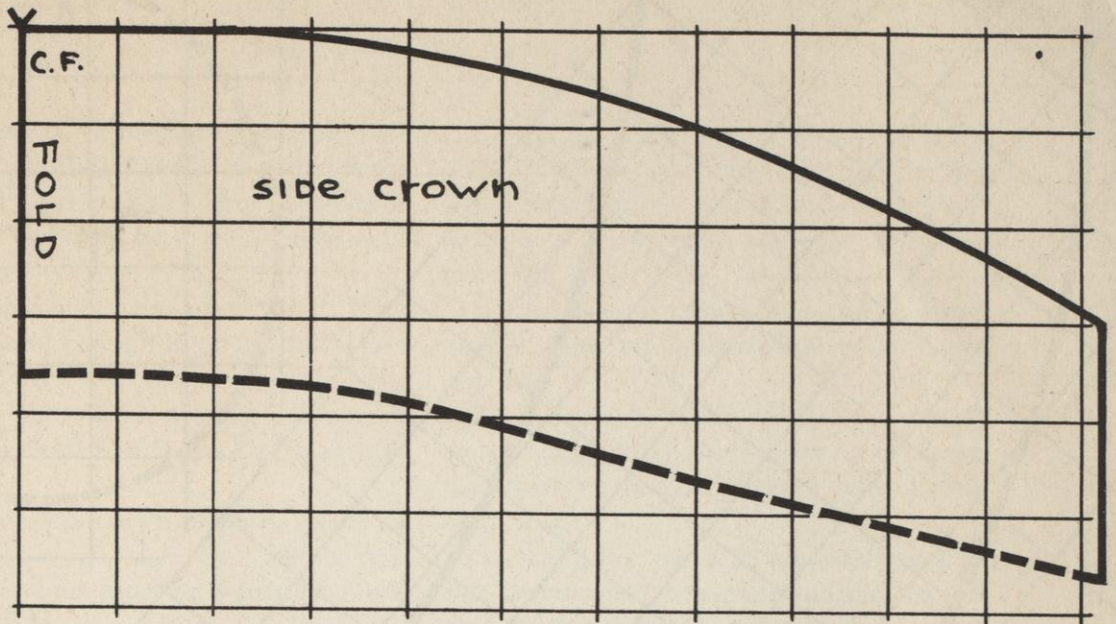
Wire top crown and sew side crown to THIS SAME WIRE. Wire lower edge of crown.



Wire edge of brim. Establish "bending line" (sewing line) at inner edge.



Cover crown and brim separately. Combine (brim slips OVER crown) and sew at bending line. Use trimming as desired.



Make and enlarge pillbox pattern and cut out of buckram

(NOTE: Visor hat and Pillbox are designed for 22" headsize. They can be made smaller or larger by back seam. TRY HAT ON HEAD and sew seam accordingly. Do not fit too tightly because material will take up space.)

3. Sew wire on the bottom edge of your crown. Lap wire $\frac{3}{4}$ " and sew securely. This completes crown frame.

4. Wire the edge of brim. Where to wire is indicated by dotted line on pattern.

5. Establish a "sewing" line on the in-

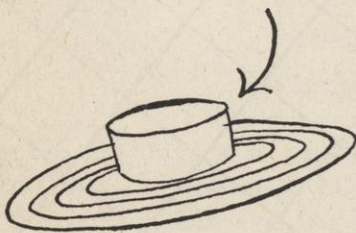
ner rim of your brim (where it is not wired) by bending buckram $\frac{1}{4}$ " from edge. This is important, because it is where you will sew brim to crown.

COVERING THE FRAME

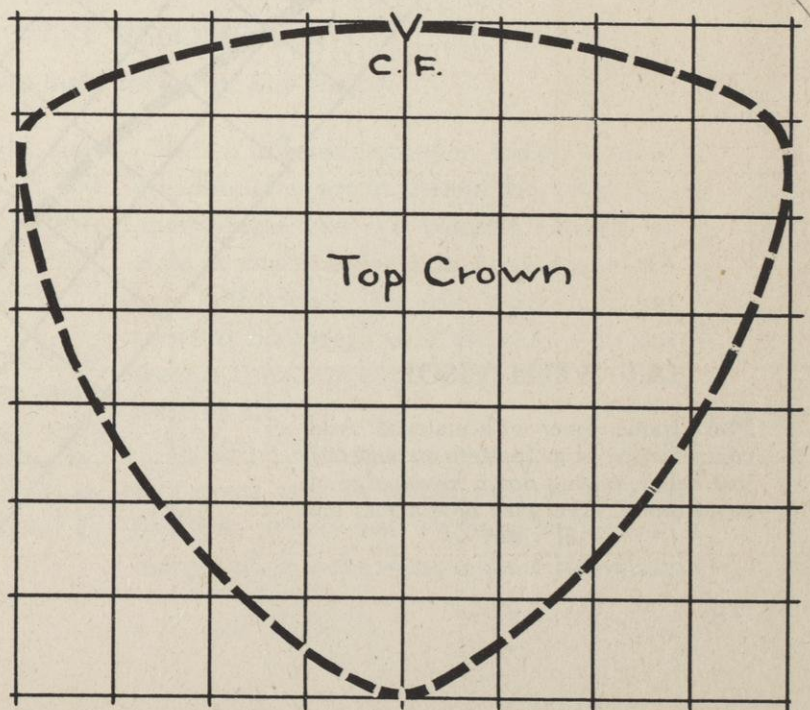
1. Use same patterns for cutting out materials, but make following seam allowances—

(a) Make $\frac{1}{3}$ " seam allowance around edge of BRIM.

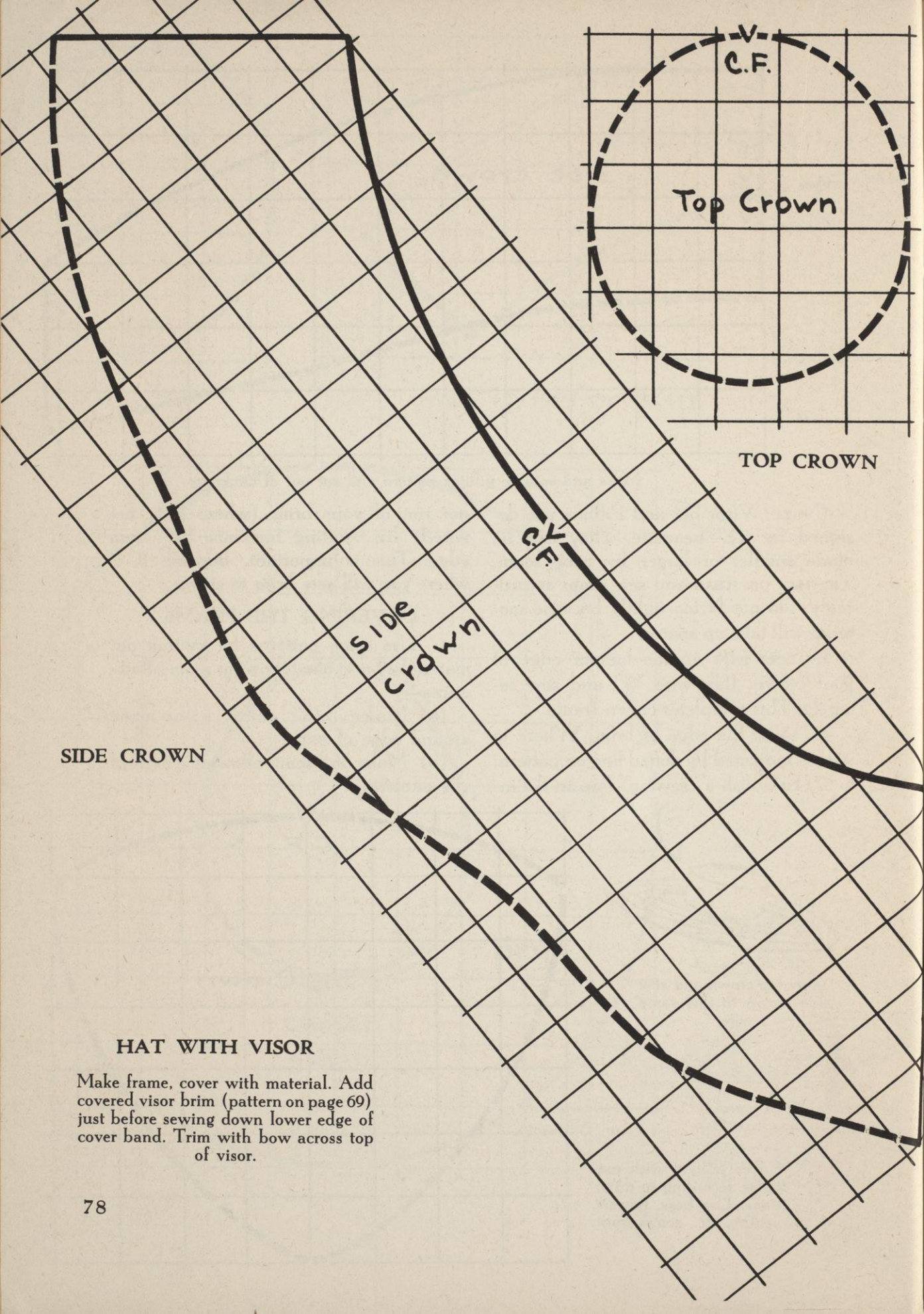
(b) Make $\frac{3}{4}$ " seam allowance around TOP CROWN.



Wire top crown and sew side crown to this same wire.



Cover pillbox with material according to directions. Use bow, flowers, veiling, etc., across front.



SIDE CROWN

side
Crown

C.F.

Top Crown

V

C.F.

TOP CROWN

HAT WITH VISOR

Make frame, cover with material. Add covered visor brim (pattern on page 69) just before sewing down lower edge of cover band. Trim with bow across top of visor.

(c) Make 1" allowance top and bottom, **SIDE CROWN**. Do not make allowance on ends of **SIDE CROWN**. This piece must be cut on the **BIAS** and the stretch will compensate.

(d) Cut a bias piece of material, 1½" wide and long enough to go around lower edge of crown.

2. Sew bias strip around bottom of crown wire, half inside the hat and half out.

3. Cover top crown with its piece of material, sewing edge ¼" below top crown wire. This must be **s-t-r-e-t-c-h-e-d** on.

4. There should be two pieces of brim material (top and bottom) and these should be sewed together, wrong sides out. (1/3" seam) Turn brim material right side out and insert frame brim. Smooth and "baby" your material—keep the inside seam all on one side of the wire. Overcast the seam to the wire to be sure that it stays in place. This is important for a good, clean edge. Smooth and stretch (toward the center) the rest of brim material and baste in place with large stitches.

5. Stitch brim on sewing machine, starting center back and just within the wired edge. Stitch 'round and 'round until brim is completely covered. Stitching rows can be 1/3" to ¾" apart.

6. Trim away excess material at inner line of brim and reestablish your "sewing line".

7. Attach brim to partially covered crown at sewing line—brim goes **OVER** the crown. Sew around twice with a running stitch.

8. Take the piece of material cut like side-crown and **STRETCH** around crown of hat. It should be a **TIGHT FIT**. Pin placement of back seam, take off crown and sew up back seam on machine.

9. Slip completed cover-band over crown, turning edges under, both top and bottom. Tack in place. Your hat is now ready for trim, lining and head size ribbon.

NOTE: (a) Pillbox has no brim. Follow Steps 1, 2, 3, 8 and 9 for pill box.

(b) Linings for these hats are made by cutting material after top crown and side crown patterns. Make small seam allowance.

HATS THAT BECOME YOU

(Whether you make them—or buy them)

In the old days a woman might sigh nostalgically for the most becoming hat she'd ever had. But even as she sighed, she realized that she would never wear it again. Why? Because it was out of style.

As the millinery cycles turned, it seemed that the current silhouettes were adopted almost universally. Trims and colors might, and did, vary, but lines remained similar—until a new silhouette came in and then everyone switched to that.

It is a different situation today. Almost all silhouettes are *in*. About the worst millinery crime you can commit (insofar as style is concerned) is to have too much hat. Otherwise, you can wear your hat forward, backward, or to the side. You can wear a large, medium, small brim — or no brim at all.

With all this leeway, one would think that every woman would soon be able to find her perfect hat. Perhaps the reason many fail to wear what is most becoming



Many different silhouettes are in good style today. Choose the one that does the most for you!

is because they have too many styles from which to choose. If this is the reason, a little thoughtful study of the reactions of those with whom one comes in contact might clarify the situation. Make a "try-out" of different styles.

As a rule, most men like "hats that are hats." That's what they wear themselves and they seem to feel that something small is silly-looking. (Of course, this doesn't keep them from marrying the females who have a weakness in that respect — it's not that serious, thank heavens!)

One man's comment, "Some women can put on any kind of a hat and look wonderful; some can put on any kind and look awful," totally disregards the vast majority who can look well in some hats.

Hair style, features, coloring, profile, and size of body should all be taken into consideration by the woman who wants her hats to do something for her. Because of all the factors involved, it is difficult, if



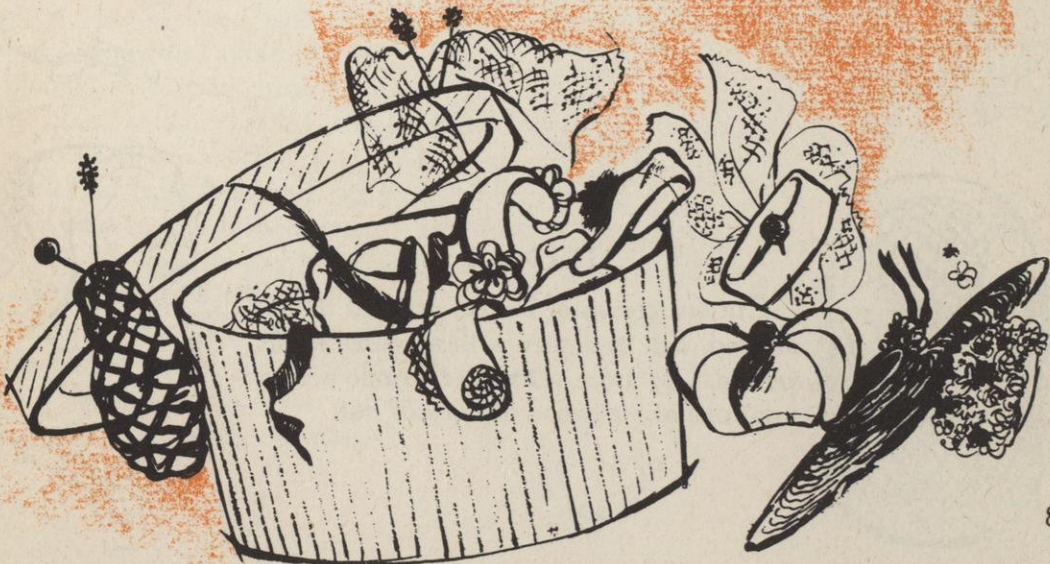
not impossible, to set up "general rules" that will hold true in all cases.

The wearing of glasses always seems to create a problem and lots of advice has been given out about it. The wearers should — or shouldn't — do so and so. Yet I have known of instances where women who wear glasses can wear practically any style — with or without brims! Possibly

the way the hair was dressed, and the uncluttered look of the hats, had a lot to do with the final effects. At any rate, it makes me a little cautious about giving out advice as to what style you should wear. The way you *feel* in a hat — and comments from your friends and relatives — ought to be your best guide and influence when it comes to choosing a hat.

NOT RULES—JUST COMMON SENSE

1. If you are tall — and don't want to look taller — don't wear high crowns.
2. If you are short, you can add height with your crown; but don't exaggerate too much, or you will look shorter than ever.
3. If you are plump, be careful of "pin-headed" effects. Your hat can help to balance your complete silhouette.
4. In choosing a turban-type hat, be sure that the width of the upper part is as wide — or wider — than the broadest part of your face.
5. If you are small-featured, wear modified styles. Extremes will be overpowering.
6. If you have large, prominent features, choose styles that have noticeable dash and verve. Delicate materials, trim, and lines are not for you.
7. If you love big-brimmed hats, wear them when their lines are not spoiled by collars or furs. Remember, too, that they are good-weather hats; they don't take kindly to wind, rain or snow.
8. Wear hats that are appropriate to the occasion and season.
9. Wear hats that blend in harmoniously with the rest of your clothes. Wear hats — because the *right* kind will improve your appearance. *Wear hats!*



"CUT-OUT" CROWNS

Ways to use old felt or straw crowns are numerous. "Cut-outs," such as those suggested in the illustrations are interesting and easy to do. A trim can be added to accent the cut-outs.

If a straw crown is used, all cut edges must be either bound or turned under—otherwise they will fray and ravel. Gros-grain ribbon which has been doubled and circled (See Chapter 2) makes a good finish for a raw edge. It must be stretched on and then sewed by hand or by machine. A felt crown would not require the ribbon but it would improve the appearance of the hat to use it.

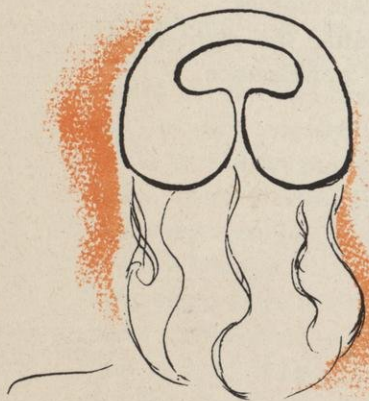
The same "cut-out" ideas may be used on blocked buckram crowns which you can make yourself (See Foundations Page 64). Since these crowns are shallow, you can use the buckram directly on the block.

Use a square of buckram about 12" x 12". Wet buckram and stretch on block, using bias front and back. If you are using the kind of buckram that is "double" (the type most commonly sold) be sure that the "cloth side" is the side that touches the block.

When crown is dry and removed from block, trim edges and make cut-outs as desired. (Try the crown on your own head to be sure that you are getting proper size and depth.) Crown edge and cut-outs must be wired before covering with material. Any kind of dress materials may be used including cottons, ginghams, etc. This type of hat makes a particularly clever accompaniment to a summer ensemble, as they are cool and lightweight; in felt, velvet or tweed they will highlight your fall and winter clothes.

Hat No. 1

Cut out crown as indicated. Make a stuffed tubing (see tubing, Page 15) and drape with a long narrow strip (bias) of checked or plaid taffeta or use crepe to match foundation of hat. Sew the draped tubing all around the edge of hat, following the cut-out edge until crown is reached. Finish with a small bow.



Hat No. 2

Cut out crown of beanie or calot as indicated. Fill in center with a coarse mesh veiling. Use more veiling as a ruffle across front of hat, or snood at back of hat.



Crochet Section



Here's a new quick knit for your hat wardrobe. Small diamond shaped motifs backed with navy blue felt (from an old hat) make a very attractive upturned brim.

PINK HAT

MATERIALS: 3 balls of Pink, or any desired shade.

Set of 4 double-pointed bone knitting needles No. 5.

$\frac{1}{8}$ yard of navy blue felt.

3 yards of navy blue grosgrain ribbon, 1 inch wide.

Bone Crochet Hook No. 6.

Use 4 Threads Throughout.

GAUGE: 5 sts make 1 inch; 7 rows make 1 inch. Starting at lower edge, cast on 90 sts divided on 3 needles. Join, being careful not to twist sts, and work in stockinette st (k each rnd) until piece measures $6\frac{1}{2}$ inches in all. Bind off. Fold the bound off edge in half and, working through both thicknesses, make a row of sc, thus joining the top together. Tack the 2 ends of this sc row together on the wrong side.

TRIM (Make 6) . . . Starting at center, cast on 4 sts (1 st on each of 2 needles, 2 sts on 3rd needle). Join. *1st rnd:* * Inc 1 st in next st. Repeat from * around. *2nd rnd:* * Inc 1 st in next st, k 1. Repeat from * around. *3rd rnd:* * Inc 1 st in next st, k 2. Repeat from * around. *4th rnd:* * Inc 1 st in next st, k 3. Repeat from * around. Continue in this manner to increase 4 sts on each rnd, always having 1 st more between increases than on previous rnd until there are 44 sts on rnd. Bind off loosely.

Using a Trim piece for a pattern, cut 6

* See page 86 for key to abbreviations.

pieces of felt. Sew a felt piece to wrong side of each Trim piece.

Roll Hat up in front and tack roll in place. Tack opposite corners of Trim pieces together. Tack bottom of each piece to roll.

Fold ribbon in half lengthwise and machine stitch through center. Cut 6 pieces of ribbon each 12 inches long and tie each piece in a bow. Tack bows to center of Trim pieces. Cut remaining ribbon in half and sew an end to each side of Trim section. Tie ends in a bow.

RED TURBAN

MATERIALS: 2 balls of Red, or your favorite color.

Bone Crochet Hook No. 6.

Use 4 Threads Throughout.

CAP . . . Starting at top, ch 4. Join. *1st rnd:* 10 sc in ring. *2nd rnd:* * Sc in next sc, 2 sc in next sc. Repeat from * around. *3rd rnd:* Sc in each sc around. *4th rnd:* * 2 sc in next sc, sc in each of the next

Crocheted version of fashion's favorite—the cloche. Plain crocheted crown with two crossed bands give this one an intriguing look. It's made of washable cotton too.



2 sc. Repeat from * around (20 sc). *5th and 6th rnds:* Sc in each sc around. *7th rnd:* * Sc in next sc, 2 sc in next sc. Repeat from * around. *8th, 9th and 10th rnds:* Sc in each sc around. *11th rnd:* Same as 7th rnd (45 sc). *12th to 15th rnds incl:* Sc in each sc around. *16th rnd:* 3 sc in next sc, sc in each of the next 33 sc (front), 3 sc in next sc, sc in each sc to end of rnd. *17th to 21st rnds incl:* (Sc in sc to center sc of next 3-sc group, 3 sc in next sc) twice, sc in each sc to end of rnd (69 sc). *22nd to 26th rnds incl:* Sc in each sc around. Sl st in next sc. Break off.

TRIM (Make 2) . . . Starting at short end, ch 11. *1st row:* Sc in 2nd ch from hook and in each ch across. Ch 1, turn. *2nd row:* Sc in each sc across. Ch 1, turn. Repeat the 2nd row until piece measures 22 inches in all. Break off. Sew the 2 short ends together. Sew the 2 Trim pieces to Cap, crossing them at front and back. Fold top into Cap.

Use 4 Threads Throughout.

CALOT . . . Starting at center with Black, ch 4. Join. *1st rnd:* 10 sc in ring. *2nd rnd:* 2 sc in each sc around. *3rd rnd:* Sc in each sc around. *4th rnd:* 2 sc in each sc around (40 sc). *5th, 6th and 7th rnds:* Sc in each sc around. *8th rnd:* * Sc in next sc, 2 sc in next sc. Repeat from * around (60 sc). *9th and 10th rnds:* Sc in each sc around. *11th rnd:* 3 sc in next sc, sc in each of the next 12 sc (center back), 3 sc in next sc, sc in each sc around. *12th and 13th rnds:* (Sc in sc to center sc of 3-sc group, 3 sc in next sc) twice, sc in each sc to end of rnd (72 sc). *14th, 15th and 16th rnds:* Sc in each sc around. Sl st in next sc. Break off.

FRONT TRIM (Make 1 Green and 1 Red) . . . Starting at center, ch 20. Join. *1st rnd:* Sc in each ch around. *2nd rnd:* 2 sc in each sc around. *3rd to 6th rnds incl:* Sc in each sc around. *7th rnd:* 3 sc in next sc, sc in each sc around. *8th to 11th rnds incl:* Sc in sc to center sc of 3-sc group, 3 sc in next sc, sc in each sc around. *12th, 13th and 14th rnds:* Sc in each sc around. Sl st in next sc. Break off.

Sew points of 2 Trim pieces to center front of Calot. Measure off 7 inches along top from point of Trim and fold in a 1-inch pleat from center. Sew in place.

WHITE HAT, BLUE FEATHERS

MATERIALS: 2 balls of any color.
Bone Crochet Hook No. 6.
2 feathers.
1 yard narrow ribbon.

Use 4 Threads Throughout.

BRIM . . . Starting at inner edge, ch 40, join. *1st rnd:* Sc in each ch around (40 sc). *2nd rnd:* 2 sc in each sc around. *3rd to 10th rnds incl:* Sc in each sc around. At end of 10th rnd, sl st in next 2 sts and break off.



Three rings of cotton crochet make this creation of a leading American designer a smart hat to cover your "big top".

BLACK HAT WITH RED AND GREEN TRIM

MATERIALS: 1 ball each of Black, Green and Red.
Bone Crochet Hook No. 6.



Smart crocheted pancake hat of washable cotton. Dress it up with gay feathers — two circular pieces do the trick.

BACK PIECE . . . Ch 40. Join. *1st rnd:* Sc in each ch around. Join. *2nd rnd:* * 2 sc in next sc, sc in next sc. Repeat from * around. *3rd to 6th rnds incl:* Sc in each sc around. At end of 6th rnd sl st in next 2 sts and break off.

Place Brim over Back Piece and sew in place. Sew feathers to center top. Make 3 small bows with ribbon and sew to bottom of feathers.



Variation of the Dutch hat with a two colored brim. The smart lattice work crown is very new and easy to crochet. This hat can be worn with suits or street dresses.

DUTCH CAP

MATERIALS: 2 balls of Yellow and 1 ball of Black.

Bone Crochet Hook No. 6.

Use 4 Threads Throughout.

CROWN . . . With Yellow, ch 17 join. *1st rnd:* Ch 1, sc in same place as sl

st, sc in each ch around. *2nd rnd:* 2 sc in each sc around. *3rd rnd:* Sc in each sc around. *4th rnd:* Ch 4, * dc in next sc, ch 1. Repeat from * around. Join last ch-1 to 3rd ch of ch-4. *5th to 8th rnds incl:* Ch 4, * dc in next dc, ch 1. Repeat from * around. Join last ch-1 to 3rd ch of ch-4. *9th rnd:* Sc in same place as sl st, * sc in next sp, sc in next dc. Repeat from * around. *10th to 13th rnds incl:* Sc in each sc around. At the end of the last rnd sl st in next 2 sc and break off.

FRONT PIECE (Make 1 Yellow and 1 Black) . . . Starting at center, ch 22. *1st rnd:* 3 sc in 2nd ch from hook, sc in each ch across, 3 sc in last ch. Working along other side of starting chain, make sc in each ch across (44 sc). *2nd rnd:* (2 sc in each of the next 3 sc, sc in each of the next 19 sc) twice. *3rd rnd:* (2 sc in each of the next 6 sc, sc in each of the next 19 sc) twice. *4th rnd:* (2 sc in each of the next 12 sc, sc in each of the next 19 sc) twice (86 sc). *5th, 6th and 7th rnds:* Sc in each sc around. Sl st in next sc. Break off.

Sew one end of Black piece 2 inches over Yellow piece. Pin one long edge of Front Piece across front of Crown and, working through both thicknesses, join with a row of sc.



Crocheted edgings add a dress-maker touch to hats. They can be used effectively on large or small brims.



EDGINGS

(A) **MATERIALS:** 1 ball of any color.

Steel Crochet Hook No. 7.

Starting at short end, ch 14. *1st row:* Dc in 8th ch from hook, ch 2, skip 2 ch, dc in next ch, skip 2 ch, in next ch make 3 dc, ch 2, 3 dc. Ch 7, turn. *2nd row:* In ch-2 sp make 3 dc, ch 2, 3 dc, skip 3 dc, dc in next dc, ch 2, dc in next dc, ch 2, dc in 3rd st of turning ch. Ch 5, turn. *3rd row:* Dc in next dc, ch 2, dc in next dc, in next ch-2 sp make 3 dc, ch 2, 3 dc. Ch 7, turn. Repeat the 2nd and 3rd rows alternately for length desired. Break off.

(B) **MATERIALS:** 1 ball of any color.

Steel Crochet Hook No. 7.

Starting at inner edge, make a chain desired length. *1st row:* Dc in 5th ch from hook, * skip 1 ch, dc in next ch, ch 2, dc in same ch. Repeat from * across. Ch 1, turn. *2nd row:* Sl st in 1st sp, ch 7, picot—*to make a picot, make a sl st in 3rd ch from hook*—ch 1, dc in 1st sp, * dc in next sp, ch 4, picot, ch 1, dc in same sp. Repeat from * across. Ch 1, turn. Repeat the 2nd row once more. Break off.

(C) **MATERIALS:** 1 ball of any color.

Steel Crochet Hook No. 7.

Ribbon for bows.

Starting at short end, ch 22. *1st row:* Dc in 9th ch from hook, dc in next ch, * ch 2, skip 2 ch, dc in each of the next 2 ch. Repeat from * across. Ch 7, turn. *2nd row:* Dc in 1st dc, * thread over twice, draw up a loop in next dc, thread over and draw through 2 loops, thread over, skip 2 ch, draw up a loop in next dc, (thread over and draw through 2 loops) 4 times; ch 2, dc in center of cross—a cross st made — dc in next dc, ch 2, skip 2 ch, dc in next dc. Repeat from * across, ending with a dc in 3rd st of turning ch. Ch 5, turn. *3rd row:* * Dc in next dc, dc in



Crochet head bands in colors to match your clothes. Trim them with flowers, bows, or glittering sequins for glamour.

next st of cross st, ch 2, dc in next st of cross st, dc in next dc, ch 2. Repeat from * across, ending with dc in last dc. Ch 7, turn. Repeat the 2nd and 3rd rows until piece measures desired length. Break off.

Cut ribbon into lengths for bows and tie at equal distances apart on edging.

IRISH ROSE HATPIN

MATERIALS: 1 ball of White, scraps of Yellow.

Steel Crochet Hook No. 6.

Round topped hat pin.

CENTER . . . Starting with Yellow, ch. 3, join. *1st rnd:* 6 sc in ring. *2nd rnd:* 2 sc in each sc around. *3rd rnd:* * Sc in next sc, 2 sc in next sc. Repeat from * around (18 sc). *4th rnd:* Sc in each sc around. Repeat this rnd until piece is as deep as top of pin. *Next rnd:* * Draw up a loop in next 2 sc, thread over and draw through all loops on hook—a dec. Repeat from * around. Stick pin through bottom. Continue to decrease in each st around until piece is closed. Break off.

FLOWER . . . Starting at center, with White, ch 4, join. *1st rnd:* 10 sc in ring. *2nd rnd:* * Ch 3, skip 1 sc; sc in next sc. Repeat from * around (5 loops). *3rd rnd:* In each loop make sc, half dc, 3 dc, half dc, sc. *4th rnd:* Working from back of last rnd, * sc in next sc skipped on 2nd rnd, ch 4. Repeat from * around. *5th rnd:*

ABBREVIATIONS FOR CROCHET

Ch.....	Chain
Sc.....	Single Crochet
Half dc.....	Half Double Crochet
Dc.....	Double Crochet
Tr.....	Treble
Sl st.....	Slip Stitch
Sp.....	Space
St(s).....	Stitch(es)
Rnd.....	Round
Incl.....	Inclusive
Inc.....	Increase
Dec.....	Decrease

* (asterisk) Repeat the instructions following the asterisk as many more times as specified, in addition to the original. Repeat instructions in parentheses as many times as specified. For example: "(Ch 5, sc in next sc) 5 times" means to make all that in parentheses 5 times in all.

In each loop make sc, half dc, 5 dc, half dc, sc. *6th rnd:* * Ch 5, sc between next 2 sc. Repeat from * around. *7th rnd:* In each loop make sc, half dc, 2 dc, 3 tr, 2 dc, half dc, sc. Sl st in 1st sc. Break off. Stick pin through center of Flower and sew securely in place.

BLUE SQUARE HAT PIN

MATERIALS: 1 ball of Blue.
Steel Crochet Hook No. 6.
Hat Pin.

SQUARE (Make 2) . . . Starting at center, ch 3, join. *1st rnd:* 8 sc in ring. *2nd rnd:* * Sc in next sc, 3 sc in next sc. Repeat from * around. *3rd to 6th rnds incl:* * Sc in each sc to center sc of 3-sc group, 3 sc in next sc. Repeat from * around. *7th rnd:* * Sc in next sc, ch 3. Repeat from *

Crocheted Hatpins.



around. Join with a sl st in 1st sc. Break off. Holding the 2 wrong sides together and working through both thicknesses, sew pieces together at edges, inserting pin through one side. Stitch around pin to keep pin in place.

FOUR LEAF CLOVER HAT PIN

MATERIALS: 1 ball of Green.
Steel Crochet Hook No. 6.
Hat Pin.

CLOVER (Make 2) . . . Starting at center, ch 2. *1st rnd:* 6 sc in 2nd ch from hook. *2nd rnd:* 2 sc in each sc around, 2 sc in first sc of next rnd (13 sc).

LEAF . . . *1st row:* Sc in each of the next 3 sc. Ch 1, turn. *2nd row:* 2 sc in first sc, sc in next sc, 2 sc in next sc. Ch 1, turn. *3rd row:* Sc in each sc across. Ch 1, turn. *4th row:* Draw up a loop in the next 2 sc, thread over and draw through all loops on hook—a dec. Sc in next sc, dec 1 sc in next 2 sc. Ch 1, turn. *5th row:* Draw up a loop in each of the next 3 sc, thread over, draw through all loops on hook, sc in each st along side edge of Leaf. Repeat 1st to 5th rows incl until 4 leaves in all are made. (1 sc remains).

STEM . . . *1st row:* 2 sc in remaining sc. Ch 1, turn. *2nd and 3rd rows:* Sc in each sc across. Ch 1, turn. Break off on 1st Clover. Do not break off on 2nd Clover. Holding the 2 pieces, wrong sides together and working through both thicknesses, make a row of sc all around outer edges, inserting pin between the 2 pieces. Break off, leaving a 12-inch length of thread. Stitch around head of pin to keep pin in place.



Crocheted in washable cotton this half hat can be worked up in a jiffy. Two circular motifs joined in back help it to fit snugly.

WHITE HALF HAT

MATERIALS: 2 balls of White.
Bone Crochet Hook No. 6.
2 bunches of flowers.

Use 4 Threads Throughout.

FRONT PIECE . . . Starting at center, ch 39. *1st rnd:* 3 sc in 2nd ch from hook, sc in each ch across, 3 sc in last ch, working along other side of starting chain make sc in each ch across (78 sc). *2nd rnd:* (2 sc in next 3 sc, sc in each of the next 36 sc) twice. *3rd rnd:* (2 sc in each of the next 6 sc, sc in each of the next 36 sc) twice. *4th rnd:* (2 sc in each of the next 12 sc, sc in each of the next 36 sc) twice (120 sc). *5th, 6th and 7th rnds:* Sc in each sc around. *8th rnd:* Sc in each of the next 39 sc, (draw up a loop in each of the next 2 sc, thread over and draw through all loops on hook) 3 times—center back—sc in each sc around. *9th rnd:* Sc in each sc around. Sl st in next sc. Break off.

BACK CIRCLE (Make 2) . . . Starting at center, ch 5. Join. *1st rnd:* 12 sc in ring. *2nd rnd:* 2 sc in each sc around. *3rd, 4th and 5th rnds:* Sc in each sc around. Sl st in next sc. Break off. Holding the 2 Back Circles together and working through both thicknesses, join across 4 sc of the Circles.

Count off 16 sts on each side of center back st and mark with pins; working through both thicknesses, join 4 sc of

This clever cotton crochet-hat, reminiscent of the gay 90's, is achieved with the double brim.

Front Piece to 4 sc of Back Circle opposite the 4 sc already joined. Sew flowers in place.

ECRU SAILOR, 2 RED ROSES TRIM

MATERIALS: 2 balls of White or Ecrú.
Bone Crochet Hook No. 6.
2 yards millinery wire.
2 roses.

Use 4 Threads Throughout.

CROWN . . . Starting at center ch 10. Join. *1st rnd:* Ch 4, * dc in next ch, ch 1. Repeat from * around. Join last ch-1 to 3rd ch of ch-4 (10 sps). *2nd rnd:* Ch 4, dc in same place as sl st, * ch 1, in next dc make dc, ch 1 and dc. Repeat from * around. Join last ch-1 to 3rd ch of ch-4 (20 sps). *3rd rnd:* Sc in same place as sl st, * sc in next ch-1 sp, sc in next dc. Repeat from * around (40 sc). *4th rnd:* Sc in each sc around. *5th rnd:* * 2 sc in next sc, sc in next sc. Repeat from * around (60 sc). *6th, 7th and 8th rnds:* Sc in each sc around. Cut a piece of wire 20 inches long. Overlap edges to form a circle 6 inches in diameter and tie ends securely. *9th rnd:* Holding wire at top of last rnd and working over it in order to conceal it, make sc in each sc around. *10th rnd:* Still working over wire make sc between sc of previous rnd. *11th to 16th rnds incl:* Sc in each sc around.

BRIM . . . 1st rnd: * Ch 1, skip 1 sc, sc in next sc. Repeat from * around. **2nd rnd:** * Sc in next sc, 2 sc in ch-1 sp. Repeat from * around. **3rd to 7th rnds incl:** Sc in each sc around. **8th rnd:** Overlap a piece of wire to measure $8\frac{3}{4}$ inches in diameter and tie ends securely. Holding it at top of previous rnd and working over it in order to conceal it, make sc in each sc around. **9th rnd:** Still working over wire, make sc between sc of previous rnd. Sl st in next 2 sts and break off.

FRILL . . . Starting at inner edge, ch 61. Join. **1st rnd:** Ch 4, * dc in next ch, ch 1. Repeat from * around. Join last ch-1 to 3rd ch of ch-4. **2nd, 3rd and 4th rnds:** Ch 4, * dc in next dc, ch 1. Repeat from * around. Join and break off. Place Frill over top of Brim and tack in place. Sew a rose between Brim and Frill on each side of hat.

BACK STRAP . . . Make a chain 15 inches long. Do not break off but adjust to headsize. Break off and sew to wrong side of hat.

YELLOW BAG

MATERIALS: 6 balls of Yellow.

Bone Crochet Hook No. 6.

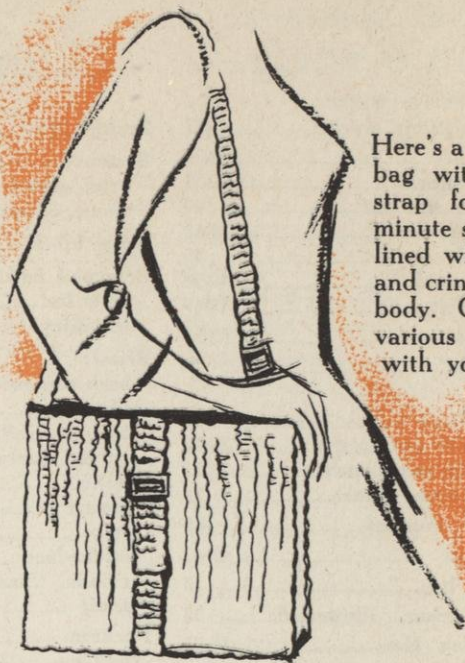
2 buckles.

$\frac{1}{2}$ yard each of lining material and buckram.

Use 4 Threads Throughout.

Starting at short end, ch 35. **1st row:** Sc in 2nd ch from hook and in each ch across. Ch 1, turn. **2nd row:** Sc in each sc across. Ch 1, turn. Repeat the 2nd row until piece measures 11 inches in all. Break off.

GUSSET AND STRAP . . . Starting at short end, ch 7. **1st row:** Sc in 2nd ch from hook and in each ch across. Ch 1, turn. **2nd row:** Sc in each sc across. Ch 1, turn. Repeat the 2nd row until piece measures 31 inches. Mark with a pin to indicate end of Strap. Continue as before until piece measures $3\frac{1}{2}$ inches from pin mark. Inc 1 st at both ends of the next row—to inc



Here's a cotton crochet bag with a shoulder strap for up-to-the-minute smartness. It is lined with cotton felt and crinoline to give it body. Crochet it in various colors to go with your wardrobe.

1 st, make 2 sts in 1 st. Work straight for 5 inches and then repeat the inc row once more (10 sc). Work straight for 12 inches. Dec 1 st at both ends of the next row—to dec, work off 2 sts as 1 st. Work straight for 5 inches and then repeat the dec row once more (6 sc). Work straight for $3\frac{1}{2}$ inches. Mark with a pin to indicate end of Gusset. Work straight for $2\frac{1}{2}$ inches. Break off. Pin Gusset from pin mark to pin mark around short ends and one long side. Working through both thicknesses, join with a row of sc all around. Sew buckle to short end.

BACK STRAP . . . Starting at short end, ch 6. **1st row:** Sc in 2nd ch from hook and in each ch across. Ch 1, turn. **2nd row:** Sc in each sc across. Ch 1, turn. Repeat the 2nd row until piece measures $15\frac{1}{2}$ inches in all. Break off. Sew piece across center back of Bag for 7 inches.

FRONT STRAP . . . Same as Back Strap, making piece 7 inches long. Break off. Sew buckle to one end. Sew piece across center front to within 2 inches of buckle.

Cut buckram and lining material and sew into place.

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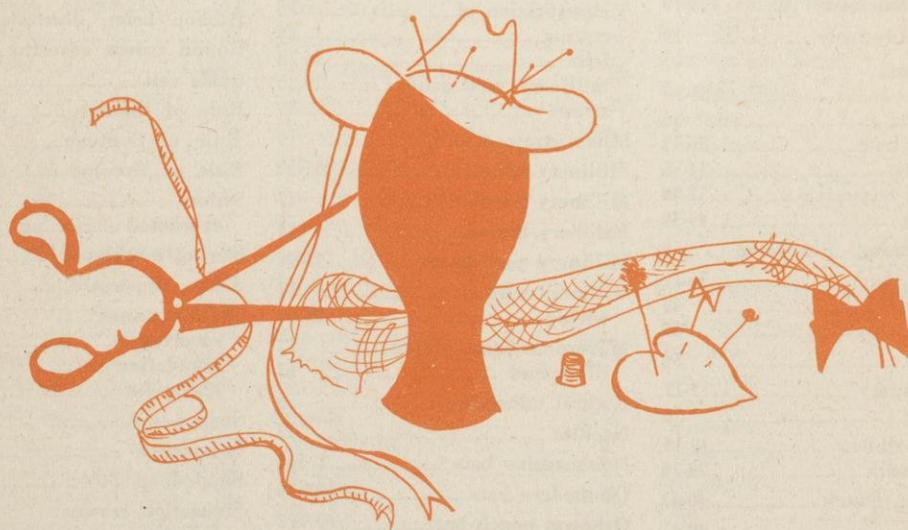
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