



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Your millinery. [1949]

Reiser, Winifred

[London, England]: Sylvan Press, [1949]

<https://digital.library.wisc.edu/1711.dl/JLLTATRYZRHRX8X>

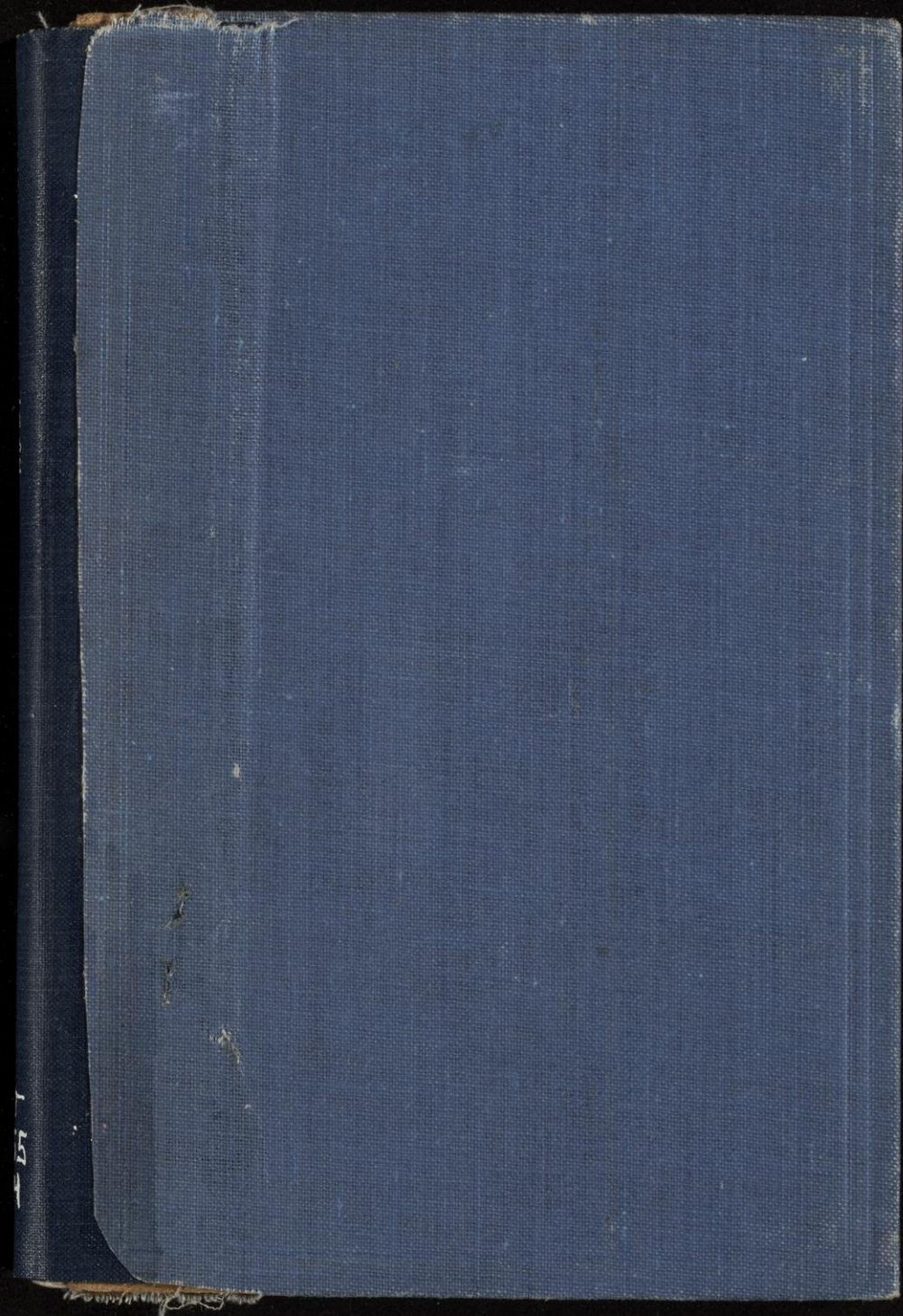
This material may be protected by copyright law (e.g., Title 17, US Code).

For information on re-use, see

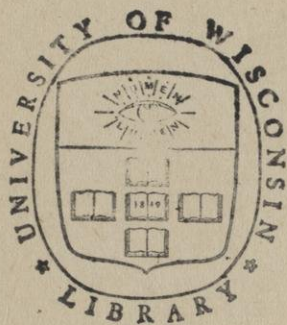
<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.



571



STEENBOCK MEMORIAL LIBRARY

Gladys Meloché

YOUR MILLINERY

*Virtue may flourish in an old cravat
But man and nature scorn the shocking hat.*

O. W. HOLMES

YOUR
HOME CRAFT SERIES

1

YOUR LEATHERWORK

by Betty Dougherty

2

YOUR HANDWEAVING

by Elsie G. Davenport

3

YOUR EMBROIDERY

by Helen Brooks

4

YOUR RUGMAKING

by Klares Lewes and Helen Hutton

5

YOUR MILLINERY

by Winifred Reiser

6

YOUR LINOCRAFT

by Betty Dougherty

7

YOUR PATTERN CUTTING

by E. Sheila MacEwan



SYLVAN PRESS

YOUR MILLINERY

by Winifred Reiser

*with seven photographs and
over seventy examples by*

CHARMY KEELING

Chas. A. Bennett Co., Inc. PUBLISHERS
PEORIA, ILLINOIS



SYLVAN PRESS

STEENBOCK MEMORIAL LIBRARY

FIRST PUBLISHED 1949

SYLVAN PRESS LTD., 24, MUSEUM STREET, LONDON, W.C.1

PRINTED AND BOUND BY HUNT, BARNARD AND COMPANY, LTD., AYLESBURY

MADE IN GREAT BRITAIN

TT
655
R4

CONTENTS

	<i>Page</i>
PLATES	7
INTRODUCTION	13
CHAPTER ONE: THE WORKROOM AND ITS EQUIPMENT	17
A description of the workroom and the tools and accessories required in millinery.	
CHAPTER TWO: MATERIALS	23
Foundation materials and their use; types of felts, straws, silks and wools for making into hats.	
CHAPTER THREE: DESIGN AND CHOICE	27
Factors which influence design; importance of the sarterie brim shape method; hints on choosing the right hat; seasonal materials.	
CHAPTER FOUR: THE SAILOR HAT IN FELT	31
Includes detailed technical instruction on making a sarterie brim shape.	
CHAPTER FIVE: THE OFF THE FACE HAT	49
Moulding an off the face sarterie brim cut on the bias.	
CHAPTER SIX: THE BERET	61
Making berets in strip felt, velvet and strip straw; hints on trimming.	
CHAPTER SEVEN: THE PILL BOX	75
The pill box sarterie shape and the hat itself made in both strip felt and ruched silk.	
CHAPTER EIGHT: THE TOQUE	87
How to make the toque in silk; directions for pleating the material.	
CHAPTER NINE: THE OFF THE FACE HAT IN SATIN	97
Fitting and sticking satin over a sarterie brim foundation.	

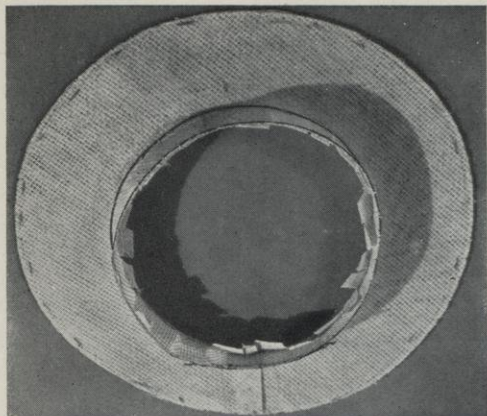
- CHAPTER TEN: A SPORTS HAT IN STITCHED ANGORA 108
Making the brim from a paper pattern; how to machine brim and crown for strength.
- CHAPTER ELEVEN: TRIMMINGS 118
How to make a bow; looping ribbon for making a chou; how to make a cockade; making flowers from felt scraps; head decoration trimmed with felt flowers; how to make ribbon loops; how to stitch veiling on a hat.

THE PLATES

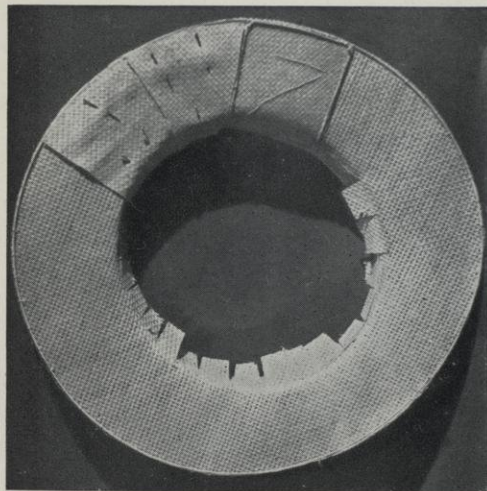
NOTE

Students at Art and Technical Schools and Women's Institutes may obtain from their school or Institute a card which entitles them to purchase supplies from any wholesale firm

- 1: *Making a brim shape in sparterie for the sailor hat with head band in sparterie sewn on.*
- 2: *Sparterie brim shape from underneath showing wired sparterie supports.*
- 3: *The finished sparterie brim shape for the off the face hat, supported and stiffened, used for blocking the hat material.*
- 4: *A Felt Capeline used for making hats. This is a rough felt shape from which brim and crown are cut, to be moulded into shape for the finished hat.*
- 5: *The off the face felt brim, tacked and blocked on the sparterie brim shape.*
- 6: *Felt crown pulled down over a flat tip crown block.*
- 7: *Felt Capeline tacked on sparterie brim shape showing crown being cut away from the brim.*



1



2



3



4



5



6



7

INTRODUCTION

IT IS TRUE to say that unless a woman is prepared to pay a high price for a model she has to face the fact that every time she sallies forth she will probably pass half a dozen or more women who all appear to be wearing her hat. She is also, I regret to say, likely to pass a good many more who are wearing no hat at all.

Do not construe this as meaning that I think that women should never appear bare-headed, or that we should revert to the day when ladies disported themselves on the hockey field or tennis court complete with long voluminous skirt covering a number of petticoats, high-necked long-sleeved blouse and, to cap the ensemble, a large straw boater firmly anchored, with a couple of long hat-pins, atop hair arranged bird's-nest style. I think it right that for taking exercise one should be dressed (or should I say undressed?) for the occasion.

There is, nevertheless, a medium course in all this, and the post-war change-over from the mannish, padded-shoulder style of clothing to the softer outlines of the modified New Look is a happy indication that women are attempting to remain themselves, and are refraining from trying to vie with men in severity of style.

I am personally all in favour of the feminine sex remaining feminine; therefore, as a milliner, I hope I may be forgiven for claiming that no other article of apparel stamps the feminine hall-mark on its wearer more surely than does her hat, particularly if it is one that has just that something that the others have not—a pleasing line at the head, a well moulded

upsweep brim, a nicely placed feather or an attractive bow.

Coincident with the post-war change of fashion it is pleasing to note that home arts and crafts are no longer struggling for survival. This, indeed, is welcome in this age of mass production, with its lack of variety in design. In these days, any woman who wants something out of the ordinary is compelled to make it for herself; therefore, if she can make her own dresses, knitwear, handbags, etc., why should she not become her own milliner?

If you have never tackled the job of making a hat, take my advice, try it now. Not only will you save expense; you will, if you have any idea of needlework, colour and line at all, gain immense satisfaction from what can become a lucrative, fascinating hobby and you will be better dressed into the bargain. I suppose I have made literally hundreds of hats, the majority of them, admittedly, for other people to wear, yet I can honestly say that I still enjoy making a hat to wear for myself, and get just as much pleasure in wearing it as I did from my first effort as an apprentice.

In the sense that headwear, like all other clothing, was first made for protection, millinery is primarily a craft. With the development of skill headwear also became decorative, ornamental even, so if you do not believe that it is an art too, then I invite you to take a peep at the one, or perhaps two, hats, which may adorn the shop window of any high-class milliner. If you are still unconvinced, try designing a hat of your own, and I am sure this will finally break your resistance on the point.

Do not be too apprehensive if your efforts with the needle are hardly of the highest order, as competent, rather than exquisite, needlework is required. Apart from slip-stitching

and button-hole (or lock-) stitching, which you may have learned in dressmaking, grafting is probably the only stitch with which the average woman is not familiar. Of course, if you have had a fair amount of practice at over-sewing, back-stitching and hemming, so much the better. The secret of good needlework in millinery is to make stitches invisible; in fact, finished hats should appear to have been untouched by hand.

The working instructions do not cover the entire field of millinery technique and are therefore mostly only of an elementary order. They do, however, deal with all basic millinery principles, which, if followed, will set both the student at an Art School or Technical Institute and the woman at home on the right lines. The amateur seeking a means of self-expression or economy should not be deterred by the fact that the student, who has access to an equipped workroom, appears to have an immediate advantage over her. Most of the tools used in millinery are to be found in the average household and all of the work described in the book can be done on a corner of the kitchen table.

The emphasis of the book is, admittedly, technical. Do not, however, interpret this as implying that design may be ignored—far from it. Craftsmanship and design go hand in hand; all the careful handiwork lavished on a badly designed hat will be just as surely wasted as good design on a badly made hat.

Both skill by hand and ability to design depend to a very large extent on a person's flair. Blocking, moulding, pressing and needlework, all these you can learn from the book and, with practice, become proficient in, but so far as the power to create is concerned I have done all I can by warning you against the more obvious pitfalls; the rest is up to you.

CHAPTER ONE:

THE WORKROOM AND ITS EQUIPMENT

THE two essentials of the workroom are good lighting and some form of heating for the steam kettle and the flat-iron. Natural light is, of course, much better than artificial light, and, if you are able to choose a room with a large window, do so. When working with dark materials, daylight, and plenty of it, is far to be preferred to artificial light. When artificial light has to be used however, it should be bright and well placed, i.e., it should be close enough to the table to enable the worker to see without eye-strain and yet allow her freedom of movement.

It is not suggested, nevertheless, that a special room is necessary; so far as the amateur is concerned, all of the work described in this book can be done in the kitchen, since that is the room most likely to be furnished with both the heating for the kettle and iron and a suitable table.

The table should be sturdy in construction so as to withstand pressure when using the iron, and should have an unpolished surface.

The main items of equipment are the table, as mentioned, wooden crown blocks and block stand, a head, beret block, steam kettle, flat iron, ironing board and mirror. The remaining items, excepting millinery adhesive and stiffening solutions and the brushes for their application, are more accurately described as accessories, and practically all of them already have a place in most homes. They are scissors, wire nippers, thimble, needles, pins and drawing pins, cottons and sewing

Sylkos, pencil, tailor's chalk, tape measure, pressing pad and pressing cloth.

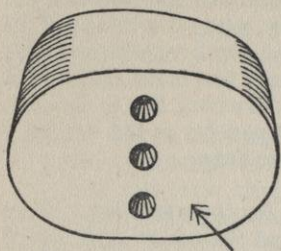
WOODEN CROWN BLOCKS. These are used as foundations on which to block and shape crowns and are illustrated on page 19. (The crown is that part of the hat which covers the head and terminates at the headline, i.e., the join of brim and crown.) They are made in literally hundreds of shapes, of which the amateur need possess only two, viz., a wooden dome-shaped block and a flat-tip block. All of them have three holes bored in the bottom surface so that the fingers may be inserted when the crown has to be held in the steam.

The dome-shaped block is used primarily for the crowns of hats which fit closely to the head and conform closely to its shape; its secondary, and more advanced purpose, is to provide a base on which to block and shape toques, turbans, also crowns that have tucks, folds, pleats and draping. Of the two, this block is by far the more useful and should be given priority of purchase over the flat-tip block. The flat-tip block is used in making the crowns of pill-boxes and sailors (commonly known as boaters). The tops of the crowns of these hats, or "tips" as they are called, are flat, hence the name "flat-tip".

WOODEN BLOCK STAND. When the crown has to be raised from the table, the crown block is placed on a stand. This stand, which is a highly necessary piece of workroom furniture, is turned from a solid piece of wood and has a substantial base to ensure rigidity. The peg at the top is inserted into the centre hole of the crown block and the base of the crown block fits flush to, and is supported by, the shoulder formed by the peg and the top of the stand.

THE HEAD. This is a model of a head in actual size and proportion covered with fine canvas, the filling of which is resilient yet sufficiently yielding to enable the worker to use ordinary pins when affixing the work to it. It is a desirable accessory although not an essential one. Quite obviously, a model head will enable the student to judge to a nicety the particular depth of crown required, on occasions even without measurement;

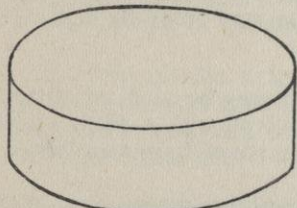
WOODEN CROWN BLOCKS



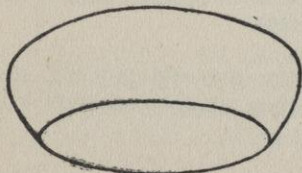
Dome-shaped crown block from underneath showing finger holes



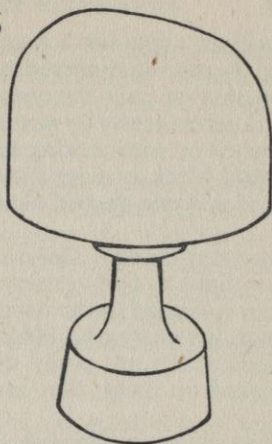
Block stand



Flat-tip block



Beret block



From side affixed to block stand



*A Head
(Stuffed canvas shape)*

it will also give her a much clearer picture of the line of a hat and its general appearance. In addition, when it is intended for personal use only, the owner's own head depth may be recorded on it permanently by means of a coloured line made either with a pencil or with tacking stitches. Its drawback lies in its cost: a head block is more than twice as expensive as the ordinary wooden dome-shaped block of the same shape.

THE BERET BLOCK. This block is really for the specialist. There is no limit to their variety of shape and the use of any one of them is limited to the making of a beret of the particular shape which it represents. Most of them are made in three or more pieces which are easily dissembled when the beret has been blocked on them; they are all, therefore, very expensive.

STEAM KETTLE. Although special kettles are made for millinery purposes, any ordinary kitchen kettle with a normal spout will produce sufficient pressure for blocking purposes. The steam is delivered under pressure from the spout only; therefore, do not fill the kettle above the level of the spout.

FLAT IRON. Any flat-iron of normal weight is suitable, but, obviously, an electric iron is more useful than one which requires heating over the gas as the iron must be kept at a constant temperature.

IRONING BOARD. Any ironing board may be used, or, alternatively, a small ironing blanket, covered with a white cloth, may be secured to the corner of the table with drawing pins.

MIRROR. Whether making a hat for another person or oneself, there always comes a stage when the hat should be tried on. The mirror is therefore a necessary item of equipment and if it is fitted to a stand, so much the better.

SCISSORS. These must be of medium size and pointed: the surgical variety are unsuitable as they cannot penetrate the work whilst it is on the block.

WIRE NIPPERS. Most pairs of pliers have a special edge for wire-

cutting and can be used for millinery purposes. Special millinery wire nippers are, however, obtainable. These are quite small in size and not so awkward to handle as ordinary pliers.

THIMBLE. Those who are able to use a needle without a thimble for ordinary sewing will soon discover, when they are making their first sparterie shape, how necessary the thimble is in millinery. The beginner will soon learn that much of the sewing involved in millinery, such as stitching straws and felts on sparterie shapes, is really hard going; if it has hitherto been their proud boast that they find the thimble unnecessary they will be forced to change their minds.

NEEDLES, PINS AND DRAWING PINS. The two needles most used in millinery are No. 6 and No. 7 "straws" (millinery needles). The No. 7 is used for ordinary sewing and the No. 6 for making sparterie shapes. Always use steel pins; brass pins rust easily in the steam and will leave a well-nigh indelible mark on the work. For the same reason, it is preferable to use steel drawing pins, although these mostly come into contact with that part of the material which is discarded. When working on material in pastel shades, protect its surface against blemish by covering the under surface of the drawing pins with tissue paper.

COTTONS AND SEWING SILKS. Strong white cotton, usually of gauge 24, is used for making sparterie brim shapes and tacking felts and straws on such shapes. Sylko to match is invariably used on the actual hats.

PENCIL. An ordinary black lead pencil is necessary for planning work on sparterie sheets and marking on tarlatan and similar materials.

TAILOR'S CHALK. All marks on work are made, if possible, with tailor's chalk, because such marks are easily erased and the chalk itself is specially made in a form which is flat and thin for the purpose of marking a fine, accurately placed, line.

TAPE MEASURE. As so much work in millinery is done by

measurement there is no point in stressing the need for this small piece of equipment.

PRESSING PAD AND PRESSING CLOTH. A glance through the remainder of this book will reveal the fact that the work requires pressing at practically each stage of its manufacture. Nearly all this pressing is done whilst the work is either placed on a brim shape or is held in the hand and consequently needs supporting. The only form of support which can be given is by means of a pad. This is quite easily made by folding together small scraps of any material to form a pad about 4 in. square and about 1 in. thick in the middle, which is covered with a piece of clean white cotton material. A piece of the same material should be employed as a pressing cloth.

MILLINERY SOLUTIONS. Spartalac is a thick white liquid which is used for stiffening sparterie shapes. Millinery rubber solution is an adhesive which is used for sticking material to brim foundations and trimmings of various kinds to their hats. It is made in two shades, light and dark. Felt and straw stiffeners are applied for the purpose of stiffening these materials in order to give permanence to their shapes. These four solutions are only obtainable at wholesale millinery supply houses.

BRUSHES. Three brushes are required for applying Spartalac, millinery adhesive solution and stiffener for straws and felts. Their bristles should be short and fairly hard. Brushes of this type may be bought for a few pence at any hardware store.

SEWING MACHINE. For general millinery, a sewing machine is not absolutely essential. If one is available, however, much of the tedious work of joining seams will be lightened.

CHAPTER TWO: MATERIALS

It is impossible to list and describe all the materials which are used in making hats, so that only those used most frequently are briefly described below.

With the exception of the few materials mentioned which may obviously be bought through the usual medium of the retail trade, all of the purely millinery materials may be purchased only at wholesale millinery supply houses.

FOUNDATION MATERIALS. In model millinery most hats with a brim necessitate the use of a sparterie brim shape. This is, in effect, a brim of the shape required, made in sparterie, which is used as a mould on which the actual brim is shaped, or blocked, as it is called. Many hats which are covered with material require a stiff foundation, and the choice of material for the foundation itself is governed by the nature of the actual hat material.

Sparterie deserves to be mentioned first as it is unique in that it is used both for brim shapes and foundations. Its chief use is for making brim shapes and it is, in fact, the only material which can be used successfully for this purpose. Further information about the actual use of this material may be found in Chapter Four wherein the making of a sparterie brim shape is described in full detail.

Sparterie is a comparatively heavy material, and therefore used for brim foundations only. Tarlatan and leno are the two materials of which complete foundations, i.e., brim and crown,

are made. These are rarely used in single thicknesses and the number of layers employed varies with the weight and texture of the hat material. Of the two, leno is the more difficult to use because of its coarser nature.

The other foundation material, canvas, is not so extensively used as tarlatan and leno. The millinery variety of canvas is very finely woven and light in weight; it is often used for beret foundations and for making rigid crowns.

LAWN (or mull). Fine white cotton material used extensively for covering brim and crown shapes, and for binding brim edges. It is also of exactly the right texture for millinery pressing cloths and no better material can be found for this purpose.

MILLINERY WIRE. Wire is used in millinery for two purposes, viz., for strengthening sparterie brim shapes and for stiffening hat brims. There are three kinds: lace wire, silk wire and paper wire, all of which have an outer covering to prevent rust from forming and marking the hat material. Lace and silk wire are respectively of fine and medium gauges and are both silk covered. Paper wire is used only in making brim shapes and derives its name from its covering of paper.

FELTS. Felt hats are usually made from capelines, or "hoods" as they are commonly called. These are usually of good quality fur felt, that is, felt which is made from the fur of rabbits and hares. Hand-made hats are made from this kind of felt only. There is another, and much cheaper, kind of capeline which is known as wool felt, and is made from waste sheep's wool. This kind is usually used in the wholesale manufacture of the cheaper grade of hat.

Both fur felt and wool felt are also obtainable in strip form. This strip felt, as it is called, is used for many types of beret. It is also used for making hats which have draped crowns and which, consequently, require more fullness than the capeline possesses. Strip felt is also used for making such trimmings as large bows and imitation flowers.

BERET HOODS (FELT). These are simply balloon-shaped capelines made in various sizes. The variation in size lies in the

amount of fullness, not in the actual head size. The particular size to be chosen depends on the type of beret desired; in general, where the beret is made with a number of folds, tucks or pleats, these must be allowed for when choosing the hood.

STRAWS. It is futile to attempt to describe all the kinds of straws available for millinery purposes as they are obtainable in such a very wide range of weave, texture, colour and finish. There are literally hosts of the cheaper varieties, made either in Italy or Switzerland, which are unnamed. The most well-known, such as Baku, Bangkok, Balibuntal and Leghorn are also the most expensive. With the exception of Leghorn, which is a fine to medium flat straw made up in circular fashion, these are fine woven, smooth-surfaced straws. A large variety of strip straws in various thicknesses, widths and colours, sold by the packet, may be obtained for making up into hats.

VELVETS. These are made in most colours. Millinery velvet, so-called, is the most frequently used; it varies greatly in quality, the most expensive being silk-backed and the cheaper and heavier kind being cotton-backed. Another kind of velvet used in millinery is known as Panne velvet. This, when made up, has a finish resembling that of a man's top hat and the pile, for the crown, has to be "turned" in the piece by steaming and brushing it with a stiff-haired brush in a circular, clock-wise movement.

SILK MATERIALS. These are satins, crêpes, taffetas, georgettes, piece petersham and faille, which is a fine, corded silk.

WOOLLEN MATERIALS. Jersey, Angora, wool georgette are all used in making hats. Worsted flannels and finely-woven lightweight tweeds are sometimes used for plain pull-on sports hats.

COTTON MATERIALS. Piqué and organdie are the more obvious cotton millinery materials. Lightweight summer hats with stiff foundations of tarlatan or leno can be covered with practically any kind of cotton material.

LINEN. This material is available in many colours and makes up into attractive summer hats.

TULLE. There are two sorts of tulle; silk tulle, which is used in dressmaking, and blocking tulle, which is used only for millinery purposes. Blocking tulle possesses a quality which is absent in silk tulle, i.e., it becomes limp in the steam, but after blocking and drying re-assumes its former soft, yet slightly stiff texture.

FURS. Lamb fur, so-called, broadtail and astrakhan are, together with seal and mink, the more commonly used in good millinery. Small hats to match coats or jackets are sometimes made of such furs as fox, squirrel and musquash, but these long-haired furs are really more suitable for making trimmings. Lamb furs, which are short-haired, lend themselves readily to fashioning into caps, toques, pill boxes and berets.

CHAPTER THREE: DESIGN AND CHOICE

AS WITH the products of all clothing trades, those of the millinery trade are divided into grades. In this book we are not, of course, concerned with hats produced by the factory or with hats which, even though hand-made, have been produced without the aid of a sparterie brim-shape; these are respectively the lower and medium grades. Our concern is with high-grade hats, the production of which is known as model millinery.

Model millinery is both a highly skilled trade and an art. Success in the purely technical side is more or less a matter of practice; the more hats a woman makes, the more she develops her skill in stitching, blocking, moulding and pressing, although, as with all other crafts, some have more flair than others, and consequently get easier and better results.

With design, however, this is not so. There are many who could spend a lifetime in making hats, but would never be able to design one simply because they have no artistic instincts. Do not, therefore, be too ambitious in designing your first hats; until you are confident of your ability to plan and make the more difficult and complicated models, be restrained in your choice.

Much design is a combination of original and copied ideas; therefore, when you see a hat that you like, study it carefully, particularly its line, and try to imagine how you could improve it with a variation of your own fancy, such as an extra fold or twist, or, perhaps, by reproducing it in a different kind of material.

A carefully planned, well-made, yet simple hat looks much more effective than one which is complicated in design and consequently makes too great a demand on its maker.

Some women, otherwise well-dressed, ruin their appearance with an unsuitable hat. Keep in mind, when making your choice, the shape of your features, hair style, and the clothes with which your hat is to be worn. If your face is thin, and your features angular rather than round, look for a style which will give width to your face. In this case, if your hat is to have a brim, so much the better; make sure that the width of the brim at the sides is greater than at the front. Women with round faces need not exercise quite so much care; nevertheless, they should avoid very severe styles and choose hats with soft, indefinite lines.

Height and figure should influence choice almost to the same degree as shape of features, in fact the position may be roughly summarized as short hats for tall women and tall hats for short women, with the medium-sized possessing, as with all other forms of clothing, the widest field of selection. This is not a hard and fast rule but only a generalization; there are, of course, many occasions when a tall woman may wear a hat with a high crown and a short woman a large flat-crowned hat with every success.

Necks, too, are very important, short ones in particular, since they interfere physically with any hat which has a brim of appreciable width at the back. Short-necked women are advised to ensure that any brimmed hat which they may select, has either a broken line at the back, i.e., the brim tapering in width from the sides to the back, or has a brim which turns upwards towards the crown and away from the shoulders. Conversely, long-necked women can, with advantage, wear a hat with plenty of width in the brim at the back and it is sometimes an improvement for the brim to be turned down.

Learn to choose the right hat to wear at the right time. Hand-made hats are a luxury which involve many hours of intensive effort. Although this effort can be, and often is, a pleasure, do not waste it by wearing the wrong hat with your clothes.

For the purpose of design hats fall into two classes, those without brims, the more typical of which are the pill box, the

beret, the cap, the turban and some kinds of toque, and those with brims such as the sailor, the off the face (including such variations as the tricorne and the bicorne) the cloche and the mushroom. The brim of any of these brimmed hats is nearly always made separately from the crown and is most often the more important of the two parts. Although it may not even be the part requiring the most work, the line of the hat itself will almost always depend on it.

In model millinery the fashioning of the brim is so important that a model of the brim is first made in sparterie. This sparterie shape is strengthened with wire and further pieces of sparterie and, after being stiffened with a special millinery solution, is then used as a mould on which to block the brim in felt or material, as the case may be.

The advantages derived from first making a sparterie brim shape are so great as to well repay the extra effort involved. Before the hat material is even touched, the model of the brim in sparterie may be tried on and studied for width, shape and line. Any adjustments which are necessary may then be made and, when the hat material is finally used, having already satisfactorily established the line and dimensions of the brim, you have the assurance that the chance of its being spoiled and wasted is considerably reduced. If the brim is a particularly pleasing one, then the sparterie brim shape may be retained for use with other hats in different materials or, if used with a crown of different shape and another kind of trimming, the hat becomes a new model entirely.

To attempt to make a brimmed hat without first making the brim shape in sparterie is like trying to build a house without a plan. The desired shape will never be achieved; your work will, at best, result in a compromise between something you really want and the shape you are trying to avoid, and at worst, well, it is almost superfluous to say that you will probably waste your efforts entirely and be put to the expense of buying fresh material. The writer has made literally hundreds of hats with brims but, with a few rare exceptions, has invariably used the sparterie brim shape method.

Finally, a word about seasonal materials. The choice of material for any particular hat is governed to some extent by the time of the year at which it is proposed to wear it.

Each season offers quite a wide range of choice, e.g., for spring wear, felt hoods and strip felt, both obtainable in many colours including, in particular, the beautiful pastel shades in light-weight, piece petersham, faille, piqué, satin and taffeta. Later on, of course, straws come into their own; these are made in an almost unlimited variety of weave, texture, colour and finish. Linen, too, has its uses at this time of the year, for the less formal occasion.

For autumn and winter, felts again; this time in rich warm autumnal shades of rust, green and brown. In the dark, wintry days velvets, which are made in so many beautiful colours, woollen materials (including jersey cloth) and last, but most expensive, fur.

CHAPTER FOUR: THE SAILOR HAT IN FELT

WHEN shorn of its trimmings, the sailor hat, or the boater as it is sometimes called, is the most elementary form of hat with a brim and perhaps the most suitable type for the beginner's first effort. It consists quite simply of a flat brim of any width and a crown, usually flat, but subject to some slight variation. The average woman readily identifies the straw hat in such a form as this by its proper name, but it will come as a surprise to many to learn that whether a hat of this type is made of straw or felt, or of any material such as silk, satin, taffeta or wool over a stiff foundation, to milliners it is still a sailor.

The reference in Chapter Two to the sparterie brim shape should have prepared the student for the first step. Before dealing with this, however, and since sparterie plays such a large part in the making of hat shapes, the student must become completely familiar with handling this material.

One of the most important properties of sparterie is that after it has been thoroughly dampened and moulded into a required shape, when it dries it stiffens to a semi-rigidity. Unless or until re-wetted, it permanently retains the form into which it has been shaped.

Another feature of this material is its flexible and pliable nature. Both adjectives are used advisedly since it is flexible in the sense that it can be bent to any shape and pliable in so far as when it is cut on the bias, or "cross" as it is commonly termed, it can be stretched and pulled until its original proportions are quite changed.

To employ this pliability to its fullest extent and with accuracy it is essential for you to be able to establish the true bias of the material. Without it your work will go sadly awry; brim shapes will simply refuse to take the form created for them in the mind of the designer. This point cannot be overstressed and its importance will be revealed in practice.

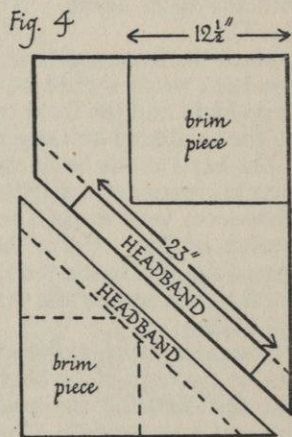
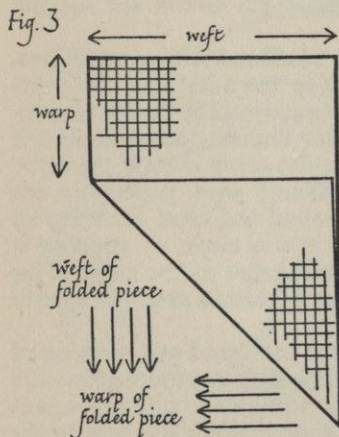
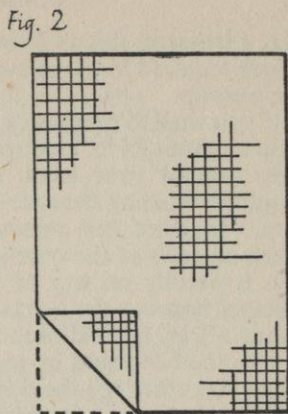
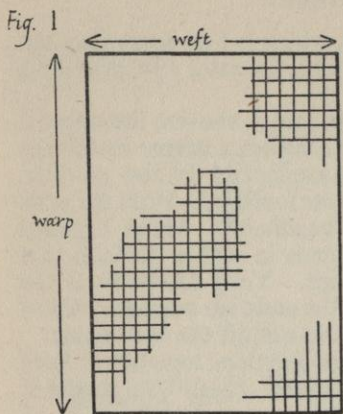
Fig. 1 shows a sheet of sparterie in diagrammatic form, the weave or warp being shown as a series of lines parallel to the length, crossed by the weft running at right angles to it. Since these lines are at right-angles the true bias will be found by cutting right across the sheet at an angle of 45 degrees from either of the bottom corners.

Before making the cut on a sheet of sparterie observe the texture of both sides. One side is muslin-faced and consequently smoother than the other. This smoother side is always used on the exterior of the work, i.e., the outside of the headband and crown and the uppermost side of the brim.

Lay the sparterie sheet on the table, smooth side uppermost, take hold of the bottom left hand corner with the left hand and bend it over as in fig. 2. The bottom edge of the sheet, when bent over, should exactly cover the right-hand edge so that the fold comes to an exact point at the bottom right-hand corner. Crease the sparterie firmly along the fold with the right hand. The weft of the bent-up piece now lies in the same direction as the warp of the remainder (fig. 3). Still holding the corner firmly in place with the left hand, cut the material accurately with scissors along the fold upwards from the bottom right-hand corner.

You now have two pieces of sparterie, each of which has an edge which presents the true bias of the material, and are ready to cut the headband, according to depth, as shown by the heavy lines in fig. 4. The same illustration also indicates, by means of the dotted lines, how the two pieces can be used to the best advantage. Keep all odd scraps of sparterie, they will be needed when you come to the stage of supporting the brim shape.

Mark a pencil line parallel to, and $1\frac{1}{4}$ in. away from the diagonal edge of the larger piece of sparterie, remembering to work on the smoother side. With the scissors, cut off the strip along this line and the headband is ready for cutting to size.



Figs. 1, 2 and 3. Method of folding and cutting sparterie sheet on the bias.

Fig. 4. Using one sparterie sheet for two brim shapes.

Fig. 4 indicates this as 23 in. long, which is 1 in. more than the length required to fit the average head, the extra 1 in. providing the overlap.

If you wish to measure your own fitting, shorten the original strip to about 24 in. in length, stand before a mirror and fit the strip around your head, at the angle and in the position required, crossing the ends over your forehead. Hold the ends firmly together and remove the headband. Make a pencil mark on each of the overlapping ends in such a position that one is exactly on top of the other. Your head-size is the distance between the marks when the ends are released. Allow about a $\frac{1}{2}$ in. beyond each mark and cut off the remainder.

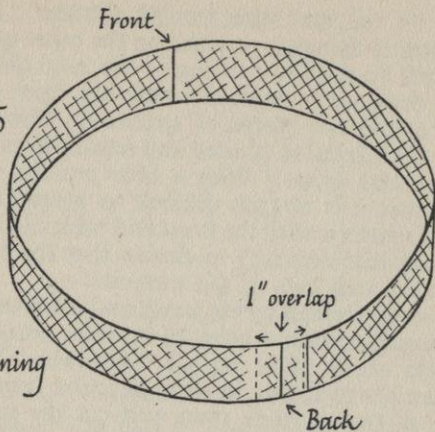
Join the headband by tacking the overlaps together at both edges right through the double material. "Stab" the needle in and out holding it at right angles to the material. A No. 6 millinery needle and coarse white cotton should be used for this purpose and also for all tacking operations in connection with the brim shape. Always knot the cotton for tacking (fig. 5).

Mark the front and back of the headband with a pencil line. The back mark should be exactly in the middle of the overlapped join and the front can be determined by gently stretching the headband between two index fingers, one on the inside of the band at the back mark and the other exactly opposite. Roughly measure a length of millinery wire, paper-wire for preference, long enough to go around the head allowing an overlap of 2 in. Form the wire into a circle by running it several times between the thumb and finger of one hand. This will facilitate sewing the wire to the headband and will remove any kinks.

Commence wiring one edge of the headband at a distance of 1 in. to the right of the back mark, holding the wire to the edge and first securing the end firmly with three or four superimposed lock-stitches. Continue to lock-stitch the wire to the headband in a clockwise direction. Stitches should be about $\frac{1}{2}$ in. apart. During this operation the wire must be held firmly to the edge with thumb and finger of the left hand. (The lock-stitch, commonly known as the button-hole stitch, is illustrated in fig. 6.) When you have completely wired the edge, stitch the double wires forming the overlap together, and finally, securely

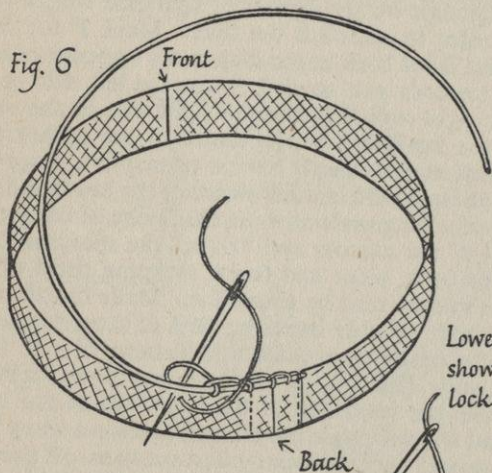
SPARTERIE HEADBAND

Fig. 5



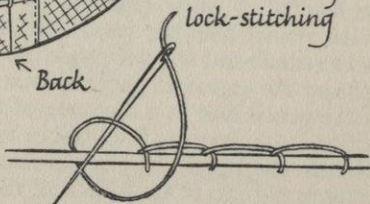
Method of joining

Fig. 6



Wiring one edge.

Lower diagram
shows method of
lock-stitching



fasten off the end with several stitches. Repeat the same operation in the same position on the other edge and the headband will be ready for fitting to the brim shape.

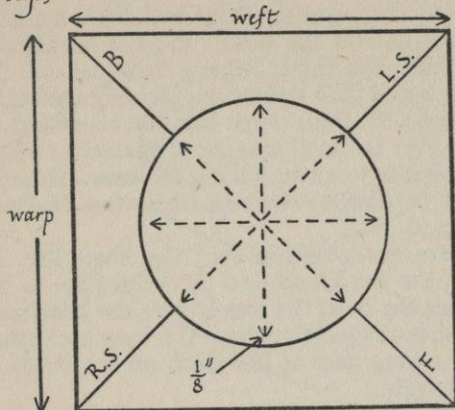
The beginner is advised to cut the brim shape out of the larger of the two pieces of sarterie. This will allow a full square of material to be used and render the task of determining the true bias easier. With a little practice the beginner will realise that it is not too difficult to place the headband on a piece of sarterie with the front and back marks on the diagonal with sufficient accuracy to ensure that the brim piece will be cut on the true bias of the material.

The circle formed by the headband is about 7 in. in diameter. This, together with a brim $2\frac{1}{2}$ in. wide necessitates a piece of sarterie about 12 in. square from which to cut the brim. Measure about $12\frac{1}{2}$ in. in each direction from the right-angled corner of the sarterie piece and cut the square out parallel to the lines of warp and weft (fig. 4).

Draw the diagonals on the square of sarterie with a ruler and pencil in order to establish the bias. Mark F for front in one corner and B for back in the diagonally opposite corner. With F facing towards you mark L.S. for the left side in the corner on your right and R.S. for the right side in the other corner. Place the headband in the centre of the square with its back and front marks exactly on the appropriate diagonal, draw a pencil line round the circumference of the headband and remove. Where the diagonals cross at the centre of the square insert the point of the scissors and "slash" the sarterie from the centre to the back, sides and front, stopping short of the headband circle in each case by about $\frac{1}{8}$ in. Make four further cuts from the centre roughly bisecting each of these segments. Each cut from the centre must finish at a distance of $\frac{1}{8}$ in. from the headband circle (fig. 7). If the cuts are taken right up to the pencil line, the head size of the brim will be too large for the headband and will cause the brim to develop a wavy line.

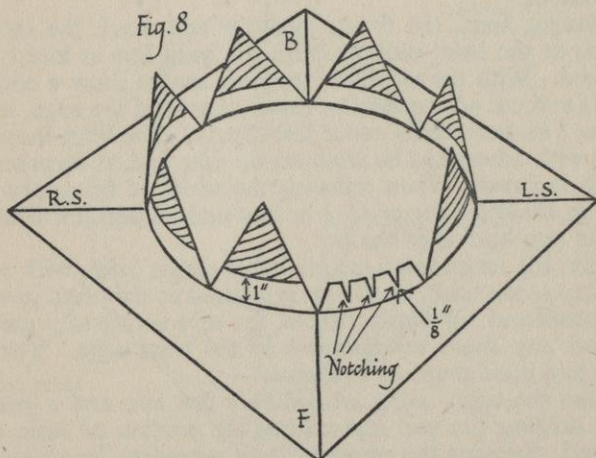
Raise the segments perpendicularly and cut them off parallel to the pencil line at a distance of about 1 in. Subdivide each section into three or four pieces by further cuts from the top towards the pencil line, remembering to leave a gap of $\frac{1}{8}$ in. between the end of each cut and the pencil line. This is known as "notching" (fig. 8). Place the headband over the circle of

Fig. 7



Establishing bias lines of sparterie brim piece by diagonals and position and direction of 'slashing' cuts.

Fig. 8



Segments raised, shaded portions to be cut off at height of 1 ", and method of notching

segments, taking care that its front and back marks exactly match those marked on the brim. Pin the headband to the brim starting from the front, pinning first one side from the front to the back and then the other. Holding the segments in the left hand, ease the brim shape into the headband with the right. This requires no small amount of dexterity and the main point to remember is to avoid pulling the brim. Ease it gently into place and so obviate the risk of having "fullness" left at the back (fig. 9).

When you are quite certain that the head line, i.e., the point at which the headband and the brim join, is nice and straight and that the brim fits snugly into the headband, tack the brim and the headband together. Use long back stitches for tacking with the long part of the stitch on the inside to hold the segments upright.

You now have a square of sparterie to which the headband is securely fitted and are ready to cut the brim to size. For the benefit of the beginner specific dimensions have been purposely quoted, but obviously if a brim wider than $2\frac{1}{2}$ in. is required the size of the sparterie square must be accordingly increased.

Starting from the front, measure and mark the intended width of the brim radially from the head line at intervals all around. With the aid of these guide marks draw a complete circle and cut off the surplus material around the edge, leaving about $\frac{1}{8}$ in. outside the pencil line (fig. 10). The brim shape may now with advantage be tried on for size and, if necessary, its width reduced. When reducing the width of brim take great care in trimming the edge; $\frac{1}{8}$ in. can make a marked difference in the appearance of the hat.

Wire the underneath outside edge of the brim, with a 2 in. overlap at the back, by the same method as that used in wiring the headband. If nicely shaped the wire serves as a guide to correct any slight irregularities in the brim edge. Trim the edge to a good shape as you wire.

Press the brim, using an ordinary flat iron and a pressing pad, holding the pad underneath the portion of brim to be pressed. Support the whole brim, if necessary, by placing the other half on the edge of the table. The brim shape must be as smooth as possible.

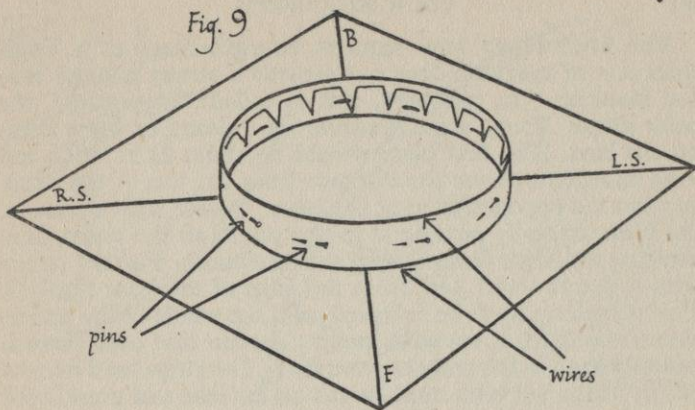


Fig. 9. Headband pinned to brim piece.

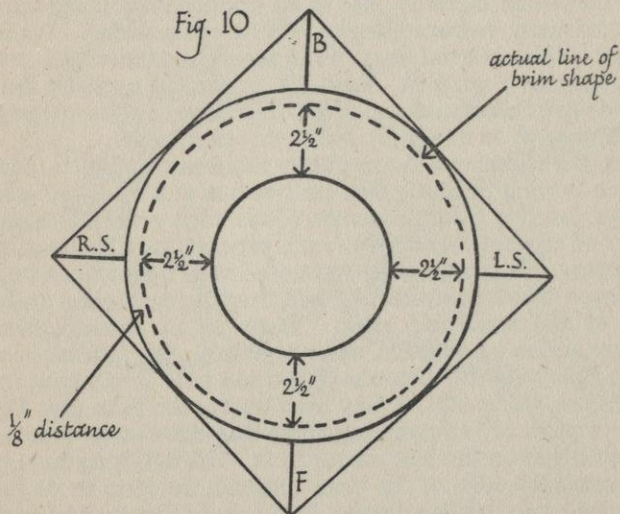


Fig. 10. Plan of brim shape, allowing $\frac{1}{8}$ " margin for error.

The brim shape now requires strengthening, as a single thickness of sparterie does not provide a strong enough base for blocking. In millinery, this is called "supporting" the brim shape. From waste sparterie cut a dozen or more strips on the bias. The first piece should be about $2\frac{1}{2}$ in. wide and long enough to cover the distance from the top of the headband to the opposite edge of the brim. Secure such a piece to the brim shape by pinning it in two places to the under-brim through the angle formed with the headband. Further secure with a pin at about 1 in. from the edge of the brim (fig. 11). This procedure must be followed until the whole of the underside of the brim is covered, making certain that each piece is securely fixed in the manner described. The strips used may be of any shape but each must be cut on the bias and must reach from the top of the headband to the outer edge of the brim. The adjacent edges of the strips should barely meet; on no account should they be allowed to overlap. The importance of this will be seen at the next stage. In practice, it will be found that some ingenuity has to be employed in fitting these pieces, as many awkward angles will be encountered. Where necessary, the material may be damped and stretched into place to ensure a good fit. Trim off the surplus material flush with the top of headband and at the other edge to allow the edge of each support to fit snugly inside the wired edge.

When the underbrim is completely fitted with supports, each of which is lying perfectly flat, remove one at a time and wire the edge, starting from the centre of the edge which fits along the top of the headband. Pin each support back in position after wiring. Secure the supports to the brim by lock-stitching round each wired edge, starting and finishing each piece at the centre of the headband edge. Work in an anti-clockwise direction, stitching adjacent wires together. Stitch firmly but not too tightly; if the cotton is pulled too hard it will split the material, or, worse still, it may even buckle the brim (fig. 12).

Fold a piece of tarlatan diagonally and cut a strip, parallel to the fold and on the bias, about $1\frac{1}{2}$ in. wide and long enough to fit round the edge of the brim. Stretch the strip to its full extent, fold it in half lengthwise, fold it in half again and with the folded edge on the uppermost side of the brim tack the folded strip round the entire brim edge. Bind the top of the

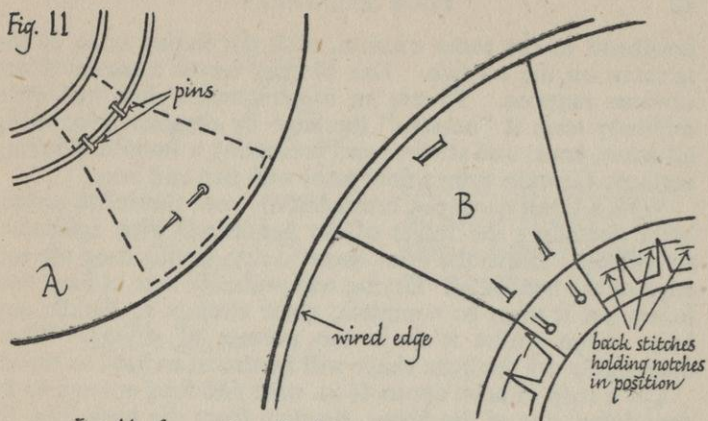


Fig. 11. Supporting the brim shape.
A, from above and B, from underneath.

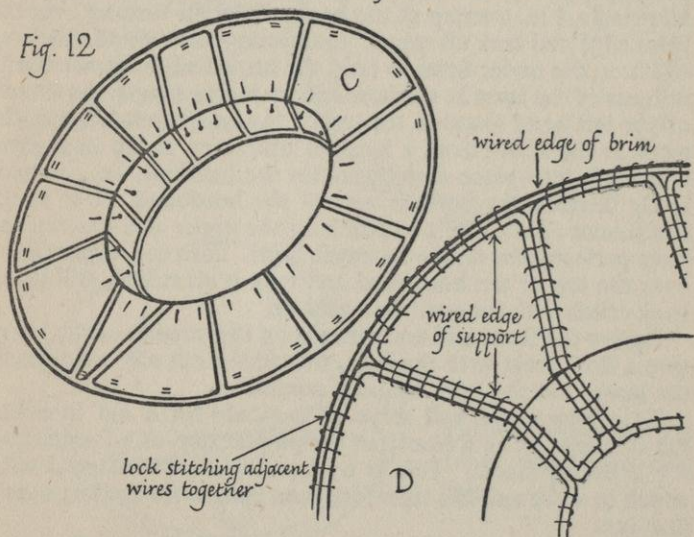


Fig. 12. Brim shape completely supported.
C, and D, method of stitching wired supports to brim shape.

headband in the same manner, with the folded edge of the tarlatan on the outside. This binding serves a useful if not obvious purpose. To use an ungrammatical but well-worn millinery term it "neatens" the edge by completely covering all wires, knots and stitches and presenting a smooth blocking surface. Give the brim a final press with pad and iron.

With a small paste-pot brush heavily coat the entire under-brim (including the inside of the headband) with Spartalac, to stiffen it. Leave the brim shape to dry, resting it on the top edge of the headband. Drying will probably take at least two hours but it must be complete; never attempt to handle any brim shape whilst it is in the process of drying. When thoroughly dry the brim shape will be almost as hard as wood.

Cut a strip of lawn about $4\frac{1}{2}$ in. wide and long enough to fit round the edge of the brim. Starting from the back join, fit the strip of lawn to the brim edge by stretching, smoothing and pinning it into position, leaving a $\frac{1}{2}$ in. turning at the edge and allowing a 1 in. overlap at the back. Fold the turning over the brim edge and tack all round, again using back-stitch, the long stitch on the under-brim to hold the turned edge. Remove the fullness of the lawn at the headline by easing it with the thumb of the left hand towards the top of the headband, holding the work in the steam from a kettle if necessary, at the same time tacking it into place directly under the headline, i.e., immediately beneath the bottom wire of the headband. Use back-stitch once again, the long stitch on the upper side to keep the lawn perfectly flat on the sparterie brim. Turn the surplus lawn over the top of the headband and tack it all round, still using back-stitch with long stitches outside.

Renew the front and back marks on the outside of the lawn, give a final press with the iron, smoothing out any wrinkles in the lawn, and the brim shape is complete.

This brim shape will serve as a mould for a hat in either felt or straw, or as a block for the preparation of a foundation for a hat in fabric. Felt is by far the easiest material with which to work and has therefore been chosen for the beginner's first hat.

Brimmed hats in felt are modelled from capelines, or "hoods" as they are commonly but incorrectly called. Select a soft pliable fur-felt capeline of good quality to ensure the best

Fig. 13 A

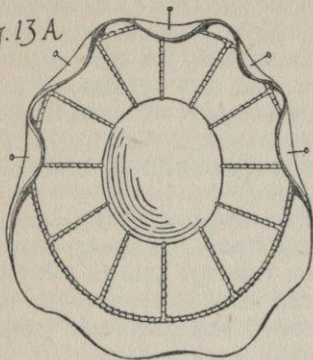


Fig. 13 A. Felt capeline for the sailor pinned to brim shape, showing sparterie under-brim

Fig. 13 B. Felt capeline pinned to brim shape, showing method of pinning and surplus felt drawn to the back

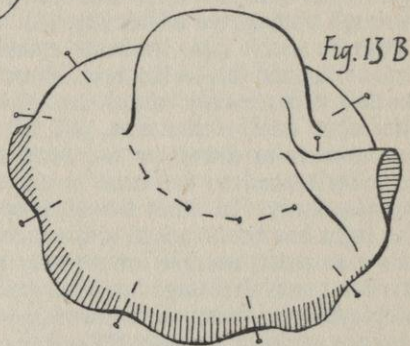


Fig. 13 B

Fig. 14

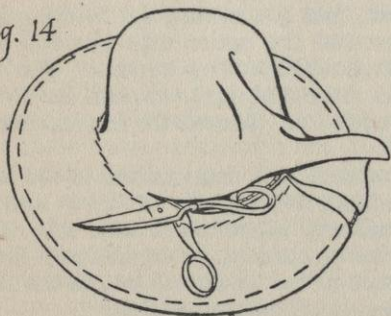


Fig. 14. Cutting the felt crown away from the brim

work; do not try to use a wool felt (see Chapter Three).

Set the steam kettle to boil whilst preparing the felt for blocking. A steam kettle is used solely for the purpose of producing a jet of steam; if too much water is allowed to run into the kettle the outlet through the spout will be blocked and the steam will only be able to escape through the lid. Therefore, to ensure a maximum head of steam, never fill the kettle above the level of the bottom of the spout.

Lay the capeline over the brim shape, allowing a turning of about $\frac{1}{2}$ in. beyond the outside edge. Starting from the front, turn the $\frac{1}{2}$ in. overlap over the edge and pin the felt to the brim shape, the pins pointing inwards towards the headline. Insert the pins from underneath and push them obliquely through both layers of felt (fig. 13).

Pin at about 2 in. intervals around the edge to the back, smoothing the felt to the brim shape and slightly stretching it so that it lies evenly round the edge of the brim. Repeat for the other half of the brim. All the fullness, or surplus felt, has now been drawn to the back and until the capeline is securely tacked to the brim shape, refrain from cutting this fullness away. In other words, keep the capeline intact until the brim has been tacked and roughly blocked. Likewise, to allow as much margin for error as possible, do not separate the brim until this stage has been reached. Cultivate this habit of playing for safety; its advantages will be appreciated when you are working on more difficult models.

Starting from the back, fold the turning flat to the underbrim and back-stitch around the entire edge through both thicknesses of felt with double tacking cotton. The long stitches must be made on the underbrim to smooth the turning and hold it as securely as possible. Smooth the felt and remove the pins as you tack.

Hold the work in the steam and, commencing at the back, tack the felt to the headline, stabbing the needle in and out through the shape immediately below the bottom wire of the headband, the long stitches on the top. Steam and pull the felt from the outside edge towards the headband around the entire headline to remove as much fullness as possible.

The next step, i.e., that of separating brim from crown, is a crucial one and great care must be exercised to avoid ruining

the capeline. The surplus felt, or fullness, which has been gathered to the back, should now be cut away and the crown removed from the brim. Starting from the left side of the fullness, make a cut with the scissors parallel to, and about $\frac{1}{2}$ in. distance from, the brim shape. Continue cutting parallel to, and about $\frac{1}{2}$ in. above the headline, around the circumference and finish off at the right side of the fullness (fig. 14). The crown is now completely detached from the brim, and an overlap has been left at the back of the brim. This overlap is a valuable precaution against shrinkage in pressing; for the time being lay one edge over the other preparatory to joining.

Iron the brim so that it lies smoothly on the shape, using a pressing cloth which is more than just damp, but not wet enough to exude drops of moisture when wrung out. Press well up into the headline. Keep the cloth wet; if it is allowed to become too dry, pressing will make the felt shiny.

When the top surface is completely blocked, turn the work over. The turning of the felt which has been tacked into position will present a wrinkled appearance and must now be pressed to a smooth finish. Place the work on the ironing board, under-brim uppermost, and block it by laying the wet cloth over a part of the brim and pressing the turned edge, using the iron at right angles to the brim. Pull away the creases and wrinkles in the felt whilst pressing and continue to press around the entire brim edge until the felt lies smoothly on the shape. Leave the brim to dry. This operation must not be rushed; it is a prelude to the finishing stage and both patience and care must be exercised.

Most sailor hats have flat-topped crowns; it is therefore assumed that this type of crown will be used. Pull the felt crown over a wooden block of this shape, insert the fingers in the three holes underneath and hold the crown in the steam. Steam thoroughly; pull the felt forcibly down over the crown block, removing all the fullness, so that the felt fits smoothly (fig. 15). Secure it in position round the base with drawing pins, steaming and pinning a piece at a time. Iron all over with a hot iron and a wet cloth. Where necessary, remove the pins to iron away fullness and re-pin. Leave the felt pinned to the block until quite dry as premature removal of the pins may allow the felt to shrink.

Whilst waiting for the crown to dry out, remove the tacking from the edge of the brim, and, with a damp cloth—not a wet cloth—press out the marks on the felt caused by the tacking stitches. Cut the brim overlaps at the back so that they meet exactly on the back mark. Tack a front mark on the felt brim and lift it off the shape. Thread a No. 7 millinery needle with “Sylko” of a shade matching the felt and join the two edges at the back with “grafting” stitch (fig. 16). This, although a simple stitch, is quite a difficult one for the beginner to master. When expertly done the join should be practically invisible; if you have never attempted it before, practise first on odd scraps of felt. Do not attempt the actual join until you are sure that you will not split the felt. Working on the under-brim, insert the needle, slightly off a right angle to the join, through both edges of the felt, picking up only one-half its thickness. The stitches should be about $\frac{1}{8}$ in. long, i.e., $\frac{1}{16}$ in. on either side of the join, and should be made very close together. Pull the cotton up tightly after each stitch and, to reduce the risk of splitting the felt, pull it in the direction of the stitch.

As the sailor brim should be perfectly flat, the edge must be wired. Neatly trim the brim turning to a uniform width of $\frac{1}{4}$ in. Measure a length of lace-wire for this purpose, allowing a 2 in. overlap, and shape it with thumb and finger to remove kinks. Starting from the back and with the under-brim uppermost, place one end of the wire 1 in. to the right of the back seam under the turning and tack the turning through the double thickness of felt in an anti-clockwise direction to hold the wire in place. Slip the other end of the wire into place and continue tacking to the end of the overlap. Hem the edge with Sylko to match, picking up only part of the under-brim felt to obviate the risk of the impression of the stitches showing on the right side of the brim. Use small tight stitches. Remove tacks.

For an alternative method of finishing the brim edge, cut the felt to the exact width of the brim, allowing no turning, and wire the underneath edge, again using lace-wire. Bind the edge with $\frac{1}{2}$ in. petersham ribbon. A binding of greater width than $\frac{1}{2}$ in. is not advised for the beginner as it is difficult to shape.

Fig. 16

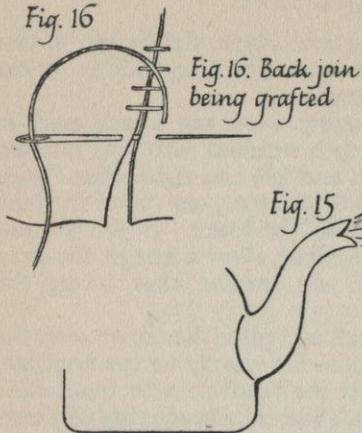


Fig. 16. Back join being grafted

Fig. 15

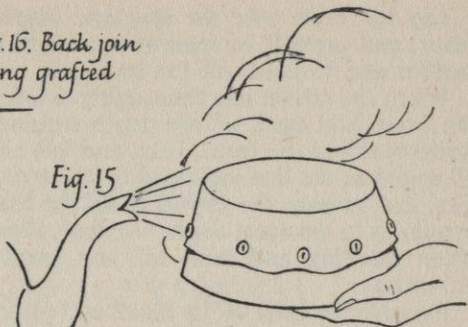


Fig 15. Steaming felt crown on the block



Fig. 17



Fig. 17. The Sailor Hat in two styles

Lay the brim over the spheroidal shape, lightly pin it into place, and press it to remove any slight irregularities on the surface and to finish off the back join.

When the crown has thoroughly dried, sew a tack mark in the front, and mark off the depth required with pins inserted horizontally at the front, back and left and right sides. Tack all round at the line indicated by the pins, cut round the tack line, and remove the crown from the block. If you are uncertain as to the exact depth required, allow a margin for error when marking and trim off any surplus after trying the crown on.

Remove the brim off its block and place the crown over the brim, adjusting it so that its base fits exactly on the headline. Hem the two parts together at the headline with small close stitches, using Sylko to match. Sew in a headlining of peter-sham ribbon, $\frac{1}{2}$ in. to 1 in. wide, and the hat is ready for trimming.

The sailor in felt is readily adaptable to many kinds of trimming. It is unsuitable for wear with summer dresses, therefore elaborate trimmings will not be required. As it is generally worn with suits, coats and sports wear, simple trimmings such as velvet ribbon bows, feathers and feather mounts may appropriately be employed. Veiling may be used, but with discretion only; this type of trimming is most suitable on hats which are intended to be worn with tailor-made suits and coats. The hat as illustrated (fig. 17), has loops of peter-sham ribbon arranged across the front of the crown; this is an effective and pleasing trimming and is simple enough to be attempted by the beginner (see Chapter Eleven).

CHAPTER FIVE:

THE OFF THE FACE HAT

HATS of this type are known either as “upsweeps” or “sidesweeps”. As their names imply, each has a portion of the brim turned up off the face, the brim of the “upsweep” being turned up off the forehead to an equal distance on either side and that of the “sidesweep”, obviously, turned up at the side—the left-hand side, of course. Almost the same procedure is involved in making either the upsweep or the sidesweep; the fact that the turned-up, or upswept, portion of the brim is in a slightly different position relative to the front mark makes but little difference. Although there is practically no limit to the extent to which the brim of either of these styles may be varied, the beginner is advised not to be too ambitious with the first effort. The hat which follows, therefore, is only a relatively modest example of the upsweep.

THE UPSWEEP. The upsweep, like the sailor, is moulded on a sparterie brim shape and, if you have already made the sailor brim shape in sparterie, described in Chapter Four, the practice derived therefrom will serve you in good stead when making the brim shape for this hat. Moulding the shape will demand the utmost patience and, for a successful result, skill in manipulating sparterie and judgment for line and shape will be tested to the full.

Cut a headband on the bias out of a sparterie sheet: this should be 22 in. long, or slightly more or less as required, and $1\frac{1}{2}$ in. wide (fig. 18). Join the back with the muslin-faced side

facing outwards and mark the front, back, left and right sides. The front of this headband has to be shaped so that its width from left and right sides gradually decreases towards the centre. From a height of $\frac{3}{8}$ in. from the bottom edge of the headband on the centre mark, pencil a line tapering gradually downwards so that it reaches the bottom edge of the headband at the left side mark. Repeat for the right side, remove the headband from the block and cut along the pencilled line. Replace the headband on the block.

The headband must now be made to take the shape of the upsweep. Push the centre upwards about 1 in., pin it in place, and ease the sides down into the required position and secure them in place with drawing pins. Take great care to pin the bottom edge into a shapely, symmetrical curve; if you are dissatisfied with the first effort, remove the pins and adjust the line of the curve where necessary (fig. 19).

Damp the shaped portion of the headband with a cloth and press the headband with a hot iron to shrink away the fullness caused by shaping and to make it fit flush against the block. Ironing will also immediately dry out the slight dampness, so that the headband may be unpinned and removed from the block at once. Wire the top and bottom edges of the headband, remembering to run the wire between the thumb and finger of one hand in a circular movement to remove any kinks and to assist in forming a good shape.

Cut a strip of sparterie on the bias and about 4 in. in width completely through a sparterie sheet, and wet it by dabbing it with a cloth soaked in water. Whilst this sparterie strip must be thoroughly wetted, do not soak it to such an extent that the muslin facing is loosened from the sparterie backing. Grasp each end of one edge and pull until the weave of the sparterie ceases to "give". The wavy line which develops on the other edge may be ignored for the time being.

This strip, which forms the brim piece, must be pinned to the headband. The stretched edge will form the outline of the brim and the other, fluted, edge, has to be eased into the headband. Find the centre of the strip and pin it (muslin-faced side outwards), to the inside of the front mark of the headband, placing the pin horizontally. Working from the front around one side to the back, pin the brim piece inside the

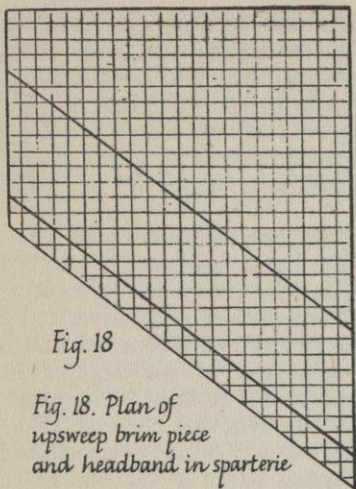


Fig. 18

Fig. 18. Plan of upsweep brim piece and headband in sparterie

Fig. 19

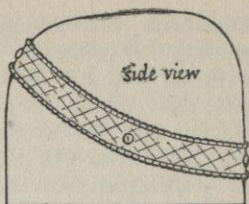


Fig. 19

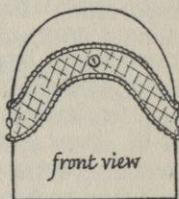


Fig. 19. Headband pinned to block; side & front views

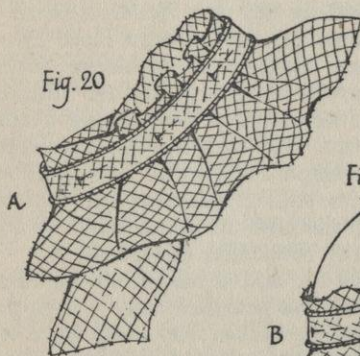


Fig. 20

A

A. Pinning upsweep brim piece to headband

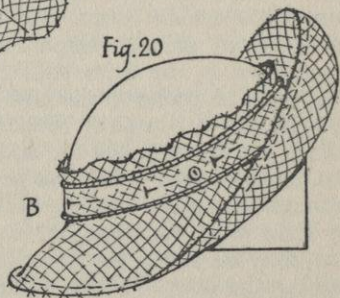


Fig. 20

B

B. Turned up brim showing bevel from side view

headband, allowing plenty of fullness between each pin and pulling this fullness away towards the other, outer, edge of the brim as you go. Allow a fairly generous fold between each pin; the fullness will pull away quite easily. The success of the turned-up brim depends entirely on sufficient allowance being made between the pins; therefore do not skimp, and do not drag the brim piece into the headband. Repeat for the other side (fig. 20A).

Fit the work on the crown block, pinning the headband into position with drawing pins at the front, back and at the left and right sides. For this purpose the crown block must be placed on a block stand to allow room for manipulation. Take hold of the brim piece and turn it up in the front, so that it stands slightly away from the headband. If the edge of the upsweep recedes too sharply, insufficient fullness is the cause. It will be of no avail to attempt to right this state of affairs by stretching, since this edge has already been fully stretched and will fray and split if any further strain is imposed on it. If necessary, therefore, remove the work from the block and re-pin the brim into the headband, allowing more fullness between each pin for pulling out into the brim piece. Whilst the material is still damp, mould the brim piece into the required shape. The back requires no moulding; just slightly stretch the edge to prevent it from drooping. The upsweep in the front should be bevelled; avoid making a sharp line where the sparterie turns. Pin together the over-laps at the back and cut off the surplus sparterie. Smooth away all irregularities in the brim with a hot iron and pressing pad, taking care to preserve the smooth curved fold at the front. This will also dry out any remaining dampness.

Mark the front, pencil the actual outline of the edge of the brim, and cut right round the pencilled line. When pencilling the shape remember that too wide a brim at the back will leave very little room for head movement, and that the hat, when worn, may be jolted out of position by the back of the brim touching the neck. Where a fairly wide brim at the back is required (provided, of course, that such a brim is consistent with the rest of the shape), stretch the edge; this will alter its angle sufficiently to clear the neck (fig. 20B).

Remove the shape from the block, stitch the headband and

brim together, and wire the brim edge on the inside. Reinforce the shape with supports made from odd pieces of sparterie, fitting them to the brim shape as described in Chapter Four. Do not, however, fit them to the under-brim as the blocking surface will, on the upsweep, be on the reverse side. They should therefore be fitted on the top of the brim shape. If difficulty is experienced in supporting the brim as turned up, it may, if quite dry, be turned gently down. If this expedient is adopted the work must be handled lightly and the brim turned back again so that each support can take its proper shape. Remember also that damping and stretching assists the fitting of the pieces. Remove one at a time, wire it and re-pin it in place. When they have all been wired, stitch them into place and remove the pins. Stitch the wired supports into place with the upsweep in the correct position. Do not try to make this task easier by turning the brim down in front. It can, of course be done this way, but only at the expense of losing the line of the brim.

Heavily coat the supported surface of the brim shape with Spartalac and leave it until thoroughly dry. Cover the under-brim with lawn cut on the bias to make a smooth blocking surface, renew the front and back marks and the shape is ready for blocking the straw hood.

A finely-woven coarse straw is the easiest and cheapest type for the beginner to use, and the method of blocking is the same as that employed with a felt capeline, with the exception that the blocking, in this instance, is carried out on the reverse side of the brim, i.e., the under-brim.

Present the straw hood to the brim-shape with the inside of its crown facing towards the under-brim. If the straw has a circular weave the hood must be turned into such a position as will ensure that the finishing point of the weave comes exactly on the back mark of the brim shape. Make a $\frac{1}{2}$ in. turning on the outside edge of the straw brim, pin one half to the brim shape from front to back on the outside edge and then repeat for the other side (fig. 21). To make the fullness which has been brought to the back stand up in a tight fold, secure it with a pin at each side. The weave of coarse straw is easily spoiled by cutting and any variation in the width of the turning cannot be rectified without risk of spoiling the hood;

therefore make sure that the turning is of an absolutely uniform width.

Having pinned the entire outside edge, tack all around, using back stitch, and matching brim to brim exactly. Remove the pins. Push the crown of the hood right through the hole surrounded by the headband, and spread the fullness at the sides as evenly as possible. Pin the hood to the brim-shape entirely around the headband just above the headline, placing the pins vertically, not horizontally (fig. 22). Tack all round the head line and remove the pins.

Completely sever the brim from the crown in the following manner. Commencing from one side of the fullness at the back of the under-brim, cut the straw, allowing a margin for turning of at least 1 in., along one side of the fold and around the headline on the inside and finish off at the other side of the fold. The margin of 1 in. must be maintained throughout the entire cut. Block the shape by pressing the straw brim, a portion at a time, with a hot iron, pressing pad and damp cloth until all the fullness has disappeared. Straw requires intensive pressing because of its resilient nature, therefore block thoroughly.

Allow the brim to dry, then coat it lightly with straw stiffener to keep the weave intact. Again allow to dry. Remove the tack lines round the edge of brim and headline and, whilst the brim is still on the block, pin together the back join at brim level. Sew a tack mark in the front, lift the work off the block, tack the back join and remove the pins. Release the $\frac{1}{2}$ in. brim edge turning at each side of the back join sufficiently to allow the back join to be machined together along the tack line. If no machine is available make the back join by hand, using close back-stitches. Open the turnings and press them down with a hot iron and damp cloth. Make a corded seam at $\frac{1}{8}$ in. distance from each side of the back join (fig. 23).

As a precaution against the straw fraying, machine one row just above and right around the headline. Carefully cut the turnings away from the back join almost to the machined line. Open the $\frac{1}{2}$ in. turning of the brim edge and lay a length of lace wire in the fold around the entire circumference, with a 2 in. overlap at the back. Secure the wire in position by lock-stitching it to the straw, picking up only a small portion of the

Fig.21

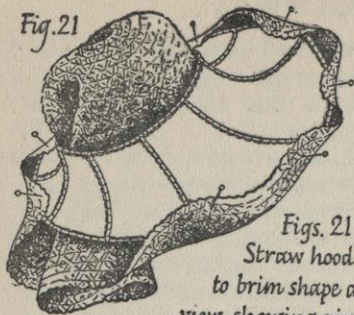
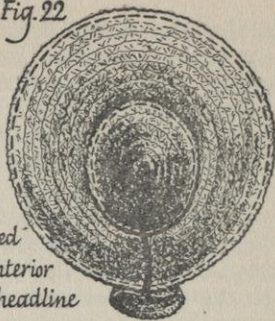


Fig.22



Figs. 21-22
Straw hood pinned
to brim shape and interior
view showing pinned headline

Fig.23

Corded
seam

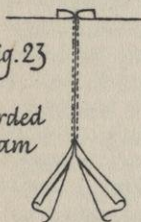


Fig.24

Slip-stitching

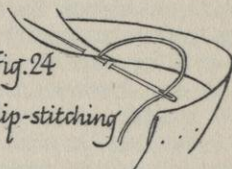


Fig.25



Fig.25. The Off The Face

Fig.26



Fig.26. The Sidesweep

straw underneath the wire with each stitch to avoid, as far as possible, the risk of the stitches showing on the right side. Replace the turning and press it flat, using a damp cloth. Replace the work on the brim shape.

Lightly pin it into position—there is now no need to tack since the work has been thoroughly blocked—and give a final press with a hot iron and damp cloth. When it is thoroughly dry and whilst still on the shape (never attempt to stiffen a straw whilst it is even only slightly damp), give the completed shape a fairly liberal application of straw stiffener. The amount to be applied varies with the type of straw, but it will be found, in practice, that coarse straws require a heavier application of stiffener than the finely woven varieties. Leave the brim to dry thoroughly. Drying will take about half hour or so, but if the work is wanted quickly it may be dried in an oven. Do not, however, expose it to a naked flame. Whilst the brim is drying the straw crown must be blocked. Any crown shape may be used, but the dome shape is especially recommended as the crowns of upsweeps are usually very shallow. This shape has the additional advantage over other shapes of allowing more scope for the introduction of such variations as pleats and folds in the crown.

Having chosen the block, pull the straw crown over it and secure with drawing pins around the base. Press with a wet cloth and a hot iron to shrink away the fullness in the crown, keeping the cloth wet whilst pressing to retain the freshness of the straw. Coarse straws in particular quickly deteriorate in appearance if they are pressed without moisture. Press, re-pin, and press again until all the fullness has disappeared.

The measurements of the crown must now be determined preparatory to cutting it to size and joining it to the brim. These will be governed by the size and shape of the head to be fitted, and by the position on the head in which the hat is to be worn. If this is a first attempt at an upsweep use, for measurement purposes, another hat which fits the head closely. Measure its crown from front to back and side to side. The dimensions of the average crown, for a hat of a normal fitting, are 11 in. from front to back (called the depth), and $10\frac{1}{2}$ in. from side to side, and it is assumed that these dimensions will be used. The crown of the upsweep is always worn deeper

at the back than the front, therefore its centre is nearer the front than the back. Having sewn a tack mark on the front of the straw crown, push a pin perpendicularly through its natural centre, i.e., the point at which the weave begins, measure 5 in. from centre to front and 6 in. from centre to back, and mark each distance with a pin inserted horizontally. Using the same method, mark the side to side distances at $5\frac{1}{4}$ in. from the centre pin. Sew a tack line at the marked depth, inserting, if required, further pins as additional guides, roughly shaping the contour of the upsweep across the front between the side to side marks. Give the crown a coating of straw stiffener and leave it to dry.

When it is thoroughly dry, lift it off the block and cut away the surplus straw from a depth of 1 in. below the tack line. Fold the 1 in. turning inside the crown and pin it in position all around. Remove the brim from its shape and lightly pin crown to brim, with the front tack marks matching. The base of the crown should meet the headline of the brim around its entire circumference; if the front curve on the crown is faulty in shape, adjust the turning accordingly. Before stitching brim and crown together, the hat should be tried on with a view to making any final adjustments to the crown which may be considered necessary.

The method of joining brim to crown in straw differs from the method used in joining felt. When working with straw, especially coarse straw, its tendency to fray at cut edges is an ever-present difficulty. As the student will have noted, straw should always be turned at a cut edge; and the turning of the crown must accordingly be retained. When brim and crown are joined therefore, they should not be hemmed, they should be slip-stitched.

Use a No. 7 millinery needle and Sylko to match. Starting at the back, push the needle through the brim from the inside so that it emerges directly on the headline and immediately beneath the edge of the crown. The needle should be close enough to the crown's edge as to actually touch it. Pull the thread right through and, at a point in the crown exactly opposite, "slip" the needle in the centre of the folded turning. Push the needle along the fold about $\frac{3}{8}$ in., bring its point out slightly underneath the fold, pick up about $\frac{1}{8}$ in. of the brim in

a parallel line and in the same direction, and complete the stitch by drawing the thread through (fig. 24). Continue slip-stitching around the entire headline to the back and finish off securely on the inside of the crown. Reduce the width of the turnings of both brim and crown to $\frac{1}{2}$ in. by trimming with the scissors.

Sew in a headlining of $\frac{1}{2}$ in. to 1 in. petersham ribbon to match. Fit the crown block to a stand and place the hat over the block at the angle at which it is intended to be worn. First press the base of the crown all round to finish off the joining of brim to crown and to smooth the ribbon headlining, then press the brim very lightly, holding a pressing pad at the back for support. The hat is now ready for trimming.

THE SIDESWEEP. From the milliner's point of view there is no more in making a sidesweep than in making an upsweep; each requires a certain amount of skill in making the sparterie brim shape, particularly at the supporting stage, and in the consequent cutting, fitting, moulding, pressing and stitching. The sidesweep, however, makes a further demand on its maker. Whereas the upsweep brim is symmetrical in form in so far as its shape from the front to left side is identical with that from front to right side, the upswept part of the sidesweep brim is rarely, if ever, symmetrical in shape: and its correct positioning, relative to the remainder of the brim, is dependent solely upon good judgment.

It will be remembered that the primary shaping of the upsweep headband consisted only of trimming off a narrow piece at an equal distance on either side of the front mark. The shaping of the sidesweep headband extends from a point about $1\frac{1}{2}$ in. or more from the back mark on the left side to a point about $1\frac{1}{2}$ in. past the front mark towards the right side. Cut and join the headband to size and pin it over the dome-shaped crown block, tilted up on the left side at the angle at which the hat is to be worn. Mark the starting and finishing points as described above and then mark the maximum height of the part to be shaped at a point roughly equidistant between the front and left side marks. Commencing from this point, pencil a line which tapers down to the edge and finishes past the front mark. Draw the remainder of the curve from the same point

around to the finishing point near the back mark. Cut along the pencil line. The piece trimmed off will not be symmetrical in shape as the widest part of the strip is off centre; in other words, the shaping is accentuated between the left side and the front. (Keep this in mind when establishing the line of the brim on the block.)

Push the headband about 1 in. up towards the top of the block and pin it there in a smooth flowing curve, the highest point of which is midway between the front and the left side. Where it has been shaped on the lower edge the headband will tend to stand out from the block; press it with a hot iron, and, if necessary, a slightly damped cloth to persuade it into a good shape. Remove the headband from the block and wire both edges.

Cut the brim piece on the bias and mould it into the headband, using exactly the same method as that used when moulding the upsweep brim. It is emphasized that although the centre of the sidesweep is situated at a point just behind the left temple, and the brim piece shaped accordingly, the actual centre of the brim piece must be matched to the front mark of the headband, and the brim itself moulded from either side of this mark around to the back.

Before removing the brim shape from the crown block, press it with a hot iron and pressing pad to remove any wrinkles and to give it a smooth surface. In order to avoid making a sharply-defined fold, take particular care when pressing the upswept portion; always support, with the pad, the part which is being pressed. Mark the outline of the brim with a pencilled line and cut away the surplus material, leaving a margin of about $\frac{1}{4}$ in. above the line.

Remove the shape from the block, and, again using the same method as for the upsweep, stitch the headband to the brim, wire the brim edge on the upper (or inner) side, and reinforce the brim shape with wired supports. Heavily coat it with Spartalac, and, when thoroughly dry, finish off by covering the under (or outer) brim with a strip of lawn or muslin cut on the bias. Renew the front and back marks. Block the straw hood in exactly the same way as the upsweep, and the hat is ready for trimming.

The off the face hat may suitably be trimmed with many sorts

of ribbon, flowers in clusters and sprays, large single flowers, net, tulle, veiling and artificial fruit. These may be used as single trimmings or in such combinations as ribbon velvet with artificial cherries, and grapes or red currants with veiling of contrasting hue. When choosing the trimming, bear in mind that this type of hat, the upsweep perhaps more than the side-sweep, tends to add to the height of its wearer. Obviously a tall person should endeavour to select a trimming which can be arranged at the side or across the back of the hat. If, however, increased height is desired, it is equally obvious that the trimming should be arranged either on the upsweep or the sidesweep as the case may be.

The finished upsweep, as illustrated (fig. 25), is trimmed, quite simply, with large artificial cabbage roses and the side-sweep (fig. 26) has a large chou of striped taffeta.

CHAPTER SIX: THE BERET

IF YOU are labouring under the delusion that the beret is merely a small round felt hat with a closely fitting headband, then my primary aim must be to disillusion you as quickly as possible. In the previous chapter I referred to the fact that the off-the-face hat lent itself to very wide variation, yet the scope in design afforded by the beret is just as extensive.

The word *tam o'shanter* has almost disappeared from millinery jargon; not because the hat itself is no longer worn, but because it has become quietly incorporated into the beret family. This indeed, is a pointer to the extent to which the millinery world is dominated by Paris.

It would be easy to define the beret as a hat made either from a felt beret hood and moulded on a crown shape, or made in strip felt from a pattern. The great majority of berets, whether products of the factory or of model millinery, are in fact, so made, but there are also many berets in wool, silk, velvet and strip straw which are made on a wooden or *sparterie* foundation.

THE BERET IN STRIP FELT. Without any doubt, this beret is a very simple hat to make. It consists only of two pieces, a tip and a shaped sideband, both of which are cut to pattern from a strip of felt and machined together. The real test lies not in making the hat, but in its arrangement after being made. It offers almost unlimited opportunities for the creative mind and therefore will form a test, not of purely technical millinery

skill, but rather of the student's powers of artistic expression.

Strip felt is obtainable in most colours from any wholesale millinery suppliers. It is sold in pieces, or "strips", as they are known to the trade, usually 44 in. to 48 in. in length and 16 in. to 18 in. in width. Only fur felt should be used; in fact, the more reputable suppliers sell only this kind. Avoid wool felt altogether; it is usually too thick to work with and, even if a thin strip is found, the material thickens and becomes matted when steamed and pressed.

Make a paper pattern for the tip on the lines shown in fig. 27. No pattern to scale has been given for the tip, as the method by measurement is equally as accurate. Describe, on any reasonably smooth piece of packing paper, a circle of $8\frac{3}{4}$ in. radius. Using a ruler, draw a pencil line from the centre to the edge to establish the back mark. From the edge and parallel to this radius, draw two lines $5\frac{1}{4}$ in. long, each at a distance of $1\frac{7}{8}$ in. from either side of it, and cut up each line with the scissors. These lines mark the position of two darts which will be made in the tip for the purpose of shaping the beret.

Only half of the pattern for the shaped sideband is shown; this is reproduced, against a measured background, inside the jacket, and is shown, in diagram form, in fig. 28. There is no need to reproduce the full pattern as the halves are identical. Fold a piece of smooth paper in half and crease the fold sharply. Using the folded edge as a base draw a parallel line at a distance of 10 in. Measure off the width of 20 in. shown in the diagram and then reproduce, in actual measurement, the guide lines which are shown drawn to scale. Mark each 2 in. distance with a heavier line to assist in planning the outline. Each line is separated from the next by a distance of 1 in.

Plot the outline of the half pattern by marking on the paper, points which correspond to the places of intersection of the scale lines and pattern in the illustration. The more guide marks which are made the easier it will be to draw the outline; therefore make a distinct dot on each successive square. When the entire half pattern has been plotted on the squared paper, join the dots with a free-hand pencil line. Keep the line curving where necessary; there is only one straight line, which is the back seam. Pin together the two halves of folded paper and cut

Fig. 27

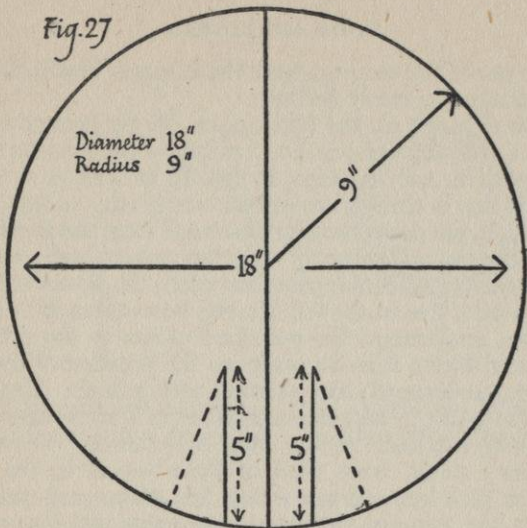


Fig. 27. Plan of the beret tip

Fig. 28

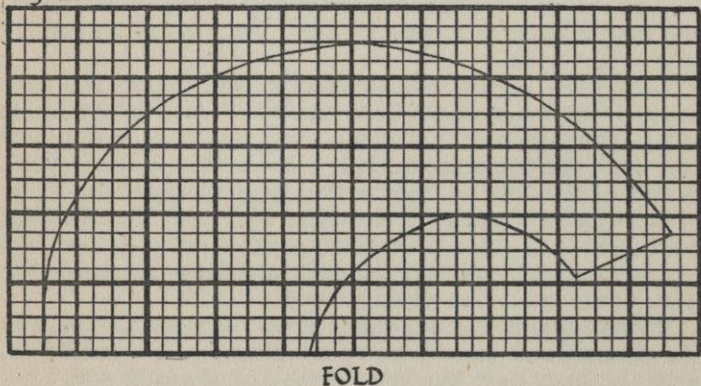


Fig. 28. Pattern of half sideband to quarter scale

Pattern measures 20" × 10", each small square = $\frac{1}{4}$ "

along the pencil line through both thicknesses. Unpin the paper and the pattern is ready for use.

Lay the strip felt on the table, place the tip pattern upon it, allowing a clearance of $\frac{1}{2}$ in. from either of the two short sides. Pin the pattern, near its edge, to the felt in four or five places and tack a line in the felt around the entire edge of the pattern. Remember to pin down the flap which will form the darts. Make this tack line coincide exactly with the pattern and remember that the smaller the tacking stitches used, the better the circle.

Stitch a tack line in the felt directly beneath each of the two $5\frac{1}{4}$ in. cuts, and extend the pencilled radius to the other side of the circle with a ruler to establish the position of the front. Mark this, underneath the pattern, with a tack. Unpin and remove the pattern. Measure a distance of 1 in. from each tack line marking the darts on the edge of the circle. Draw a line with tailor's chalk, from each of these marks to the top of each $5\frac{1}{4}$ in. tack line and sew a tack line along each chalk line. Leaving a $\frac{1}{2}$ in. turning, cut around the entire tack line marking the shape of the tip.

Pin the pattern of the shaped sideband to the remainder of the material and tack a line completely round the edge of the pattern to mark the shape. Tack in a front mark on the inside of the outer edge (underneath the pattern), remove the pattern and cut the shape out, again leaving a $\frac{1}{2}$ in. turning around the entire edge.

Take up the tip and pin the darts so that the two tack lines meet on the inside of the fold. Tack each dart, and machine along each tack line. Cut along the folded edge of each dart and press the turnings flat with a hot iron and damp cloth. A corded seam can be made at this stage by machining a row of stitching on each side of the seam. This method of finishing seams and darts, which is used to a great extent by professional milliners, gives a finish to the work and helps to remove the home-made look. Cut turnings away.

Match together the two edges of the sideband marked B in the diagram and join them by machining a line parallel to, and $\frac{1}{2}$ in. away from the edge. Press open the seam with a hot iron and damp cloth and complete a corded seam by machining a further row each side of the join. Cut away the turnings.

Match tip to sideband so that the back seam of the sideband

Fig. 29

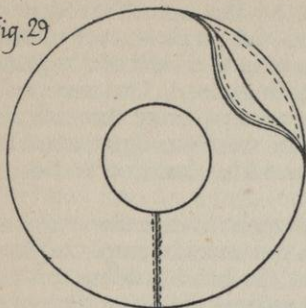


Fig. 29. Beret tip and sideband matched, right sides facing

Fig. 30

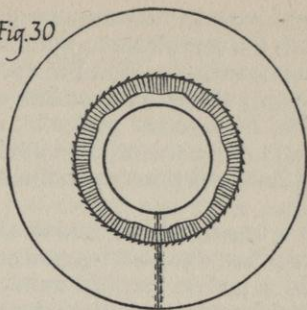


Fig. 30. Headband ribbon stitched in before cutting turnings away

Fig. 31



Fig. 31. Finished strip felt beret trimmed with quills

Fig. 32

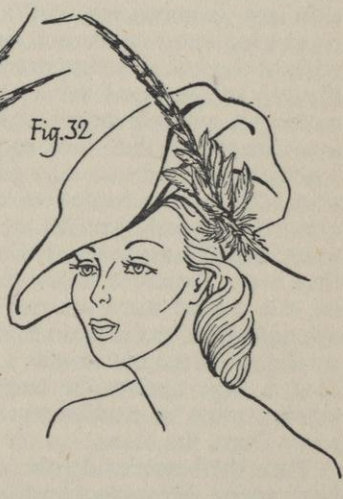


Fig. 32. Finished velvet beret trimmed with feather mount

comes exactly between the darts on the tip. Take care to match the two pieces so that the finished seams on each of them face inwards (fig. 29). Pin and tack tip and sideband together following the tacked outline of both pieces. The two pieces should fit together perfectly; if necessary, bring the tack line slightly inside the original guide line. Machine right round the tack line, and press open the seams with a hot iron and damp cloth.

It is impossible, of course, at this stage to iron the work on a flat surface; the pressing pad technique must be employed here. Hold a pad in the left hand, put the hand holding the pad inside the work and hold the pad against the seam, then press open the turnings on the outer side around the entire edge. This task must be done slowly and thoroughly; hasty work will result in burnt fingers and, ultimately, a faulty line on the outside edge caused by incompletely pressed turnings.

Turn the work inside out to bring the right side on the outside and, commencing at the back, make a corded seam by machining one row on each side of the seam around the outer edge of the hat. The importance of the corded seam has been already stressed and the extra time and trouble involved in making it are well worth while. Do not however, be misled into imagining that this apparently straightforward job of machining is really an easy one. Far from adding the professional touch, the corded seam will, if the machine lines are other than strictly parallel to, and of equal distance from, the seam, actually make the work more amateurish in appearance than ever. Therefore, unless the student is a competent machinist, the corded seam around the outside edge should not be attempted. A useful tip in machining the two rows is to use the small foot of the machine as a guide. If the outside edge of the foot is kept against the seam whilst machining, the line of stitches must be parallel to, and the width of the small foot away from, the seam.

Turn the beret inside out, trim off the turnings and turn it back again. Measure a length of $\frac{1}{2}$ in. petersham ribbon to the head size required, allowing a $\frac{1}{2}$ in. turning at each end, sew the ends together and open the turnings. Place the beret on the table, sideband uppermost, and fit the ribbon headband around the opening, the back joins of beret and headband matching.

Adjust the ribbon so that the outer edge of it lies flat and in a circular form and pin it in position (fig. 30). Stitch the ribbon headband to the beret around its outside edge. Cut away the felt turning to about $\frac{1}{2}$ in. in width and the hat is ready for shaping and trimming.

Fit the beret on a dome-shaped block fitted to its stand, or on a head. The generous size of this hat will permit of its being fashioned into an infinite variety of shapes and styles and the student's success will depend on flair for arrangement. It is worth remembering that this beret may be worn straight or tilted over the eyes, up at the left-hand side or off the face. In any of these positions the angle may be varied greatly; for instance, if the sidesweep style is adopted the angle at which it is worn may vary between the moderate slight tilt and the exaggerated sweep.

If it is desired to reproduce the design illustrated, turn the double thickness of the outside edge over in a fold $\frac{3}{4}$ in. across at the widest part, the centre of which comes over the right eye. Hold the folded edge and make another fold about $1\frac{1}{4}$ in. away from it. This second fold is about $\frac{5}{8}$ in. deep. Make a third and final fold $\frac{5}{8}$ in. deep to form an inverted pleat with the previous fold. Catch the folds securely into position with a few stitches and endeavour to make them fall away from a sharp crease at the centre to soft flowing curves at each end. Instead of the quills which, as illustrated, are inset on either side of the pleat, decorative hat-pins tipped with balls in various bright metals or covered with sequins, beads or mother-of-pearl may be used (fig. 31).

THE BERET FROM A BERET HOOD. It is necessary, in making this beret, to use a wooden block. These blocks are made in literally dozens of shapes, many of which are made only to meet a sudden and passing demand of fashion and then discarded. If no block is available the easiest course is to refrain from attempting to convert a hood into a hat. It should be mentioned that beret foundations for blocking can be moulded from sparterie; this method is, in fact, used in the most exclusive millinery houses, but since such a task is, beyond any doubt, the most difficult a milliner is called upon to execute, the student is advised not to try it.

Assuming that a suitable beret block is available, and that a beret without pleats or folds is required, the hood should be pulled over the block. The block, if it has a wide tip, will be made in sections which will require assembling inside the hood. These sections, when blocking is complete, must be disassembled in order that the hat may be removed without stretching it.

Instead of securing with drawing pins it is better to use a length of cord or string, made into a loop with a slip knot. Pass the loop over the tip and draw it up as tightly as possible around the "neck" of the block. The amount of fullness to be disposed of will vary according to the size of the hood relative to the shape of the block being used. If there is a lot of fullness to be shrunk away, the cord method will be found far superior to the drawing pin method because, unless the pins are removed at each stage of shrinking, there is a great danger of the felt splitting. Securing the work with a cord enables it to be held and pulled continuously in the steam. Steaming must be very thoroughly done.

When all the fullness has been shrunk away in the steam, iron the work all over, using a damp cloth. Tack in a front mark and, when the work is thoroughly dry, remove it from the block. If no pleats or folds are required, place it on a head at the angle at which it is to be worn, and tack a line around the neck of the shape to indicate the depth required. Cut away the surplus felt at $\frac{1}{2}$ in. below the tack line, turn the felt under to the tack line and lightly press the headline thus established. Remove the work from the block and stitch in a headlining of $\frac{1}{2}$ in. petersham ribbon.

Pleats, if required, should be made before shrinking away the fullness in the hood. Establish them with pins, tack them, steam the hood and press them when ironing the work. Press each pleat well to give it a sharply defined line.

A VELVET BERET. The pattern for the beret in strip felt may be used for making the beret from practically any sort of material. If the material chosen is rather thin, a lining, or foundation as it is called, must be introduced to prevent the shape from collapsing. Silk materials such as taffeta and satin require a lining composed of a double thickness of tarlatan. Thicker materials of woollen texture still require a lining, but usually

only a single thickness of tarlatan is necessary. Thin canvas may be used instead of tarlatan.

The beret which follows is made up from a yard of millinery velvet and its tarlatan lining takes the same amount. This particular velvet is heavier and stiffer than dress velvet and consequently needs only to be lined with a single thickness of tarlatan. The pattern shown in fig. 27 is too large for the velvet beret, but the only modification necessary is for about 2 in. to be trimmed from the outside edges of both tip and sideband. The full size of the pattern could be used but the finished article would, in velvet, be rather flamboyant and would need arrangement by very experienced hands to give it a good line.

Cut the pattern to size as described in the preceding section, reducing the outside edge of both tip and sideband by 2 in. Iron out any creases in the tarlatan and lay it flat on the table. Remove all creases from the velvet by holding it in steam, then lay it on top of the tarlatan, right side up, and smooth it with the hands so that it lies absolutely flat. Both tip and sideband have to be cut on the bias and the pattern must be placed on the material accordingly. Lay the tip pattern in one corner so that the front mark lies on a diagonal line drawn from the corner. Adjust the pattern so that its outside edge leaves a clearance of $\frac{1}{2}$ in. for turnings from either edge of the material. Pin the pattern to the material through both thicknesses, keeping the work smooth and flat. Using small stitches, tack around the entire edge of the pattern and along the dart lines through both velvet and tarlatan. Unpin and remove the pattern and sew in the front mark. Place the sideband pattern in the diagonally opposite corner, once again matching the front mark to the diagonal of the corner and leaving the $\frac{1}{2}$ in. space for turnings from the outside edge of the pattern. Tack the shape of the pattern in the same way as for the tip, tack in the front mark and remove the pattern.

Cut right round the tack lines of both pieces allowing $\frac{1}{2}$ in. for the turnings. Pin, tack and machine the two darts as described in the strip felt beret. Cut along the fold of the darts. Open the seams by lightly pressing with a warm iron. This pressing must be done in the hand and a small pad of velvet should be held directly under the part being pressed. A velvet pad must be used to prevent the pile of the material from being

flattened, or "plushed" as it is called. Refrain from making a corded seam; this method of finishing is unsuited to velvet.

Make a back seam on the sideband by machining the two straight edges together. Press open the seam. Match tip to sideband by laying the sideband on the tip so that the back join, which has just been made, lies exactly between the two darts on the tip, velvet sides facing inwards. Tack both pieces together along the original tack lines. Machine right round the tack line. Using the velvet pad, press the turnings open and reduce them to about $\frac{1}{4}$ in.

If required, a silk headlining may be fitted for the purpose of covering the tarlatan. Cut a piece of silk to the tip pattern, dab millinery solution around its edge on the wrong side, lay it on the tip of the beret and smooth it lightly in position with the hands to make it adhere. If a complete lining is required the entire work will have to be accordingly arranged, i.e., headlining silk, tarlatan and velvet are laid on the table, the pattern superimposed, and the rest of the work carried out with the three thicknesses instead of two.

Turn the work inside out to bring the velvet on the right side and sew in a headband of petersham ribbon, using once again the method described in the preceding section of this chapter.

Place the hat on a dome-shaped crown block, or, better still, a head, for the purpose of arranging it to the style and shape required. Here, once again, is presented an opportunity for artistic expression. The hat, as illustrated, has a few simple but well-placed folds and pleats; but it is almost impossible adequately to convey by words or measurement how to so arrange the hat. At this point the purely millinery side of hat-making is left and the ultimate success of the hat, regardless of the skill which has been put into its making, will depend entirely on its arrangement. Bear in mind, when draping the folds, the type of trimming, if any, which will be used and, above all, adapt the shape to conform with the height and build of the wearer.

Folds should be lightly pinned whilst the hat is on the block, using the pins sparingly to avoid marking the velvet. The hat should be tried on the wearer for the effect to be studied and, if necessary, the folds or pleats repinned. When the final adjustments are complete remove the hat and tie tack folds and

pleats on the wrong side in Sylko to match to hold them in position. Remove the pins and replace the hat on the block. Steam thoroughly, running the folds and pleats between the fingers and gently manipulating any dents; this will, in effect, block the hat and cause the material to assume, more or less permanently, the shape arranged. Allow the beret to dry completely before removing it from the block.

For trimming purposes, pins and feathers make very effective decorations; brooches in brilliants form a pleasing contrast to the lustre of the velvet. The hat illustrated is trimmed with a cluster of short, soft feathers in powder blue with a quill, tipped with the same colour, running through the cluster.

If it is found impossible to achieve a satisfactory result by arranging pleats and folds, the beret may be worn either quite flat and slightly forward on the head or tilted on the left side at an angle in much the same way as the old-fashioned tam o'shanter used to be worn. If the hat is worn flat, two quills or ostrich feathers may be stitched across the centre front of the tip; if it is worn tilted at the side the quills may be arranged, with effect, on the upsweep side (fig. 32).

THE STRAW BERET. This can only be made on a wooden or sparterie foundation. So far as the student is concerned the wooden crown block method is, as already stated in the previous section, the only really practical one. Most work-rooms include at least one beret block and the following instructions therefore assume that such a block is available. This type of block is specially constructed of three or more pieces which fit together and which can be easily dissembled for the purpose of removing the hat from the block without stretching the headline. The straw is sold by all wholesale millinery suppliers in strip form which is made up into packets containing about 6 to 8 yards, the actual length varying with the thickness of the straw.

Form the beginning of the straw into a rosette by making a running stitch with a No. 7 millinery needle threaded with double "Sylko" to match. This run of stitches should be about 6 in. in length and should be made along one edge of the straw. "Fringe" the straw by drawing the thread up tightly, and

it will take the required shape. Tuck the raw end underneath (fig. 33A). Secure the centre of the rosette to the centre of the block with a drawing pin and continue the running stitch, for the first few rings of the spiral, doing a few inches at a time and drawing the thread up after each run to frill the straw so that it overlaps sufficiently to allow the two layers to be stitched together. Do not draw the thread so tightly that the outer edge of the straw becomes fluted. Endeavour to tauten the thread sufficiently to fit the correct circle and assist the process by manipulating the outer edge so that it lies flat. After the first few rings, which admittedly are the most difficult, it will be found that the running stitch can be dispensed with and the outside edge can be slightly stretched and pinned on the block with ordinary pins stuck in vertically. Continue thus until the whole of the tip has been made (fig. 33B).

First making sure that the whole of the tip is securely fastened to the block with drawing pins, back stitch the overlapping edge to the next layer starting from the centre. The stitches should be quite small ones, preferably not longer than $\frac{1}{16}$ in., and should be made with Sylko. Stitch the entire tip, and, without removing the pins, press lightly, using a damp cloth to shrink any parts which do not lie flat on the block. Press carefully to avoid imprinting the heads of the drawing pins on the straw.

Take up the length of the straw and continue laying and pinning it to the block around the bevel. At this stage the correct line is difficult to maintain, therefore prepare only 3 in. to 4 in. at a time and then stitch together, leaving the pins in place to keep the line of the straw in its correct position and pressing as you go to shape the straw to the block. Keep the iron to hand all the time as the only way to keep the straw spiral even and to achieve a close fit is to pin a few inches, press until all fullness is removed, then stitch; pin a further few inches, press and stitch and so on. Continue in this fashion until the headline marked on the block is reached. Finish off at the back mark on the block by tucking an overlap of about 2 in. underneath and stitching together.

Remove all drawing pins except the one in the centre, steam the hat and thoroughly block it by pressing it all over with a hot iron and damp cloth. When it is quite dry, liberally coat it with

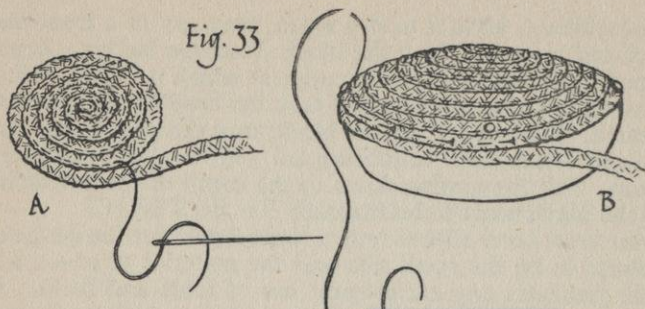


Fig. 33

A

B

Fig. 33. A. Making the straw rosette

Fig. 33. B. Beret tip made in strip straw



Fig. 34

Fig. 34. The finished straw beret in two styles

straw stiffener, leave it to dry again, then sew in a front tack mark and remove it from the block. Place the hat on a dome-shaped block, adjust it to the angle at which it is intended to be worn, pin it in position and tack the headline at the depth required. Remove it from the block, turn the edge to the tack line and stitch in a headlining of $\frac{1}{2}$ in. to 1 in. petersham ribbon. Cut the turning down to the depth of the headlining and the hat is ready to be adapted.

The straw beret affords only a limited field for the designer; its shape is on the small side and the material of which it is made precludes any extravagant use of folds and tucks. If, for instance, the straw itself is coarse and has a patterned weave all that is needed by way of shaping is to catch, with a few stitches, the tip on the right side into a soft fold. A suitable trimming in this case would be a small cluster of flowers or ribbon bows arranged along the fold.

If the hat is to be worn straight, place it thus on the block, pull the tip forward and catch it down to the headband with a few stitches across the front. Here again flowers or ribbons may be used with effect. So modelled, the hat may be worn either straight and slightly forward or, if the wearer is youthful, on the back of the head.

Veiling of a contrasting colour is always an effective additional trimming on these small hats. Be liberal with veiling; attractively arranged it can work wonders with even the most insignificant little straw. The hat, as illustrated, has a face veil which is tied at the back over the hat and lightly stitched in position (fig. 34).

CHAPTER SEVEN: THE PILL-BOX

HATS which have a circular headline are, in the main, made in varying head sizes. For example a sailor hat may be made up to fit the head at the natural headline or its crown may be made smaller with a view to its being worn forward, back or tilted at the side on only part of the head. The mushroom, the breton sailor and a host of the many unnamed types of brimmed hat likewise lend themselves to this variation in treatment.

The pill-box, however, is unique in that it is always made smaller than head size and therefore has to be worn at the angle or position on the head best suited to the wearer.

Basically, it consists only of a flat tip, which is either circular or oval in shape, and a sideband of varying depth. In this form it is very simple to make and practically any kind of material may be used. It can, of course, be elaborated in many ways and, whether made in felt or material of silk or wool, or even in a finely woven smooth straw, pleats, tucks and folds may be introduced into either tip or sideband or both.

An attractive summer pill-box may be made in the form of a base of lightweight material either partly or wholly covered with small flowers in pastel shades. In this case, where material such as taffeta, satin, faille, etc., is used as a base and is sufficiently decorative in itself, the sideband only may be flowered and the tip left unadorned. Similarly, the hat for winter wear may be made in felt and trimmed with small felt flowers. These flowers are very simply made from odd scraps

of felt (see Chapter Eleven). Veiling, as an added trimming, is at least equally effective with this hat as with the off the face, as the absence of a brim renders the task of its arrangement much easier. Depending upon the material used and also upon the angle at which the hat is to be worn, veiling may be employed as a chin veil or it may be pleated and caught lightly around the edge of the tip so that it stands out in soft folds. If the wearer is youthful, a length of veiling may be laid across the tip, bunched at each side and tied under or at the side of the chin.

If a wooden crown block of the correct size is available the hat may be made very easily; if the hat is to be made in felt it can be prepared and blocked over the wooden crown block and, if a silk or woollen material is to be made up, the block is used for preparing a sparterie or tarlatan foundation to be covered with material. Unless the student has access to a well stocked workroom it is unlikely that an opportunity to use such a block will present itself and a sparterie block must therefore be made.

The exact size of the sparterie block will be governed by head size, hair style and the shape of the wearer's features, but it may be of some help for the student to know that a circular tip of 6 in. diameter is suitable for a person of normal head size. If an oval tip is wanted the measurement from front to back should be the same, i.e., 6 in., and the width from side to side reduced to $5\frac{1}{2}$ in.

Draw a diagonal in pencil from one corner of a sparterie sheet. Allowing sufficient distance from the corner to take the shape of the tip draw another line at right angles to it. Describe a circle with a radius of 3 in., with its centre at the point where the two lines cross. If the oval shape is to be used, describe the circle of 3 in. radius and measure $\frac{1}{4}$ in. inside the circle from each side on the line crossing the diagonal line and adjust the shape accordingly. Mark the front, back and left and right sides (fig. 35A).

Cut out the circle or oval as the case may be, allowing a margin of about $\frac{1}{2}$ in. or more outside the line for turnings. Slash around the entire edge at $\frac{1}{2}$ in. intervals stopping each cut about $\frac{1}{16}$ in. short of the actual outline of the tip. Bend the margin down to the pencil line all around, and press it flat

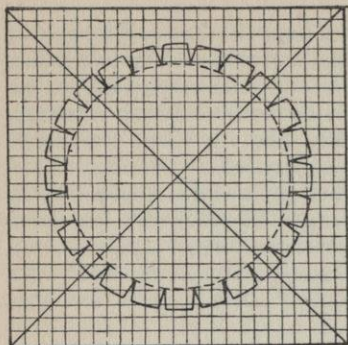


Fig. 35 A

Fig. 35 A. Plan of pill box tip in sparterie showing notching

Fig. 35 B

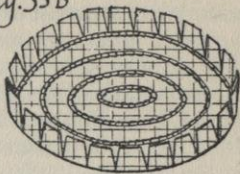


Fig. 35 B. Method of strengthening pill box tip with circles of wire lock-stitched to sparterie tip

Fig. 36

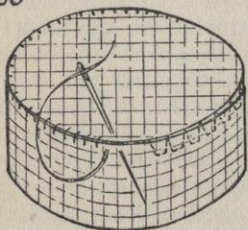


Fig. 36. Stitching sparterie tip and sideband together by over-sewing

Fig. 37

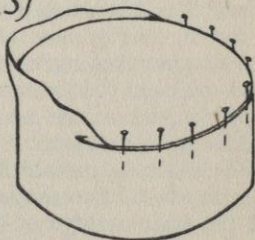


Fig. 37. Method of pinning together felt tip and sideband of pill box

between the fingers to create a sharp outline. Measure a length of paper-wire to fit the circle, including a 2 in. overlap at the back. Lay the wire inside the fold (on the wrong side of the sparterie) and secure it in position all around with lock-stitching.

A tip if this size requires only two or three concentric circles of wire for strengthening purposes. Measure off a sufficient length of paper wire to form a circle inside the tip at about 1 in. distance from the edge and stitch it in position. Stitch in another circle of wire leaving a further space of 1 in. from the previous circle. Stitch a circle of sparterie about 2 in. in diameter to fit inside the smallest circle of wire for final support (fig. 35B).

For the sideband, cut a strip of sparterie on the bias about $4\frac{1}{2}$ in. wide and 21 in. long. Slightly damp this strip and, commencing at the back, turn the edge down $\frac{1}{2}$ in. and fit and pin the turned edge, turning on the inside, around the tip, leaving a 2 in. overlap at the back. Stitch tip and sideband together by oversewing, i.e., pushing the needle from about $\frac{1}{8}$ in. from the edge of the tip obliquely through the angle formed by the join, the needle passing immediately beneath, and close enough to touch the wire and emerging through the sideband about $\frac{1}{8}$ in. from the top edge. Each stitch should be about $\frac{3}{8}$ in. long (fig. 36).

Trim the bottom edge of the sideband so that it presents an even line and stitch a wire completely round this edge on the inside, taking care not to stretch the sparterie. Stitch another strengthening wire completely around the inside centre of the sideband for further and final support.

Hold a pad on the inside of the crown and press out all wrinkles in the surface. Continue pressing until a completely smooth blocking surface has been achieved. Heavily coat the entire inside of the shape with Spartalac, allow to dry, and bind the bottom edge of the sideband with a narrow strip of tarlatan or muslin, folded edge of the bind on the outside.

Renew the front and back marks at the bottom edge of the sideband and also on the inside of the now complete crown block, marking F for front and B for back to make identification easier when the crown is covered with material.

Cut out a square of felt large enough to cover the tip completely and allowing a margin of 1 in. all round for turnings.

Lay this piece of felt on the tip with a corner to the front, bend the corner down and pin it, point of the corner on the front mark, near the top of the sparterie sideband. Pin the opposite corner to the back, and pin the two remaining corners to the left and right sides. Thoroughly steam the felt tip and holding the work in the steam, remove the pins one by one and pull down all the fullness in the felt. Re-pin the felt to the sideband of the block all around at about $\frac{1}{2}$ in. distance from the top edge. Tack a line round the outline of the tip to serve as a guide line for fitting the felt sideband.

Cut a strip of felt about $4\frac{1}{2}$ in. wide and long enough to fit round the block plus 1 in. for the back join. Fit this strip round the block without stretching it and pin the ends together in the usual way for the back join. Remove the felt sideband from the block (without unpinning) and machine together the two facing ends along the pin line. Press open the turnings and make a corded seam.

Cut away the turnings, turn the work to the right side and replace it on the block, corded seam immediately over the back mark, allowing the felt sideband to stand up about $\frac{1}{2}$ in. all around above the level of the tip. Turn in this $\frac{1}{2}$ in. overlap all around so that the turned edge exactly matches the tack line on the tip. Pin all around at intervals, sticking the pins in vertically from above (fig. 37). Make sure that the turned edge is absolutely level and that it does not exceed the level of the tip at any point.

Slip-stitch tip to sideband all around, removing the pins whilst stitching and taking care not to pick up any part of the block with the stitches. Lift the felt sideband up and remove the pins holding down the edge of the tip. Lift the work off the block. Machine tip and sideband together, following the line of the slip-stitching. Take out the tacks, open the turnings and press them flat, using a pad for support. Turn the work on the right side and machine a corded seam right round the join of the tip and sideband.

Cut the turnings away and replace the work on the block so that the seam of the tip and sideband fits exactly over the bevelled edge of the block, and pin. Thoroughly steam the work and iron it all over, using a hot iron, damp cloth and pressing pad.

Stitch a tack line all round the bottom edge of the sideband at the depth required. This may be any distance between $2\frac{1}{2}$ in. to 3 in.; if a deeper sideband is required, allowance should accordingly be made when cutting it out. If a slight fitting is wanted further depth may be added to the back; this allowance should not, however, exceed $\frac{1}{2}$ in.

Sew a tack mark in the front and, when the work is thoroughly dry, carefully ease it off the block. If it is difficult to move, run a pair of scissors all round between felt and block. Turn under the surplus felt at the bottom of the sideband right round the tack line, pin it, and sew in a petersham ribbon headband. Remove the pins, place the hat on a headblock at the appropriate angle, and press the edge just turned all around with an iron and a damp cloth and the pill box is ready to be trimmed.

PILL BOX IN STRIP FELT (TUCKED). As stated at the beginning of the chapter there is plenty of scope for variation in the pill box. The felt pill box just described, may, for instance, be made up with a pin-tucked sideband, in which case the length of felt to be used needs first to be tucked and then measured. Allow, for the pin tucks, 5 in. to 6 in. more material in length than the actual measurement of the sideband, and an extra 2 in. in the width for the fold which is to be made in the crown.

Fold the material in half to fix the position of the first tuck, which will be matched to the front mark of the tip, taking care that the fold is an accurate vertical. Tack a line along the fold mark. Having threaded the machine with Sylko to match, fold the material again and machine a pin tuck along the tack line. Machine further parallel tucks at about $\frac{1}{2}$ in. intervals using the foot of the machine as a guide. Continue machining until slightly less than one half the length of the sideband has been tucked, turn the work round and tuck the other half.

Fit the tucked strip around the block on the wrong side, i.e., tucks on the inside. Pin together for the back join, stretching the material so that the work fits the block comfortably and without slipping. The join must be parallel to the tucks. Remove the sideband, machine the join, turn the work to the right side and make a final pin tuck down the side of the join.

Pull the tip over the block, secure it in place with pins, steam, trim down to depth and tack a line round the edge of the tip as described in the preceding section. Fit the sideband over the block, turn the top edge in all around to a depth of $\frac{1}{2}$ in., pin tip to sideband in several places, matching the turned edge of the sideband to the tack line around the tip and slip stitch them together.

Sew in a front tack mark, lift the sideband to remove the pins securing the tip to the block, machine the join all around, press open the turnings and trim the width of the turning of the tip down to $\frac{1}{2}$ in. Fit the hat over the block, taking care to keep the edge of the tip level and secure it with pins around the base. Steam thoroughly and remove the pins.

For the purpose of forming the "gutter" around the outline of the tip, gently push the sideband upwards all around so that its upper edge projects above the level of the tip, keeping the machined seam on the inside of the gutter. The depth of this gutter is purely a question of taste; a distance of $1\frac{1}{4}$ in. to $1\frac{1}{2}$ in. from the level of the tip to the top of the fold is usual. Pin the fold in position all around at the level of the tip and block it by steaming lightly (fig. 38).

There are two ways of securing the gutter in position, by sewing or by sticking strips of ribbon inside the crown. The latter method, which, for beginners is much easier than the former consists of sticking four 3 in. strips of 1 in. petersham ribbon inside and across the angle formed by the sideband with the tip. The pieces should be stuck with millinery solution inside the front, back and left and right marks.

Stitching the fold is a tricky little job as the stitches must not show. In this hat, the pin tucks will help considerably to camouflage the stitching, but, as most folds in millinery have to be secured in this way, every effort should be made to refrain from taking advantage of the pin tucks and to stitch the fold invisibly.

Commencing at the back, turn back about 2 in. of the gutter, and, working from the inside of the fold, slide the needle about $\frac{1}{2}$ in. obliquely along the base of the fold, at tip level, picking up only half the thickness of the outside layer of felt. Turn the needle so that it emerges on the side from which it was inserted, pull the thread through, re-insert the needle at its exact point

of emergence and continue thus all around the crown. Do not allow the needle to pierce completely both layers of felt and, above all, do not pull the thread tightly; if it is not kept loose an ugly ridge will show on the outside.

Tack a line around the base of the crown at the depth required, allow a further 1 in. for turning and, when the hat is dry, remove it from the block. Turn the felt in at the tack line and pin all around. The hat may now be tried on with a view to making any adjustments which may be necessary. Stitch in a 1 in. petersham ribbon headband, fit the hat to a head or block and lightly press around the base.

The finished hat which is shown in fig. 39 is trimmed with a large felt bow (see chapter on "Trimmings").

THE PILL BOX IN SILK RUCHED MATERIAL. Almost any kind of silk material may be used for this version of the pill box. Crêpe silks, satins and taffetas are all suitable, taffetas being especially recommended for their quality of retaining a crisp, fresh appearance. Millinery taffeta, which is much narrower than dress taffeta, should be used. Three-quarters of a yard is more than enough; in fact, with very careful planning, the hat can be made from five-eighths of a yard.

Lay the material flat on the table and fold one corner over to form half a square, and cut along the fold. This corner piece is to be used for the tip. Tack a line, on the bias of the material, from the right angled corner across to cut edge. This line will serve as a guide line for the rows of stitching to be made for the ruching.

Machine a row of stitches along the tack line, finishing at the cut edge of the material. Machine further parallel rows, at 1 in. intervals, on either side across the whole width. If no machine is available the work may be done by hand in the form of small running stitches. Before machining loosen the tension to allow the stitch to be drawn without breaking and whether stitching by hand or machining, leave 2 in. or 3 in. of spare thread at the end of each row.

Starting with the centre row, pull one thread and, at the same time, ease the material in the opposite direction so that it ruches to the degree required. Continue, in this fashion, with each line of stitches. The fullness of the ruching is entirely

Fig. 38

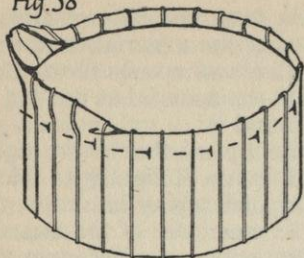


Fig. 38. Gutter pinned around bevel of pill box crown



Fig. 39

Fig. 39. The finished pill box in tucked felt

Fig. 40

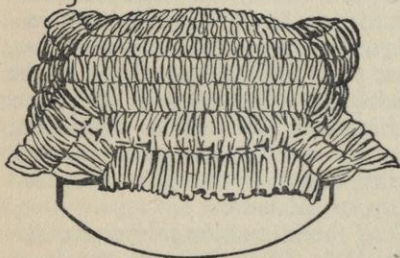


Fig. 40. Ruched silk pill box tip pinned on block

Fig. 41. Pinning ruched silk sideband to tip

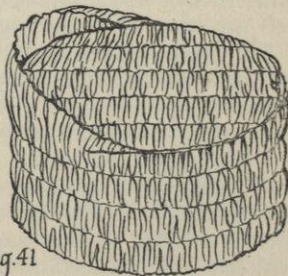


Fig. 41

a matter of taste, but its direction must be kept constant. In other words, the folds or puckers in the material caused by pulling the thread must be parallel and evenly distributed. To hold the ruching, stick a pin in the material at the end of each row and twist the thread around it.

Pin the ruched material to the tip of the block, right-angled corner to the front, and steam it lightly to block (fig. 40). Whilst the tip is drying and taking its shape, the sideband can be ruched. From the remainder of the material cut a strip on the bias about 6 in. wide. As this strip will not be quite long enough for ruching, the small corner of material that remains must be joined to it. The join must be made on the bias of the material, i.e., the selvedge must be matched to either of the diagonal edges of the strip.

Having joined the two pieces, press the seam flat, fold the material in half along the length, and tack a line along the fold. Machine a line along this tack and, as with the tip, machine further parallel rows at 1 in. intervals across the whole width, allowing 2 in. to 3 in. of thread for ruching. Ruche the material, matching it as nearly as possible to the ruching of the tip.

Joining tip to sideband involves exactly the same procedure as described for the pill box in strip felt. Fit the ruched sideband around the block and pin the ends together, on the bias, for the back join. Machine, press open the turnings, fit the sideband over the block and turn in the top edge all round to the depth of the first machine line. This is most important; if the sideband is turned in the middle of a ruche, a very uneven edge will result and the fullness at the edge will spread out fan-wise when joining tip to sideband.

Pin tip to sideband, matching the fold of the sideband to the tack line around the tip (fig. 41). Slip stitch the two parts together and stitch in a front tack mark. Raise the edge of the sideband and take out the pins securing the tip to remove the work from the block. Machine tip and sideband together, press open the turnings and trim them down to $\frac{1}{2}$ in.

Cut out a 14 in. square of tarlatan and lay it over the sparterie block so that its corners overhang at the front back and left and right sides. Pin the square to the block at right side front, left side front, right side back and left side back.

In other words place each pin midway between each of the corners of the tarlatan square.

The tarlatan square has to be moulded to the shape of the pill box and is used as a foundation for the ruched material. The steaming has to be very thorough indeed and may only be done on one corner at a time. Work on the corners only; if any attempt is made to remove the fullness where the work is pinned, that is, on the straight and not on the bias, the tarlatan will split.

Thoroughly soak one corner in the steam. After a minute or so in the steam the tarlatan will become limp; twist one corner with the fingers, grasp the twisted end and pull firmly downwards. When all the fullness has been pulled out, pin the tarlatan securely to the base of the block with several pins. Repeat for the other corners, pinning each corner in a similar way. If the blocking has been properly done the tarlatan will have taken the exact shape of the crown block and will be entirely free from wrinkles. Iron the work all over, especially where the fullness has been removed, to give it a polished surface. Trim the edge of the tarlatan to the edge of the sparterie block.

Fit the ruched shape very carefully over the tarlatan foundation, smoothing the tip from the centre outwards to make the tip and sideband seam lie evenly around the upper edge of the block. The turnings of this seam may cause trouble by refusing to lie flush against the tip and the sideband. A way out of this difficulty is to tack the turnings into position before fitting the work over the block.

Pin the sideband right through to the block all around and lightly steam the work—do not, of course, attempt to use the iron on ruching at any time. Tack a line around the base at the depth required, using small stitches and picking up the tarlatan foundation with each stitch. Cut away the surplus material to within 1 in. of the tack line, tack in a front mark and remove the work from the block.

Lifting the work from the block is not a straightforward job as the tarlatan will tend to stick to the sparterie. The best way to make them part company is to insert a spatula gently between them and work it round. If no such tool is available, form a short length of paper wire into a loop and use it in the

same way. Do not use scissors as the points will most certainly pierce the tarlatan.

Turn in the 1 in. turning left on the sideband to the tack line and pin all around. Stitch in a ribbon headband and cut the turning down to headband level. Fit the hat over a head at the required angle, lightly steam the headline, patting and pressing the material with the fingers to make a clean edge, and it is ready to receive its trimming.

CHAPTER EIGHT: THE TOQUE

THERE is perhaps no hat which defies accurate description to a greater extent than does the toque. If asked to give a definition of a toque the average woman would say that it is a round, close-fitting, brimless hat made either in velvet or some other richly patterned material which has been draped and she would, indeed, be supported in this definition by the dictionary.

This description, however, is, by present-day standards, neither sufficiently accurate nor comprehensive. The toque was, perhaps, originally a brimless hat: this is no longer so as many toques are now made with brims, although these brims are so close-fitting as to appear to be part of the crown. Also, the choice of material for the toque is no longer so restricted as it was; silks, satins, taffetas, straws and felts, are all used.

The term toque is, then, a purely arbitrary one, which is applied to a very wide range of small hats, many of which are so called for the lack of another name.

The hat illustrated is a small toque with a turban effect; it is of simple design and may therefore be easily tackled by the beginner. It can be made from one yard of any silk millinery material.

Cut off one corner of the material, the two sides which form the right angle of the triangle thus cut being 12 in. in length. Take up the remainder of the material and fold it over, at the edge just cut, to a width of $3\frac{3}{4}$ in. and cut this strip off. From the diagonally opposite corner cut a further triangular piece exactly the same size as the first. These three pieces form the three sections of the crown.

Lay the long strip, which forms the centre section, over a head or a dome-shaped crown block and secure it thereto, front and back, with a drawing pin at each end. Hold the work in the steam to shrink away the fullness, and pin down the sides of the strip so that it lays flat to the block. Make sure that the strip has taken the exact shape of the block; if any puckers show, remove the pins, steam again, and re-pin.

Stick a pin vertically in the centre of the crown block, measure $5\frac{1}{2}$ in. from this pin to the front and mark the distance with a pin inserted horizontally. Mark a distance of $6\frac{1}{2}$ in. from centre to back, using the same method. Mark a distance of $1\frac{1}{2}$ in. from each side of the centre pin to establish the width, at the widest point, of the middle section. Mark a distance of $1\frac{1}{4}$ in. on either side of the centre front and mark the same distance across the centre back.

Insert further pins as guides to indicate the outline of the centre strip, which is 3 in. at the middle tapering to $2\frac{1}{2}$ in. at front and back. Tack along each line marked with the guide pins.

Unless another block of the same size is available (in which case the following work may be done separately thereon and without disturbing the centre strip), carefully remove the centre piece for the time being. Match the centre of the longest side of one of the triangular pieces to the base of the left or right side of the block and secure it at this point with a drawing pin. Place a further pin at each corner, smooth the material upwards over the bevel of the block and pin the remaining corner.

Hold the work in the steam and shape and fit the material to the block by pulling away all the fullness. The pulling may only be done on the bias of the material, therefore, refrain from stretching the two short sides and pull on the corners and along the base only (fig. 42).

The work requires a lot of steaming and constant pinning and re-pinning. Have plenty of drawing pins to hand as the work will need pinning all round the edges and particularly at the top corner. Without removing this piece of material, pin, steam and shape the remaining triangle to the other side.

Unpin as much of the top corner of each side piece as is necessary to allow the centre strip to be re-pinned in position

Fig. 42

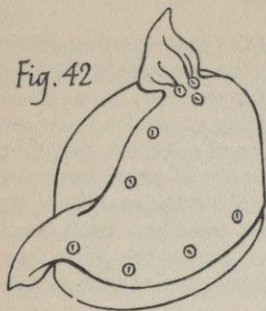


Fig. 42. The Toque: shaping one side piece of the crown

Fig. 43

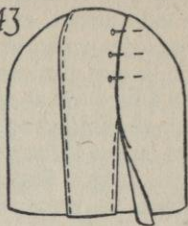


Fig. 43. Pinning centre piece to side piece

Fig. 44

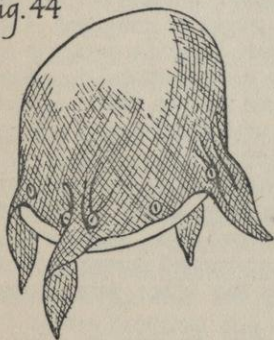


Fig. 44. Shaping the tarlatan foundation for the crown

Fig. 45

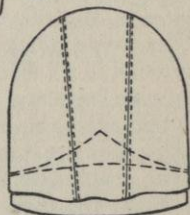


Fig. 45. Crown showing V-shaped headline tacked in the front

on the block. Remove the remainder of the pins securing one of the side pieces, excepting those along the base, fold the two short sides under in a curve which roughly matches the adjacent tack line of the centre strip. This turning should not be less than $\frac{1}{2}$ in. wide at any point. Pin the turned edge into position. Keep the folded edge curved and use plenty of pins inserted at right angles through both the folded edge and the margin of the centre strip. Slip-stitch the two pieces together, with small stitches to preserve line of the curve, along the tack line, removing the pins whilst stitching. Repeat for the other side piece (fig. 43).

Remove the work from the block, machine the two seams, press them open, using a pressing pad, and cut the turnings down to $\frac{1}{4}$ in. Cut a 14 in. square of tarlatan, pin it to the crown block with its four corners to the front, back and left and right sides and steam and block (fig. 44). After the tarlatan has been blocked to the crown, iron it thoroughly all over so that it presents a smooth surface and carefully pull the material crown over it. The turnings in the silk crown should lie flat and may cause some trouble. This can be obviated by tacking them flat before pulling down the crown.

Tarlatan does not form the easiest of surfaces to work on because of its wide mesh. Therefore, pulling the silk crown over it is not such a simple job as might be imagined. Get the centre of the silk crown exactly into position over the centre of the crown block and pin it there with a vertical pin. Smooth the work in all directions away from the pin, particularly from centre to front and centre to back, with the object of persuading the two seams to lie in a smooth, curved line. It goes without saying that the line of these two seams must not be allowed to waver from side to side. When they are in a satisfactory position, pin them down with vertical pins. Pull down each side of the remainder of the silk crown and secure around the base with drawing pins. Remove the other pins from the seams.

Steam the silk crown thoroughly, bearing in mind that ironing will only impress the silk on the mesh of the tarlatan and consequently spoil its appearance. The crown must now be prepared to receive the brim, when made, by roughly shaping the headline. Fig. 48 shows the headline to be V-

shaped at the centre front and the actual shaping will depend on individual fitting.

The crown has already been made to dimensions which are generous enough to allow for fitting any size of head and it will, of course, be far too deep for the average head. First of all, measure, from the centre, 5 in. to the front, $5\frac{1}{2}$ in. to the back and $5\frac{1}{2}$ in. to left and right sides. Mark each distance with a horizontal pin, tack a line around at the depth thus indicated, and remove the pins. Mark a distance of 1 in. upwards from the tack line at centre front with another horizontal pin. With tailor's chalk, lightly draw a line commencing at the point where the pin crosses the centre line and finishing at the left side mark and draw a similar chalk line on the right side. Tack along each chalk line (fig. 45).

Cut up from the bottom of the crown at centre front to within about $\frac{1}{4}$ in. of the pin marking the front of the headline and trim off any surplus material to within about 1 in. of the V-shaped tack line at the front. Before removing the crown from the block, mark the headline of the crown in chalk on the block to serve as a rough guide for shaping the brim.

Almost any of the usual millinery materials, such as stiff tarlatan, fine canvas, leno or sparterie may be used for the foundation of the toque brim. The beginner is advised to use a good sparterie—a French one if possible. Cut a strip about $3\frac{1}{2}$ in. wide on the bias completely through the sparterie sheet. Damp this strip all over and stretch one edge of it as much as possible.

Having placed the crown block on a stand, wrap the strip around the block, turban fashion and stretched edge uppermost, matching the other edge roughly to the chalked headline so that the overlaps are at the front and are about the same length. Secure it in position with drawing pins at the front, back and left and right sides with the right side overlapping at the front (fig. 46). Do not stretch the sparterie around the block at the headline, and cover the chalk line to a depth of about $\frac{1}{4}$ in. all around to allow for trimming the edge at a later stage.

Mould the damp sparterie by gently stretching, between thumbs and forefingers of each hand, the centre of the strip at the left and right sides, to make it take a slightly bevelled

shape. The stretched outer edge should stand slightly away from the crown at the left and right sides but should actually lie against the back. The overlaps at the front should slope backwards but not so far backwards as to touch the crown. When the shape of the foundation is satisfactory, cut off the overlaps following the upper line of the brim.

Iron the brim shape to smooth out any irregularities, using a pad at the back for support, and cut the headline, following the chalked outline on the block. Mark the outline of the upper edge all around with a pencil, the width of the brim at the front measuring $2\frac{1}{2}$ in. to $2\frac{3}{4}$ in. from the headline and decreasing to 2 in. or slightly less at the back. The actual width will depend on head size and personal taste and the directions given below for measuring the brim material should be modified accordingly.

To give the sarterie a perfect finish, both upper and lower edges should be bound with a narrow strip of tarlatan, single thickness, cut on the bias. This binding should be sewn on whilst the shape is pinned to the crown block to reduce the risk of stretching the edges.

Cut a strip $5\frac{1}{2}$ in. wide completely through the bias of the material. This strip has to be draped, or "swathed" as it is called, completely around the outer brim. Commencing at the front, on the right overlap, fold the material into two or three pleats and pin each fold at the end. The entire width of the material may be used for the pleats with the exception of $\frac{1}{2}$ in. for turnings at the mitred end and both edges of the sarterie foundation. Pin the pleats into position at the mitred end and continue swathing the material right round the brim shape, pinning the pleats to the sarterie at suitable intervals. The pleating of the material may be kept uniform throughout or it may be varied by introducing further small pleats, according to choice. Unpin the overlap at the front, continue the pleats underneath the cross-over, allow $\frac{1}{2}$ in. over the end, cut off the remainder of the material and repin the overlap in place.

The pleats must now be lightly stitched into place. Working on one at a time around the entire brim, push the needle, threaded with Sylko to match, through from the back, turn the pleat back, pull the thread through, re-insert the needle almost at the same point at which it emerged, take it through

Fig. 46

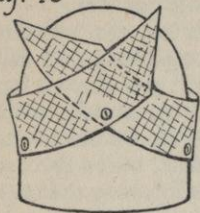


Fig. 46. Sparterie toque brim foundation pinned on crown block

Fig. 47



Fig. 47. Pleating the brim material over sparterie



Fig. 48

Fig. 48. The finished Toque

to the back again and re-insert it to make a 1 in. to 1½ in. stitch at the back. Continue thus around the entire brim, turn the pleat down and repeat for the other pleats (fig. 47).

As the attraction of this hat depends on the swathing, endeavour to make the pleats look as though they had fallen naturally into position. Bad needlework will give them a hard, artificial line; therefore, to give the swathing a soft, natural appearance, handle them delicately, bring the stitches out at the point of the underneath part of the pleat, make the outer stitches as tiny as possible and refrain from drawing the thread too tightly.

When the folds have all been stitched and the pins removed, fold the ½ in. turnings over each edge and tack them to the sparterie as near to the edges as possible. Trim the turnings down to ¼ in. and stitch the turned edges, picking up the minimum of sparterie with each stitch, to avoid the risk of the impression of the stitches showing on the right side.

For the facing of the inside brim, cut another strip, 3¾ in. wide, right through the bias of the material. Unpin and remove the brim shape from the block and, commencing at the right side front, fit this strip of material to the inside of the brim. Working on the upper edge, slightly stretch the material against the brim, leaving a ½ in. turning over the edge, pin it all around at 2 in. intervals, inserting the pins vertically, and tack it to the edge of the sparterie. Fit the material flush to the headline across the width of the brim inside, and pin all round the headline in the same manner. Any fullness may be pulled away in the steam whilst fitting. Tack right round the headline.

Remove the tacking on the outer edge of the brim and fold in the turning flush to the brim edge, working on a few inches of the brim at a time. Pin the turned edge into position with pins inserted at right angles to the brim edge at 2 in. intervals. Slip-stitch the turned edge of the material to the brim edge with very small, neat stitches, and remove the pins whilst stitching. Repeat for the other edge of the material around the headline.

If this work has been well done, ironing will not be necessary. However, if the required degree of neatness does not seem to have been achieved, ironing with a slightly damped cloth around the edges will, if lightly done, help to camouflage any

inadequate needlework. Do not under-rate the difficulty of stitching the two edges together in such a way that the stitches do not show; if the student has not tried this little job before it would be as well to practise it first. In any case, steam the edges and pinch them between thumb and forefinger to finish off.

Place the silk crown on the crown block and lay the brim over the crown, matching the V shapes of brim and crown. The headline of the brim should not overlap that of the crown by more than $\frac{1}{4}$ in. Pin the brim to the crown around the base, and remove the hat from the block for the purpose of trying it on the head, so that its line can be studied and any necessary adjustments made.

Stitch brim and crown together, using the same stitch as that employed in stitching in a headband. Take care to keep the base of the crown $\frac{1}{4}$ in. inside the brim headline all around to avoid a double thickness of material. Stitch in a petersham ribbon headband in the centre of the $\frac{1}{4}$ in. space between brim and crown; this will cover the join just made.

If a silk headlining to cover the tarlatan foundation of the crown is required, this must be made in the form of a tip and sideband which are joined together (see chapter on "Pillbox" for details). A much easier job can be made of covering the tarlatan foundation if a soft pliable headlining silk or tulle is used. These two materials will allow the lining to be moulded on the crown block in one piece by the same method as that used for pulling down a tarlatan crown. Any headlining must be slip-stitched in the crown $\frac{1}{8}$ in. inside the headline.

The hat is to be trimmed with a bow of one loop and one mitred end of the same material. Such a bow as this is inclined to droop without a foundation, and a tarlatan lining must therefore be incorporated. The size of the bow may be varied slightly according to taste, but in conformity with the design of the hat, the loop and the mitred end should not be smaller than 11 in. by 4 in. and 8 in. by 4 in. respectively.

Cut the tarlatan, on the bias, to the exact measurement given for both loop and mitred end. To form the actual shape of the mitred end, fold one corner to meet the other edge (as in folding a sparterie sheet) and remove the half square thus formed by cutting along the fold.

Lay the tarlatan for the loop on double material, with one long edge lying exactly on the edge of the fold, and cut along the other sides allowing $\frac{1}{4}$ in. margin on the other, long, side for turnings. Open the material, lay the tarlatan inside and tack it to the material through and along the folded edge. Turn in the other edge of the material. Tack the turnings in position and finish off by neatly slip-stitching the turned edge.

Lay the tarlatan for the mitred end on a single thickness of material and tack them together around the edge of the tarlatan. Cut the material, allowing $\frac{1}{2}$ in. all around for turnings. Cut out a further piece of material to the exact size of the first, using, as a pattern, the work just prepared. Pin together all three thicknesses, tarlatan on top, and machine the edges together leaving open the small right-angled edge for turning the work to the right side. Use the tarlatan only as a guide and refrain from machining it to the material. Cut the turnings down to $\frac{1}{4}$ in. and turn the work to the right side. Make sure that the corners of the mitred end are sharply defined; if necessary, poke them out with the points of the scissors.

Remove the tacks from each piece and lightly press them, using a slightly damp cloth. Fold the loop in half, make two or three pleats through the double thickness of the material towards the folded edge and firmly stitch them in position. Make two or three similar pleats in the mitred end and secure them in the same way.

The fact that the loop and mitred end may be separately attached to the hat inside the front of the brim is an advantage, since their position may be varied according to taste. For example, where extra width is required, in order, perhaps, to detract from the wearer's height, they may be spread across the front by widening their angle and reducing the amount of overlap at the centre.

The hat should be tried on many times during this final stage. To make quite sure that the bow is just right, pin the loop and end in position, try on, re-pin if necessary, try on again and repeat until the correct positioning has been found. Stitch the bow to the inside of the brim; the needle may be taken right through to the front of the brim provided that the stitches are hidden under the pleats (fig. 48).

CHAPTER NINE:

THE OFF THE FACE HAT IN SATIN

BRIMS of small to medium size may, regardless of their shape, be made in one operation by covering both sides of their foundations with material cut on the bias. There is, however, a limit to the size of brim which can be made in this way and this limit depends upon the weave of the material used, as well as upon the brim width. Taffeta, for instance, is a difficult material with which to cover brims on the bias, as it has a minimum of pliability. Therefore, when using this material on the bias, the student will discover that whilst it is not impossible to cover a brim larger than, say $3\frac{1}{2}$ in. wide with it, it is hardly a practicable proposition.

Millinery satin likewise imposes a limit to the extent to which it may be worked on the bias for the brim. It is, admittedly, rather softer and slightly more pliable than taffeta and the student will probably find that the greatest size of brim which can be made in one piece from this material on the bias may consequently be a little larger than $3\frac{1}{2}$ in. wide. It is difficult to be hard and fast on this matter as materials of the same name vary so much in texture; the student's appreciation of this point will grow with her practical experience.

Therefore, when making a hat whose brim is too large to be covered on the bias, the material has first to be fitted separately to both sides of the brim, using two pieces of material, and then stuck to the foundation with millinery solution. The foregoing remarks apply irrespective of shape; the off the face, although already described elsewhere, has been selected for this

particular exercise because its shape provides a good medium wherewith to display both the rich texture of the material chosen and the workmanship involved in fitting it.

If the student has made the sidesweep in straw described in Chapter Five, the experience gained thereby will, indeed, be valuable.

A sparterie brim block is not used for this hat and consequently there is no blocking and shrinking to be done and a minimum only of ironing. The brim is made up on a sparterie foundation which, after being shaped and moulded is covered with millinery satin which is secured in place, if necessary, with millinery solution.

Cut a strip of sparterie, on the bias, $1\frac{1}{2}$ in. wide, join it at the back to the required head size, muslin-faced side outwards, and pencil in a front and a back mark. Shape this headband across the front and left sides (see Chapter Five on the sidesweep for full details). Wire both edges of the shaped head-band.

Cut another strip of sparterie, on the bias, $4\frac{1}{2}$ in. to 5 in. wide, for the brim piece. Dab this strip with a wet cloth, but do not soak it as the muslin facing may part company with the sparterie backing. Stretch one edge (again see Chapter Five). Pin the strip to the headband and mould it into shape. The stretched edge forms the outer edge of the brim and the other edge, which is slightly fluted, has to be eased into the headband. Match the centre of the brim piece to the front mark of the headband, making sure that the muslin-faced surface of the sparterie will appear on the outside when the brim (having been eased and pinned into the headband), is turned up.

The pins must be inserted horizontally. Work from the front around one side to the back and allow plenty of fullness between the pins which should be placed at about 2 in. intervals.

Pull out the fullness of the sparterie towards its outer edge as you go: a generous fold of it must be allowed between each pin or the brim will not turn up satisfactorily and will become saucer-shaped. If the outer edge curls up the brim has probably sufficient fullness, but if the saucer is inverted with the outer edge curling down, then the work will have to be unpinned and re-pinned with a larger fold of sparterie allowed between each pin. Repeat for the other side.

Fit the work to a crown block or a head and pin the headband to it at the exact position at which the sidesweep will be worn. Pin front, back and left and right sides. Turn the brim piece up across the left side front; the part which is turned up should commence from the left side back round to the highest part at left side front (just behind the left temple), and graduate down to the right side front. Endeavour to make a smooth, bevelled turn at the headline, and do not allow the brim to turn back so far as to touch the crown.

Continue moulding whilst the brim piece is still damp. Bevel the front of the brim by ironing, using a pressing pad for support, and slightly stretching the middle of the sidesweep between the thumbs and forefingers of both hands.

Iron the entire brim to smooth its surface, stitch a lace wire around the inside of the brim edge, and bind the edge with a very narrow single width of stretched tarlatan cut on the bias. Iron the bound edge to flatten any bumps in the tarlatan or knots in the thread used for binding. This ironing must be very thoroughly done as it is of the greatest importance to provide a smooth surface to receive the covering of satin. Any flaw in the surface of the sparterie foundation will be magnified many times by a break in the reflection of light from the sheen of the satin and this can be caused by as slight a fault as an unpressed knot.

The headband, having served its one purpose of providing a means of shaping and moulding the brim to size, may, at the student's option, now be unpinned and discarded. An expert would remove the headband now as a matter of course in order to fit the material right into the headline; the beginner may, however, despite the extra trouble involved, find it safer to retain the headband until the material has been fitted, and then remove it and make the final adjustment at the headline. If the headband is now removed, first make a front and a back mark inside the headline of the brim. If it is retained for the time being, it should be tacked to the brim piece and the pins removed.

One yard of millinery satin will suffice for this hat. With the front of the brim facing towards you, present one corner of the material to the brim, so that the corner itself is exactly over the front mark, and the weave of the material, relative to

the hat, on the true bias. The corner of the satin should overhang the brim edge at the front by about 3 in. This should allow the material to be pinned to the brim, firstly, at about $4\frac{1}{2}$ in. on each side of the front mark, the pins being inserted vertically right on the brim edge and left sticking out. Insert a further pin at the centre front. The pins should only pierce the satin once, i.e., just where the point is inserted, which is very slightly behind the brim edge. Do not use brass pins; these make rust marks when the work is steamed (fig. 49).

Having secured the material to the front of the sarterie foundation, fit and pin it completely around one side from front to back, and then repeat for the other side. The method is as follows. Fit the material along the brim edge to a distance of, say, 3 in., and pin. With one hand supporting the brim underneath, smooth the material between the pins across the brim and up into the headline with the back of the other hand. Pin the fitted part at the headline inside the brim, and then repeat by fitting a further 3 in. or so along the brim edge, pinning and smoothing the fitted part across the brim, and pinning again at the headline. Continue thus for one side and repeat around the other.

It will be noticed that the fullness tends to fall inside the brim and to be drawn to the back of the brim, so that when both sides have been fitted, part of the surplus has fallen through the hole of the brim and the remainder is bunched over the back mark. If it is found that the work is seriously impeded by the surplus material, this may be carefully cut away 1 in. beyond the inside headline when one half of the brim has been fitted. The remainder of the surplus material inside the headline may be removed, in the same way, after fitting and pinning the other half (fig. 50).

When the brim is completely fitted, cut away the surplus material around, and 1 in. beyond the headline (if this has not already been done in two stages as above), first pinning together, flush to the brim, the two thicknesses of material at the back. Cut off the surplus material completely around the brim edge, leaving $\frac{1}{2}$ in. for turning. Trim down to 1 in. the fullness which is pinned at the back, unpin the join, and turn the ends in so that they fit together, edge to edge, over the back mark (fig. 51).

Fig. 49

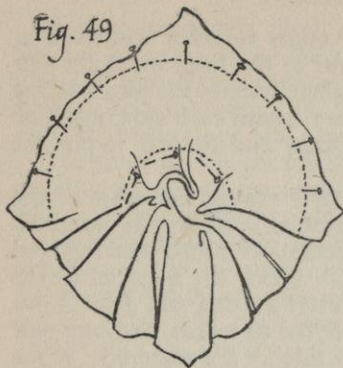


Fig. 49. The Off The Face in satin. Fitting satin to outside of brim

Fig. 50

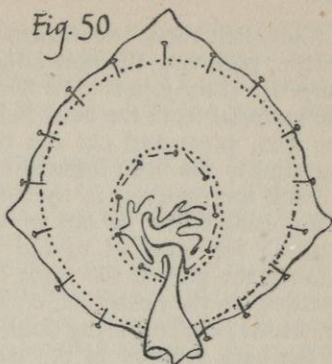


Fig. 50. Satin fitted to brim, showing fullness drawn to the back

Fig. 51

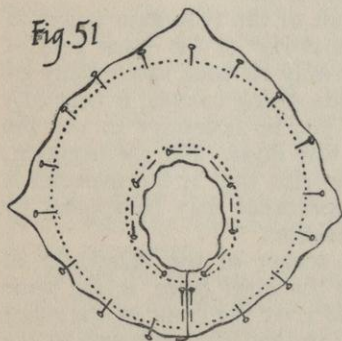


Fig. 51. Fullness cut away: back joint turned in and pinned

Fig. 52

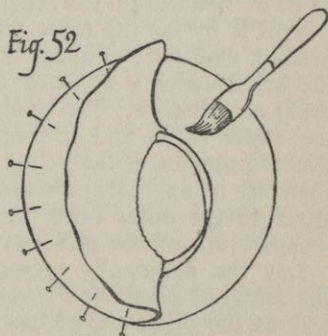


Fig. 52. Inside of brim half exposed to receive the adhesive

Slip-stitch these two turned-in edges together with tacking cotton, removing the pins adjacent to the back mark for this purpose. If the join is to be machined, remove the pins holding the material from the back halfway round each side, machine the join, press and cut the turnings and fit and re-pin the material to the brim foundation.

Tack the material to the sparterie around the edge of the brim, using Sylko; do not use cotton as it marks silk material. Smooth the material to the foundation whilst tacking and remove the pins at the same time. Stitch the material to the sparterie in the head, i.e., completely around and $\frac{1}{4}$ in. above the inside headline, using double Sylko to match, the long part of the back stitches on the same side as the material. If the temporary headband has been used, this must be removed before stitching in the head.

Trim the turning at the brim edge down to about $\frac{1}{8}$ in., fold it over and secure it to the back of the sparterie around the entire edge of the brim, over-sewing the material and catching up the sparterie with each stitch. The fitting of the outer side of the brim is now complete and exactly the same work has to be carried out on the other, inner, side.

This is by far the more difficult of the two main stages of making this hat. Fitting the material to the inner side of the brim, which is concave, can only be done successfully by using an adhesive. The outer side, being convex, is naturally the easier to fit and it should not be necessary to use the sticking method if the fitting is well done. For the beginner, there is, in any case, always the risk that if the material is stuck to the outer brim, its appearance may be spoiled by inexpert use of the millinery solution.

Lay the diagonally opposite corner of the remainder of the material across the front of the inner brim, in the same way as the other corner was laid over the front of the outer brim. Fit and pin the material around the edge and in the head, one side at a time, using the same method as for the outer brim. The most difficult part of fitting the material to this side will be found at the front, where the turned-up part folds at the headline. Do not, under any circumstances, try to turn the brim down whilst fitting, but pins may be inserted lightly along the fold whilst doing so. Stick the pins in vertically.

Having completely fitted the material in position with the surplus gathered to the back, cut the material away all round and 1 in. above the headline. Pin and cut the fold of material at the back, allowing 1 in. for turnings, join the back, press and cut the turnings, and repin.

The stage is now set for the trickiest job of all, i.e., that of sticking the silk to the foundation. The essence of the job is speed; millinery solution dries quickly and therefore becomes tacky in quite a short space of time. Once the coating of solution on the sparterie has reached the stage of tackiness it will be practically impossible to fit the material accurately into place. Also, the sparterie must be completely and evenly coated with the solution; if any bare space is left the material will "bubble", i.e., it will not adhere closely to the foundation at the uncoated part.

There are two kinds of millinery solution (see Chapter One), and for this purpose the light coloured kind must be used. Stir the solution thoroughly before use and apply it with an ordinary $\frac{1}{2}$ in. to 1 in. paste brush.

Unpin one half of the work from front to back and lay the unpinned material over the other half. Apply the solution evenly to the uncovered half of the sparterie foundation, including the $\frac{1}{8}$ in. turned edge, and, whilst the solution is still wet and will, in consequence, allow the material to be moved across its surface, turn the material back and manipulate it into the position from which it was removed (fig. 52). Smooth the material so that it lies flat and evenly, working quickly in order to get the correct fit before the solution starts to dry. Unpin the other half of the material, coat the remainder of the sparterie foundation with solution and refit the material in the same way.

Having left the work for about 10 minutes or so to dry out completely, cut the material right round the edge of the brim. Bind the brim edge with a 1 in. strip of the material, cut on the bias. Fit and pin this strip around the brim edge, slightly stretching it and leaving sufficient at each side of the back mark for joining.

The strip must be fitted to the outside of the brim, the edge of the strip matching the brim edge and its right side facing the right side of the brim material (fig. 53). Tack the bind to

the edge of the brim and machine around the tack line close to the edge, to make the bind as narrow as possible in order to create a good finish to the work. A clumsy bind will ruin the appearance of the hat. Trim off any part of the bind which stands above the brim edge.

Turn the strip over to the inside of the brim and pull it down tightly, inside the brim, all around. Cut the strip down to a width of about $\frac{3}{8}$ in., and turn the edge in all around to make as narrow a bind as possible. Pin the turned edge in position and slip-stitch it to the brim all around. This is a long and tedious task but it must not be hurried as it is absolutely essential for the bind to be well done. The bind, if badly done, will nullify all the good work which has been put into fitting the material to the foundation.

The brim should not require a lot of ironing, but it should be pressed around the edge to iron the bind flat. Use the iron lightly. Tack in a front mark and, before making the crown, stitch in a ribbon headband. Join a strip of $\frac{1}{2}$ in. petersham ribbon to the required head size, pin it in position around the headline and stitch it in. The headband join must match the back join of the brim. The brim is now finished.

The crown is made in two pieces, a round tip and a sideband, which are joined together. Cut a 7 in. square of material and lay it over a dome-shaped crown block or head with its corners over the front, back, and left and right sides. Secure it in place with drawing pins or ordinary pins, as the case may be, hold the work in the steam and remove the fullness by pulling down each corner. Secure with further pins all around the base when all the fullness has been pulled out of the centre of the material (fig. 54).

Find the centre of the block by measurement and mark it with a pin stuck in vertically. The dimensions of the tip are $5\frac{1}{2}$ in. front to back and 5 in. side to side. Mark the necessary distances from the centre, i.e., $2\frac{3}{4}$ in. to the front and back, and $2\frac{1}{2}$ in. to either side, with horizontal pins. Place further guide pins at the depth already indicated and tack all round with small stitches to form an accurate shape. From the remainder of the material, cut a strip on the bias, for the sideband, about $3\frac{1}{2}$ in. to 4 in., according to the depth of crown required. Fit this strip around the block and pin the ends together for the

Fig. 53

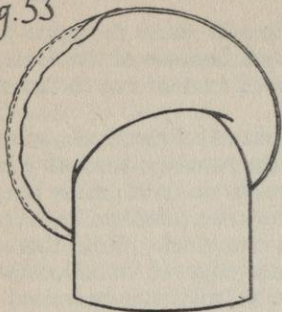


Fig. 53. Binding the brim edge in self material

Fig. 54

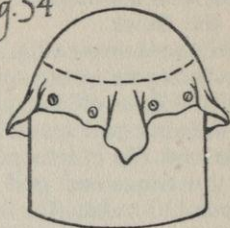


Fig. 54. Pulling satin tip over the crown block

Fig. 55

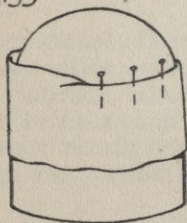


Fig. 55. Sideband fitted and pinned to tip

Fig. 56



Fig. 56. The Off The Face in satin, trimmed with feather mount

back join. The width of this strip will cause the upper edge to stand slightly away from the block because of the bevel; the back join should therefore be pinned to conform to the curve of the block.

Without unpinning, ease the sideband off the block, machine the back join, press open and cut the turnings down to $\frac{1}{4}$ in. in width. Trim off the corners of the tip material below the line of drawing pins around the base, turn the sideband to the right side and slip it into position over the block. Hold the work in the steam and pull up the upper edge of the sideband all around to reduce the fullness. The value of this operation will be recognised when joining the sideband to the tip.

Turn in the upper edge of the sideband all around to the level of the tack line. This turning should be at least $\frac{1}{2}$ in. wide. Pin tip and sideband together with pins inserted vertically, each pin entering at the turned edge, picking up the tip material and emerging about $\frac{1}{2}$ in. down from the edge (fig. 55). Slip-stitch sideband to tip, removing the pins as they are encountered.

Raise the base of the sideband, remove the pins securing the tip to the block and stitch in a front tack mark. Machine tip and sideband together, press open the seam, using a pressing pad for support, and cut the turnings down to $\frac{1}{4}$ in. in width. As the work will have to be fitted over a foundation of either tarlatan or tulle, these turnings must be tacked in the open position to keep them flat.

Either tarlatan or tulle may be used for the foundation of the crown. Tulle will give the inside of the hat a better appearance than tarlatan, and, although the dearer material, will ultimately cause no greater expense, as it will do away with the need for a complete silk headlining. Fit and pin the material chosen for the foundation to the block and steam it into shape (see Chapter Seven and also fig. 44).

Pull down the satin crown over the foundation on the block, adjusting the seam of tip and sideband so that it lies in even line around the bevel of the block. Secure the crown around the base with drawing pins and steam thoroughly to block the work into shape. If a crown block is being used, fit it to a stand, and, for the purpose of determining the depth of the crown and the line of the brim, place the brim over the crown

and adjust it to the required position. Place guide pins all around the crown following the line of the brim, remove the brim and tack a line all around the crown at the position indicated by the pins.

When the crown is quite dry, lift it off the block and turn under the surplus material at the base to the tack line. Pin the crown to the brim; at this stage, if the need for making front tacks on both brim and crown has not been forgotten, the back seams of brim and crown and both front tacks should match. Fold back the ribbon headband in the brim whilst pinning.

Try on the hat for depth of crown. If the crown is too shallow, release as much of the turning as may be required. If less depth is wanted, obviously the turning must be made larger. When a satisfactory line has been established, slip-stitch crown and brim together, turning back the ribbon headband once again, and cut away the surplus material inside the crown just below the headband. Replace the hat on the block at the correct angle, press around the line just stitched, using a very slightly dampened cloth, and the hat is ready for trimming.

This hat requires but little trimming, if, in fact, any trimming at all is used. Its beauty lies in the rich sheen of the satin, allied to a good shape and first class workmanship. Let restraint be your watchword; do not gild the lily with an elaborate decoration.

CHAPTER TEN:

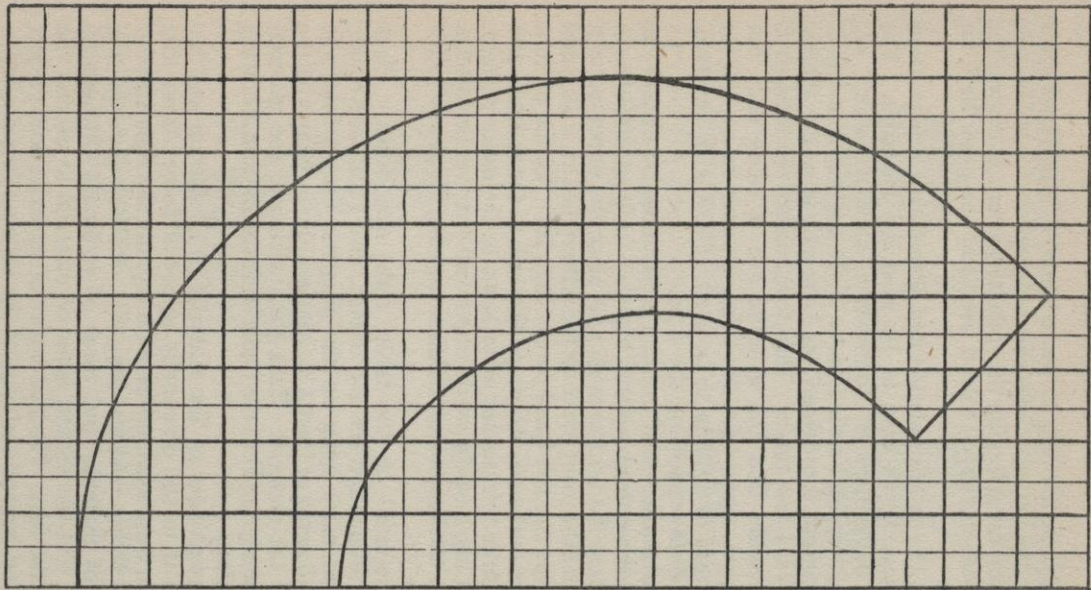
A SPORTS HAT IN STITCHED ANGORA

MOST women like to include in their wardrobes an easy-to-wear hat which can be pulled on quickly, which will stay on in blustery weather and which, whilst not too utilitarian in appearance, may be donned with a minimum of regard to the arrangement of the hair. This hat will fulfil all these requirements and at the same time give a touch of elegance to an ensemble suited either to town or country wear. When choosing the material for it, keep in mind that, as only a minimum of trimming is required, the hat relies almost entirely on colour and shape for its effect; therefore, select either a good matching colour or one which gives a complete contrast to the clothes to be worn with it.

The importance of the use of the sparterie brim shape as a foundation of good millinery is stressed elsewhere in this book. The inclusion of this hat, which demands the absolute minimum of blocking and shaping, and which therefore may be made from a pattern, should not be interpreted as an indication that a principle is being discarded.

Angora material is not specially made in a millinery variety and the hat is made from the ordinary angora dress material. Three-quarters of a yard of 36 in. material will be ample; in fact, without any mistakes, half a yard only will suffice.

The paper pattern of the brim shown in fig. 57 is drawn to a scale of $\frac{1}{2}$ in. to 1 in. and, for reasons of limitation of space, only half the shape is illustrated. Prepare the pattern itself according to the directions given in Chapter Six on the beret



FOLD

Fig. 57. Pattern of Angora Sports Hat drawn to half-scale

Pattern measures 15" × 8", each small square = 1".

in strip felt, remembering to use a sheet of paper twice the size shown in the pattern. This sheet of paper is folded in half, one half is used for enlarging the reduced pattern as drawn, the outline cut out, the paper folded over and the other half cut to shape.

Tarlatan is the best foundation and at least two, and perhaps three, thicknesses will have to be used for the brim. The number of thicknesses of foundation material which are employed will depend on the texture of the angora material. If inadequate support is provided, the brim may flop after the hat has been worn a few times. Therefore, unless the student is reasonably certain that the material she is using does not require so much support for the brim, it would be as well for three thicknesses of tarlatan to be used. There is, in any case, no harm in over-supporting the brim.

Cut out three squares of tarlatan large enough to cover the pattern. Pin these three squares together to form three thicknesses, lay them flat on the table and place the paper pattern on them so that the front mark on the pattern lies on a diagonal drawn from the top left-hand corner (fig. 58). Pin the pattern all around the outline of the shape through to the tarlatan and cut out the three thicknesses of tarlatan to the exact pattern. Pencil a front mark on the work, unpin and remove the pattern. Pin the three thicknesses of tarlatan together in about half a dozen places.

Lay the material on the table, right side down. Place the tarlatan foundation on one corner, also right side down, with the front mark lying on the diagonal drawn from the corner, and allowing at least $\frac{1}{2}$ in. between the tarlatan and the two edges of the material. Tack the tarlatan to the material all around the edge and cut the material to the pattern, allowing $\frac{1}{2}$ in. for turnings.

Turn the remainder of the material right side up and lay the work on it in the diagonally opposite corner from that which has just been used, tarlatan on top and the right sides of the material facing inwards (fig. 59). Pin together the five layers (two of material and three of tarlatan), through all thicknesses. Cut the second layer of material to exactly the same size as the first. The two layers of material now project $\frac{1}{2}$ in. all around beyond the edge of the tarlatan foundation.

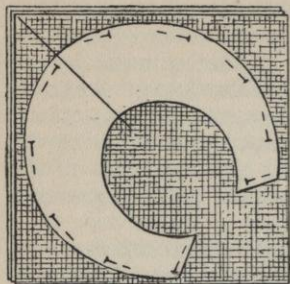


Fig. 58

Fig. 58. Angora Sports Hat.
Paper pattern placed on
three layers of tarlatan
for the foundation

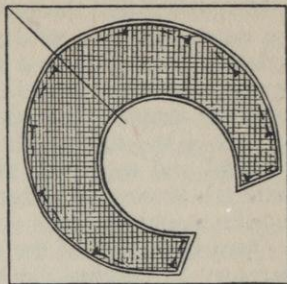


Fig. 59

Fig. 59. Tarlatan foundation
fitted to both layers of material
one of which has been cut to
shape, with allowance for turning

Fig. 60

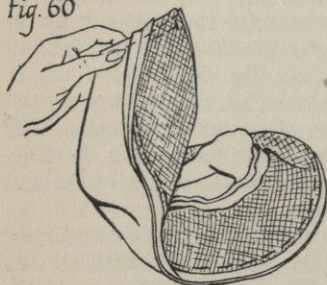


Fig. 60. Brim material
joined at back

Fig. 61

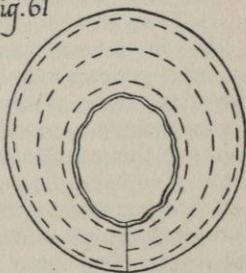


Fig. 61. Brim tacked in
preparation for machining

Machine a line through both thicknesses of angora along the outer edge only of the work, using the outer edge of the tarlatan foundation as a guide. The machining must not, of course, pick up the tarlatan, but the machine line must exactly mark its shape. Reduce the turnings around the machined edge to $\frac{1}{4}$ in., remove the pins securing the tarlatan to the material and re-pin the tarlatan to the top layer only of the material, leaving the outer layer of material quite free, except for the machined edge.

Open both ends of the work and match them together preparatory to making the back join, the position of which is determined by the ends of the tarlatan, not by the ends of the material. Pin all thicknesses together $\frac{1}{2}$ in. away from the edges of the tarlatan and continue the line of pins right across the other half of the brim. Tack along the whole length of the line indicated by the pins and machine (fig. 60). Press open the seam and reduce the turnings to the edges of the tarlatan.

Turn the loose side of the brim over to cover the other, exposed, side, making quite certain, when turning the material, that the tarlatan foundation fits right up to the machined edge all around. Tack all around this edge, gently manipulating the seam so that it lies evenly. Remove all pins from the inside of the brim. Lay the brim on the table and press it flat with the hands. Tack three or four lines around the entire brim at $\frac{3}{4}$ in. to 1 in. intervals to secure the material to the tarlatan foundation preparatory to machining (fig. 61).

The illustration of the finished hat (fig. 64), shows that it has been entirely covered with rows of machined stitches. The purpose of this machining is to make the hat strong, flexible, capable of withstanding an unlimited amount of hard wear and rough weather and to give it a finish.

The machining is carried out in one complete run and is in spiral form. The space between the rows may be either the width of the narrow foot or the width of the wide foot, according to taste. The width of the narrow foot will produce more rows of machining and consequently greater strength and will also give the work a better appearance. The inexperienced machinist, however, may find this a stiff test of her ability and she may even decide, before taking the risk of spoiling material, first to practise machining in circles.

Commence machining on the back join at the width of the machine foot away from the outer edge. Machine one row completely around the edge to the back join and, when the point of commencement has been reached, start the spiral by continuing the run, gradually taking the machine line away from the previous line until the two lines are separated by the width of the foot. Continue until the brim is completely covered and then remove all tacks.

In view of the absence of a sparterie brim shape on which to block the brim, a $1\frac{1}{2}$ in. headband of sparterie, wired on the top and bottom edges and made to the wearer's size, must be used for shaping and ironing the brim. Mark back and front of the headband in pencil and pin the brim to the inside, matching front and back marks.

Place the work on a crown block at the angle at which it is to be worn and secure it in place at back, front and left and right sides with drawing pins inserted through the sparterie headband. Iron the brim into shape with a hot iron and damp cloth, using a pressing pad for support. Iron a portion only at a time, and take the iron well up to the headline to emphasize the angle of the join of brim and crown. To give the hat a slightly rakish effect, press the brim well at the right side front, so that it dips a little at that side and forms a slight upward sweep over the left temple (fig. 62). This final touch to the shaping of the brim will be made easier if this variation in the headline is borne in mind when pinning the brim to the crown. After the brim has been pressed all round, turn the back up. When a pleasing line has been established, unpin and remove the work from the crown block and leave it to dry whilst the crown is being prepared.

This is made in two parts, a slightly oval tip and a sideband, which are joined together. The tip measures $6\frac{1}{2}$ in. front to back and 6 in. side to side; cut a square of material large enough to contain the tip, allowing a margin of at least 1 in. all around. Place the material on the crown block with the four corners over the front, back and left and right sides. Secure the corners in place with drawing pins, hold the work in the steam and pull down all the fullness at the corners only. Unpin, steam, and re-pin where necessary, and further secure with additional drawing pins all around the base.

Find the centre of the block by measurement and mark it with a vertical pin. Mark distances of $3\frac{1}{4}$ in. from the centre to front and $3\frac{1}{4}$ in. from centre to back with horizontal pins. Mark 3 in. from centre to each side in the same manner. Place further guide pins at intervals all around to mark the shape, and tack all around at the line indicated by the pins, using small tacking stitches.

Cut a strip on the bias, $3\frac{1}{2}$ in. to 4 in. wide, according to the depth of crown required, from the remainder of the material. Fit this strip around the crown block and pin the ends together for the back join. Tack along the pins, remove the sideband and machine the back seam. Press open and cut the turnings down to $\frac{1}{4}$ in.

Tidy the tip by cutting away, without unpinning at any place, all material below the level of the drawing pins. Fit the sideband over the crown block, right side out, so that it stands up about $\frac{1}{2}$ in. above the tack line of the tip. Turn in the top of the sideband to this tack line and pin along the fold at intervals all around. Using white tacking cotton, slip-stitch tip and sideband together; then, holding the work in the steam, pull the sideband down all around the base, and smooth and pat the work all over whilst steaming to make it take the shape of the crown block.

Raise the sideband to remove the drawing pins holding the tip to the block and lift the work off the block. Machine tip and sideband together around the tack line and press open the turnings, using a pressing pad. Cut the turnings down to $\frac{1}{4}$ in. and tack them flat each side of the seam.

Cut a tarlatan square large enough to fit over the crown block. Place it over the block with a corner over the front, secure it with drawing pins and steam it to shape (see Chapter Eight and fig. 44). Pull the material crown over the tarlatan, keeping the seam of tip and sideband level around the block. Tack around this seam, picking up the tarlatan, with cotton of a contrasting colour. Preparatory to machining, tack the material to the tarlatan all over with white tacking cotton. The direction of these tack lines is really immaterial; the object is to fasten the material crown securely to its foundation. The easiest way, is, of course, to tack in circular lines about 1 in. apart.

Fig. 62

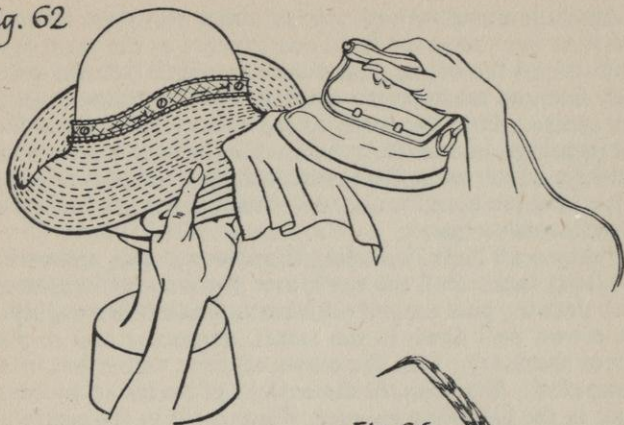


Fig. 62. Pressing brim into shape on the crown block

Fig. 63

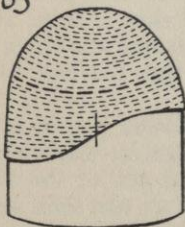


Fig. 63. Headline of the crown cut to shape on the crown block

Fig. 64



Fig. 64. The finished Sports Hat in Angora

Machine the crown all over to match the brim, keeping the machine lines removed from one another at the same distance as those on the brim. Commence machining on the coloured tack line and machine the tip first, spiral fashion, finishing at the centre. Turn the work round and machine the sideband, commencing immediately below the coloured tack line and finishing at the base. This machining is a real test of patience; it is a long job even for one well versed in the art, but the result is well worth-while.

Remove all tacks, including the coloured one, and excepting the front tack. Pull the work over the crown block, secure it with drawing pins around the base and steam thoroughly. Pull the crown well down in the steam, unpinning and re-pinning where necessary. Iron the crown all over with a hot iron and damp cloth. Establish the dimensions of the crown by measurement in the following manner. Place a pin in the centre of the crown and mark, with horizontal pins, the centre/front and centre/back distances.

The average overall measurements for a hat of this type are 12 in., that is, $5\frac{3}{4}$ in. centre/front and $6\frac{1}{4}$ in. centre/back, by $11\frac{1}{2}$ in. or slightly less from side to side. Mark the depth at left and right sides and mark the headline all around the crown with tailor's chalk. When chalking this line, use the distance pins only as a guide; the line itself should accord to the measured depth from either side around the back but should register a slight upward curve from right side to front and a slight dip from front to left side. Tack around the chalk line (fig. 63), lift the work off the block and turn the base of the crown under to the tack line.

Remove and discard the sparterie headband pinned to the brim and fit brim to crown, brim on the inside, matching the front marks together. Place a horizontal pin at the front, continue pinning around one side to the back and then repeat for the other side. If the crown is too big for the brim, or vice versa, allow slight fullness between each pin, this can be pressed away afterwards.

Try the hat on and adjust where necessary. Take particular care with the headline at this stage; if the line at the front is unsatisfactory, unpin crown from brim and adjust the line by altering the turning. Slip-stitch brim and crown together,

using Sylko to match, and stitch in a petersham ribbon headband.

Return the hat to the crown block and give it a final press where necessary, again using a pressing pad for support.

As already mentioned at the beginning of this chapter, this hat does not rely on its trimming for effect; consequently, the trimming should be as unobtrusive as possible. It is suggested that a plain 1 in. petersham band tied at the left side in a flat bow, with a small feather mount pushed through the back of the bow, be used; this type of trimming is, in fact, shown in the illustration of the finished hat (fig. 64). A pleated cockade, instead of the bow, is an alternative.

CHAPTER ELEVEN: TRIMMINGS

AS ADVICE on trimming each hat which is described in this book is given in the chapter devoted to it, this chapter only deals with the subject in general. It also includes instructions on making several of the more common types of decoration.

Most hats depend for effect, to a very large extent, on their trimmings, but however small and simple the trimming, it may be a mere bow or twisted end, it is nevertheless of the greatest importance for it to be placed on the hat in exactly the right position.

Therefore, endeavour to make your arrangement artistic and original. Refuse to be satisfied with the initial placing of a trimming; try the hat on with it in various positions before making your decision. Do not shy at experiment; if you have a bunch of flowers, for instance, and are striving for effect, instead of just clumping it together at one side, try placing it under the brim. If this is not quite right, ignore the brim altogether, and arrange it in various positions across the crown. This will give better results than by just placing the decoration at the side, front or back, as the case may be.

Having made up your mind exactly where the trimming is to be placed, try to affix it to the hat in such a way as to make the needlework utterly invisible. Practise the art of making the point of re-entry of the needle coincide with its point of emergence from the fabric of the hat. Quite a lot of work in millinery needs a firm hand; this should be forgotten when trimming hats. If, for instance, you are trimming a hat with a cluster of

flowers or a small feather mount, try to give it the effect of having been arrested in flight.

Stitch lightly and handle the trimmings as delicately as possible. When making bows or ends in silk materials and velvets the utmost care must be taken when turning the work to the right side, as silk will only take a very light pressing in order to eradicate creases, and velvet may not be pressed at all, it may only be steamed.

A ribbon is often too thick and wide to be made up, as a trimming, into a tied bow. The bow has therefore to be made in separate pieces in such a way as to give the effect of a complete bow. The method is as follows.

TO MAKE A BOW. Loop a piece of the ribbon to the required size and cut it off the strip. Pleat the ends together, then stitch them together, using stabbing stitch. Make another loop of the same size and pleat and stitch the ends together in the same way. Arrange the loops at a jaunty angle to one another, with the pleated ends overlapping slightly, and stitch them together. If further loops are required, these should be made by the same method and added to the original cluster one at a time. Do not attempt to make the bow by pinning all the pieces together and then stitching them.

For the ends, cut two pieces of ribbon of appropriate size, i.e., slightly longer than the doubled length of the loops, mitre one end of each piece and pleat the opposite ends. Arrange the ends with the loops, pleats towards the centre, avoiding if possible, the appearance of a set bow. For example, try placing one end standing up in front of the loops on the right side and the other at the back of the loops on the left side. Stitch the ends in position.

To make the tie-over in the centre. loop a short length of twisted or pleated ribbon over the centre of the bow and join the ends of this loop at the back.

TO LOOP RIBBON FOR MAKING A CHOU. Make the first loop and fold the ends in one or two pleats. Stitch the pleated ends together with stabbing stitches, and, without cutting the material of course, make another loop in the same way and stitch it. Continue in this fashion until the required number of

loops have been made, arranging each loop into position before stitching. The important points to be borne in mind are, stitch each loop—do not pin, leave the thread uncut at the end of each loop and do not break off until the final loop, use double Sylko and, if necessary, vary the size of the loops according to taste. If required, mitred ends may be added to this chou.

TO MAKE A COCKADE. All kinds of ribbon may be made into cockades but the best ribbon for the beginner to use is peter-sham, the weave or "grain" of which lends itself most readily to fashioning into a circular shape. Working from left to right, make one or two small pleats of, say $\frac{1}{4}$ in., in length, the edge of each pleat almost touching the edge of the preceding one. Stitch each pleat along the edge as you go, the stitches, of course, being invisible on the right side. Pleat and stitch a sufficient length to be formed into a circle, or rosette as it is called (fig. 65). When the required length has been pleated, lay the pleated ribbon flat on the ironing board and press the pleats with a hot iron and damp cloth. Form the pleated ribbon into a circle, turn the end of the ribbon under to form the last pleat and slip-stitch it in position.

If one cockade only is not considered to be sufficient trimming for a hat, two or more may be employed. The best arrangement for two is made by completing the first, pleating and pressing the second, then pushing the end through the centre of the completed cockade and finally joining the ends of the second. If a fairly wide ribbon is used the centre hole will have to be made large enough to take the width of the ribbon of the second cockade.

The cockade trimming lends itself to quite a lot of variation; for instance, several pleated lengths may be prepared and used as semi-circles, instead of full circles. A suggested arrangement on these lines is shown. Cockade trimmings are particularly suitable for sports hats.

HOW TO MAKE FLOWERS FROM FELT SCRAPS. Flowers made from odd scraps of felt form a very effective trimming. Figure 66A shows drawings in actual size and shape of petals which are cut from scrap felt to be assembled into the form of a rose. Cut

Fig. 65. Method of pleating ribbon for the cockade and suggested variations

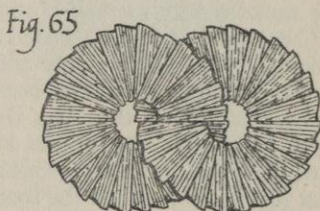
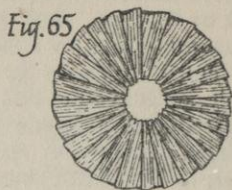
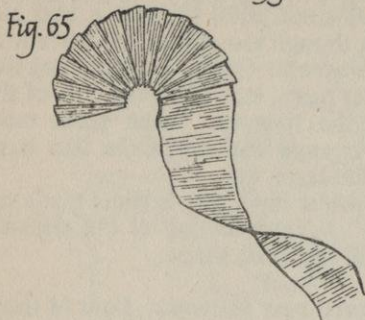
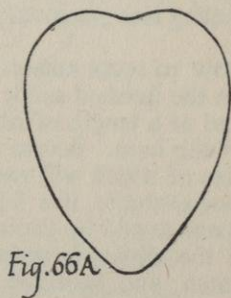
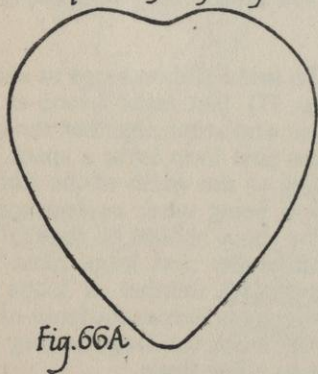


Fig. 66 A. Patterns of large and small petals for felt flowers



out five large and six small petals to make one rose. Hold each petal in the steam and curl the tip in the fingers from the widest part to the top. Roll a small-sized petal to form a bud and secure the shape by stitching through the roll at the bottom of the bud. This forms the centre-piece. Stitch the remaining five small petals around this centre piece, leaving about $\frac{1}{4}$ in. of the centre piece protruding at the bottom. Each petal must slightly overlap the next. Arrange and stitch the five large petals to the centre piece in the same way.

If the petals lose their curl whilst the flower is being made up, steam and curl them again. A light coating of felt stiffener will ensure that the flower will retain its shape.

HEAD DECORATION TRIMMED WITH FELT FLOWERS. Four of these felt flowers arranged around a felt headband trimmed with veiling make a very attractive and inexpensive form of headwear.

Cut a strip of felt about $1\frac{1}{2}$ in. to 2 in. wide, of the same colour as the flowers, and pin it round a dome-shaped head block, keeping the line across the front curved as for the upsweep. Steam the strip thoroughly, iron it with a damp cloth to remove the fullness at the sides and, if necessary, re-trim the edges to an even width. Join the back and arrange the four felt flowers across the front of the headband following the curved line; do not bunch them together. Stitch each flower to the felt headband, arrange the veiling in loops which stand up at the back of the flowers and finish off by tie-tacking the veiling into position.

HOW TO MAKE RIBBON LOOPS. To make ribbon loops as shown on the finished sailor in felt (fig. 17), first make a loop at one end of a length of ribbon. Pleat and stitch together the ends of the loop. Before making the next loop leave a space, the size of which will vary according to the width of the ribbon. For example, if a 3 in. ribbon is being used, an appropriate space would be about $\frac{3}{4}$ in. The space should be slightly less if the ribbon is narrower. Make the next loop, pleat and stitch, and continue until a sufficient number of loops has been made for an effective arrangement across the front of the hat. Remember not to make the loops too large or they will droop after the hat has been worn a few times.

Fig. 66 B

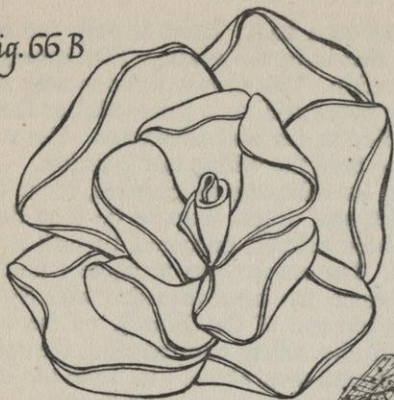


Fig. 66 B. The flower made from scrap felt



Fig. 67



Fig. 67

Fig. 67. Two views of the head decoration trimmed with felt flowers

HOW TO STITCH VEILING ON A HAT. There is only one way to stitch veiling on a hat, that is, by tie-tacking. First arrange and pin the veiling into position. This should be done with the hat on a block or head, or, better still, on a live model, as the exact effect can then be studied to the best advantage. Use a minimum number of pins to hold the veiling into position.

Handling the veiling as delicately as possible, lay it lightly around or over the hat, and drape, loop or tie it as desired. When the veiling has been suitably arranged, tie-tack it to the hat where it is pinned. The correct way to make a tie-tack is to insert the needle (which has been threaded with Sylko to match and knotted at the end of the thread), on the outside of the work, picking up the veiling and catching the material of the hat. Draw the thread until about 1 in. from the knot is left, take the knotted end between thumb and forefinger of the free hand (holding the thread taut with the other) and twist the short end around the thread to tie a knot. Make a further knot in the same way, then cut the thread as closely as possible to the knot.

c
b.
j

89043755719



b89043755719a