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HOW TO MAKE HATS

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HOW TO MAKE HATS

A METHOD OF SELF-INSTRUCTION
USING JOB SHEETS—FULLY ILLUSTRATED

BY

ROSALIND WEISS

*Chairman of the Millinery Department at the Central Needle Trades School
of New York City*

ILLUSTRATED BY

SYLVIA Y. GORDON

FIRST EDITION

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PREFACE

After many years of experience in the millinery trade in New York and Paris and in teaching and supervising millinery classes in the trade schools of New York City, I have written this series of job sheets, "How to Make Hats," in an effort to simplify the teaching of millinery in day and evening schools, and to help teachers, students, and home milliners to follow trade standards.

The book has been divided into ten units, totaling seventy jobs. Each unit consists of a group of closely related jobs which constitute a definite division of millinery. The material for this text has been worked out in both day and night classes in trade schools. A *job*, as used in this text, is the sum total of a definite group of operations needed to complete a particular problem in millinery. Specific directions for performing each operation are given. A job in this sense does not mean a piece of work which may be completed in one lesson, since no two schools allow the same amount of time for a lesson, and the time necessary for the completion of any given job varies with the skill of the worker and the size of the hat. Job sheets are useful, not only during any given course, but for similar problems which the student may encounter after she has left school.

The order in which the job sheets are given here need not be the order of presenting them to the class. For instance, the unit 'Finishing Processes' is given as the second unit in the book, because those processes may be applied directly to hand-blocked felt or straw hats (Unit I), although they may also be used with other types of hats. The arrangement of the jobs permits the pupil to begin at any point, and the teacher to shift jobs and units at her discretion. Several suggestions for courses suitable for schools of different types are given in the Appendix.

These job sheets are published in bound form in order to facilitate the use of the detailed index and the references from one job to another and to show the interrelationship of the various operations.

The fundamental principles of millinery, with due consideration to line, color, and proportion, have been worked out so clearly and explicitly that, regardless of changes in fashion and regardless of whether millinery is being taught as part of a home economics program or from the trade point of view, the individual student using these job sheets may complete each problem with a minimum of instruction from the teacher. The job sheets are a teaching device to make teaching more effective. They may be used in all types of day and evening schools, from the prevocational school to the university. The use of job sheets gives the student a feeling of independence and makes possible the handling of large groups. They are suitable for individual and for group and class instruction. The individual student or different groups may be using different job sheets during the class period, or the instructor may give a demonstration lesson to the whole class on a single job. Their use in demonstration enables the student to follow the directions as given step by step, and the illustrations serve as a permanent demonstration lesson.

After completing all of the units in this series, the student should have a well-rounded knowledge of the most important principles used in making hats. Fashion elements have been omitted and for that reason there are no job sheets on trimmings.

I acknowledge my gratitude to Sylvia Y. Gordon, who has so painstakingly illustrated the various operations in each job, to Bernice Beyer for her valuable assistance and cooperation in revising some of the sheets, and to my other colleagues at the Central Needle Trades School, who have assisted, in any way, in compiling or illustrating this book.

ROSALIND WEISS.

NEW YORK,
June, 1931.

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FIRST AID TO A GOOD MILLINER

1. **Use Your Nippers to Cut Wire.**
Never use scissors. Cutting wire with scissors ruins them.
2. **Use Your Scissors to Cut Threads.**
Do not bite threads. It injures your teeth.
3. **Use Short Threads.**
From shoulder to shoulder is the correct length. Long threads get tangled and take more time to pull through.
4. **Use Thread to Match the Hat or the Material on Which You Are Working.**
If you do not, your stitches are much more apt to show.
5. **Use Your Thimble.**
It saves time and prevents sore fingers.
6. **Use Your Tape Measure.**
Guessing does not lead to accuracy.
7. **Use a Fine Needle for Fine Materials.**
Coarse needles make large holes that cannot be hidden.
8. **Use a Coarse Needle for Stiff or Heavy Materials.**
Fine needles will not go through easily and may break.
9. **Use Fine Pins, Particularly for Silks.**
Holes in silks from pins are difficult to hide.
10. **Use Pins in Hats, Not in Your Mouth.**
You might swallow them.
11. **Use Irons Carefully.**
Burning yourself is painful. Burning materials ruins them.
12. **Use an Iron Stand.**
Burning the ironing board shows a lack of efficiency.
13. **Use Steam with Great Care.**
Steam burns are serious.
14. **Use a Pencil to Mark Frames.**
Pencil marks on frames will not show in the finished hat.
15. **Use Tailor's Chalk to Mark All Parts of a Hat That Will Show When Finished.**
Chalk will rub off.
16. **Use the Usual Milliner's Tools:**
They will help you to do your work neatly, accurately, and quickly.
 - a. Scissors.
 - b. Thimble.
 - c. Nippers.
 - d. Needles.
 - e. Pins.
 - f. Tape measure.
 - g. Pencil.
 - h. Tailor's chalk.
17. **Use This Equipment:**
Without this equipment, you cannot work efficiently.
 - a. A stove.
 - b. A steam tank or water kettle.
 - c. An ironing board.
 - d. An iron.
 - e. An iron stand.
 - f. Iron holders.
 - g. Pressing cloths.
 - h. Crown blocks.
 - i. Brim blocks.
 - j. A fireproof container for gasoline.
 - k. Cans for sizing, glue, alcohol, shellac.
 - l. Brushes for sizing, glue and shellac.
 - m. A sewing machine.
 - n. Hat stands.
 - o. A soft brush.
 - p. A whisk broom.
 - q. Millinery fashion magazines and trade papers.
18. **Use Care in Handling All Hats.**
Hats get out of shape easily, if you handle them roughly.
19. **Use All the Instructions and Information in Each Section of Every Job Sheet.**
If you desire to do the work successfully, reading the main headings is not sufficient. All the instructions given in the text are necessary; always read them *before* beginning your work. Read all references to other jobs. When in doubt, *reread* the directions. If still in doubt, ask your teacher how to proceed.
20. **Use Your Job Sheet and Keep It Clean.**
Cleanliness is important in millinery.

UNIT I

HAND-BLOCKED AND DRAPED FELTS AND STRAWS:
DRAPED CRINOLINE MODELS

HOW TO MAKE HATS

UNIT I. JOB 1

HEADSIZE BAND—A PREREQUISITE FOR ALL MILLINERY

Read this entire job sheet before starting to do any work and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

The headsize is the foundation, or starting point, of every hat. The easiest way to get the right lines and proportions in a hat is to make one with a correctly fitting headsize band, even if it must be removed later. Headsize bands are usually made on the bias because the bias stretches if necessary. Sometimes a headsize band is wired, but when the entire hat is finished, the wire is removed to make the hat softer. Only one side is wired. Some hats need only ribbon bands. Regardless of the kind of headsize band that is needed, the first thing to consider when making or blocking a hat, or when making a frame, is the correctly fitting headsize. The size or the shape of the hat does not alter the fact that the headsize band must be made first; then the brim and crown are built out from that. Some hats do not have headsize bands, but then the headsize itself must fit correctly, if the hat is to have the right lines and proportions.

Materials Needed.

1. A bias of material of which the frame is to be made, 1 inch through the bias, by the length of the headsize plus 2 inches for lap.
2. Enough frame wire to go around and to lap 2 inches.

Tools and Equipment. The usual milliner's tools as used in this job and all jobs to follow are:

- | | |
|-------------|-------------------|
| 1. Scissors | 5. Pins |
| 2. Thimble | 6. Tape measure |
| 3. Nippers | 7. Pencil |
| 4. Needles | 8. Tailor's chalk |

Things to Do.

1. Examine the headsize band models.

- a. Note their widths.
- b. Note where the wire is placed (if the model is wired).
- c. Note how the materials are lapped.
- d. Note the stitches used.

2. Measure the head and allow for finished headsize measurement.

- a. Fit tape measure around the head smoothly, just where the hat is to rest (see Figure 1). Write down that measurement.
- b. Allow for the thickness in finished headsize band. Add $\frac{1}{2}$ inch to the measurement written down in Section a, because in making the hat a good deal of material will be put inside the headsize band, and if you do not allow room for it, the hat will be too tight. Write down the measurement that you now have. This is the measurement that your headsize is to be when the ends are joined.



FIG. 1.

- c. Allow 2 inches more than the measurement that you have just written down (Section 2 b), for the lap of the headsize band. The lap makes the headsize band firm. Write down this final measurement. This is the length of the bias strip that is needed to make the headsize band.

3. Cut headsize band.

- a. Fold over the willow, crinoline, or any other material of which the frame is to be made, to form a bias corner (see Figure 2).
- b. Cut on folded edge (see Figure 2). This cut edge is the bias.

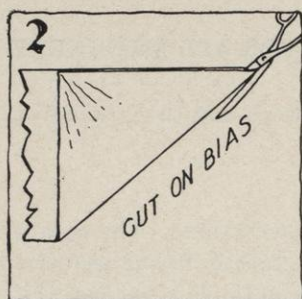


FIG. 2.

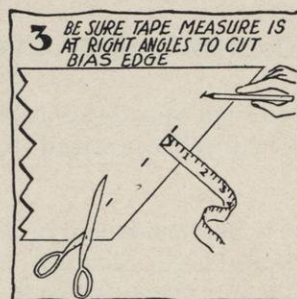


FIG. 3.

- c. Measure 1 inch through the bias (see Figure 3) and mark it with a pencil. *Through the bias* means that the tape measure should be at right angles to the cut edge of the bias.
- d. Cut the 1-inch bias strip off, along the pencil marks (see Figure 3).
- e. Measure along both edges of the bias strip until you come to the measurement that you wrote down after reading Section 2 b, and put a pencil mark on each edge of the bias strip at exactly that point (see Figure 4).

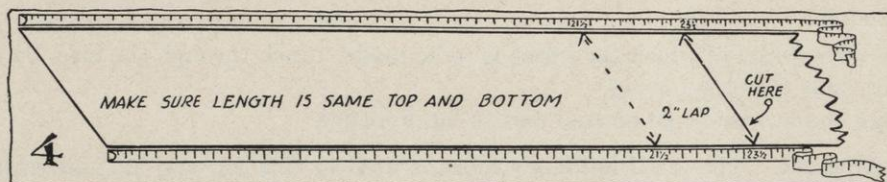


FIG. 4.

- f. Put a second set of pencil marks on each edge of the bias strip 2 inches away from the first pencil marks. This is the 2 inches allowed for the lap, called for in Section 2 c.
- g. Cut on second set of pencil marks (see Figure 4).

4. Lap headsize band.

- a. Lap the end of the strip from where you started to measure, over to the first set of pencil marks, and pin together (see Figure 5). If willow is used, the rough side must be on the outside.

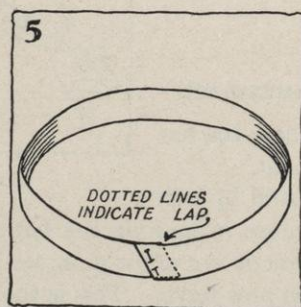


FIG. 5.

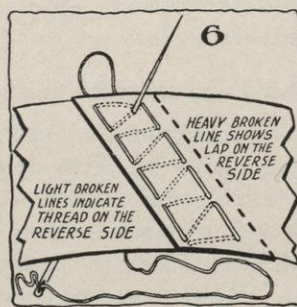


FIG. 6.

- b. Try on the headsize band to see if it fits before you sew it together. You will find that it is slightly loose. If you are going to make your hat of a thick material, the headsize band must be looser than it would have to be if you were planning to use a thin material. If you wish to make a turban of the helmet type, then the headsize must be very tight. Alter the headsize band if necessary.
- c. Sew the lap of the headsize band with a row of $\frac{1}{2}$ -inch back stitches (see Figure 6).

5. Measure wire for headsize band.

- a. Measure a piece of frame wire the size of the measurement written down in Section 2 b (page 3), which is the measurement of your headsize when it is joined. In measuring wire, do not straighten it out. Lay the zero end of your tape measure on one end of the

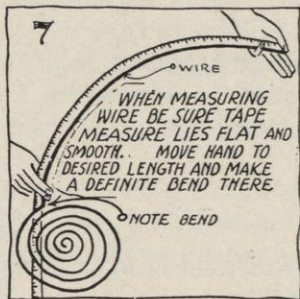


FIG. 7.



FIG. 8.

wire and on the outside of the curve on the wire, and move your thumb and first finger along it until you come to the measurement you want. Put a tiny bend in the wire at that point (see Figure 7).

- b. Cut the wire with the nippers 2 inches away from the tiny bend (see Figure 8). **Always cut wire with nippers.** It spoils scissors to cut wire with them.

6. Sew wire to headsize band.

- a. Sew the wire with a buttonhole stitch on the outside and the bottom of the headsize band (see Figure 9). Place your stitches close to the wire. The stitches may be $\frac{3}{8}$ inch apart. Be sure to draw each stitch very tight.

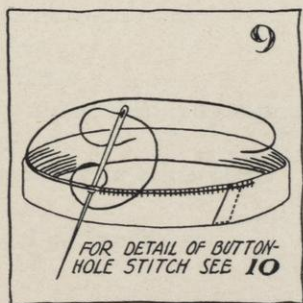


FIG. 9.

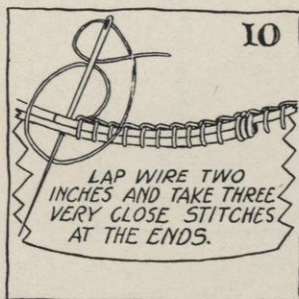


FIG. 10.

- b. When you reach the place where you started, lap the wire 2 inches above the part already sewed, and keep it very close to this part. Where the wire is double, make your stitches close to the upper piece of wire so that both pieces of wire will be flat on the headsize band. Make two or three stitches close together near the ends of the wire so that the ends cannot get loose or stick out (see Figure 10).

Since our heads are oval, **always shape headsize bands oval before using.**

7. When headsize bands are made of crinoline,

- a. Fold a 2-inch bias strip of crinoline in half lengthwise so that it will be 1 inch wide (see Figure 11).
- b. Follow all of the instructions (pages 3, 4 and 5).
- c. If you are going to use wire, be sure to *sew it to the folded edge of the crinoline*.

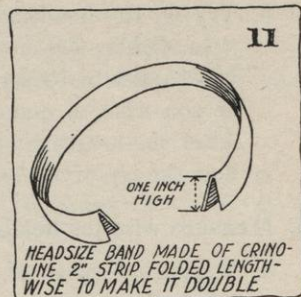


FIG. 11.

8. Sometimes headsize bands are made so that they dip down over the cheeks and curve across the forehead (see Figure 12). Many turbans are made this way at the present time. Such headsize bands are rarely wired. This type of headsize band may be made of single or of double crinoline or of any other material that the designer chooses

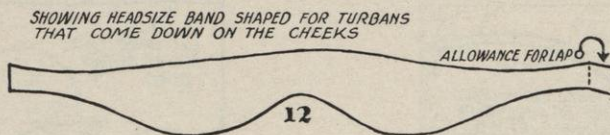


FIG. 12.

Questions. Use complete sentences for all answers.

1. Why must the headsize band be made a little larger than the head measurement?
2. Why must the ends of the wire be sewed very firmly?
3. Why are headsize bands made on the bias?
4. How many times do you allow when measuring a headsize band? Give the reasons for your answer.



UNIT I. JOB 2

HAND-BLOCKED FELT CROWNS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

Felt hats are worn on a variety of occasions, from sports to dress use. They are practical, because they are easily made, are inexpensive, wear well, and clean easily. Hand-blocked felt hats are being made in many millinery workrooms. The crowns must be blocked before the brims can be manipulated.

You must first know the kind of hat you want to block. Keep a picture of the model, or the model itself, that you want to duplicate, in front of you; or keep in mind a very definite idea of what you want to block before you start to block or before you select a hood or a body.

A hood is a domelike, semiblocked crown, made either of felt or of straw, that is used for blocking small hats (see Figure 1).

A body is a semiblocked hat, made either of felt or of straw, with a brim, that is used when blocking larger hats or hats with large headsizes (see Figure 2).

Materials Needed.

1. A felt hood or body, according to the size of the hat desired.
2. A piece of soap, or a small amount of coconut oil.
3. A piece of sandpaper.

Tools and Equipment.

1. A kettle with a spout to use as a steamer, or a regular steam kettle.
2. A stove.
3. A crown block, the size of the desired headsizes.
4. A headsizes lift 1 inch smaller than the headsizes of the block.
5. A piece of blocking cord.
6. Staples and thumb tacks.
7. A hammer.
8. A whalebone.
9. A heavy unbleached muslin pressing cloth.
10. A luring pad.
11. A luring stove, or a hot plate.
12. An iron.
13. The usual milliner's tools.

Things to Do.

1. Prepare to block the crown.

- a. Select the model that you want to make. Have the actual model, or a picture of one in front of you, or an idea of a model well in mind, before starting to block. Look over the fashion magazines or sketches.
- b. Get the steam ready. Put water in the kettle *up to the base of the spout*, and set it on the lighted stove to boil. (The steam will not come out of the spout, if the water is above the spout.)

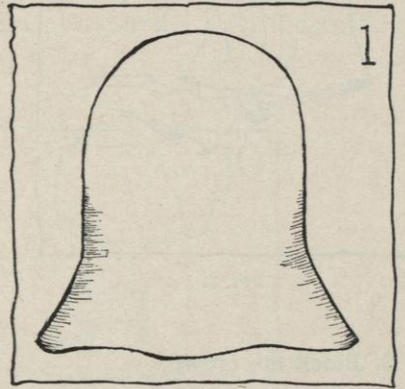


FIG. 1.

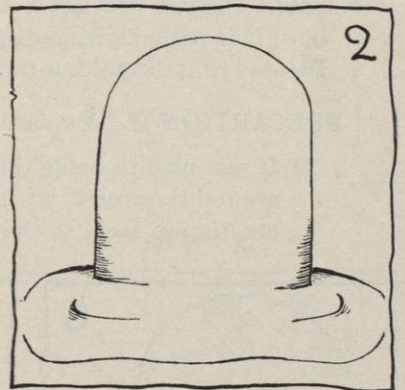


FIG. 2.

PRECAUTION I. Do not let kettle run dry, because the odor is bad and the kettle will break. If possible have a second kettle of boiling water on hand, from which you may keep adding to the first kettle.

- c. Select the crown block exactly the size of your headsize, or that of the person's for whom the hat is being made. If tucks or pleats are to take up the circumference of the headsize, be sure to select a crown block large enough to allow for these.
- d. Get a headsize lift 1 inch smaller than the headsize of the block.
- e. Be sure the block is clean. If necessary, scrape the block with fine sandpaper or cover it with one layer of tissue paper; the latter is particularly necessary for light colored felts.
- f. Soften the hood or the body very well in the steam before placing it on the crown block. This is to make the felt stretch easily and to avoid tearing it (see Figure 3).

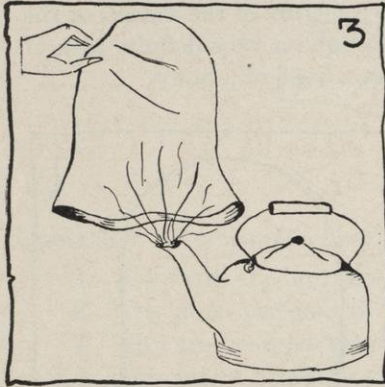


FIG. 3.

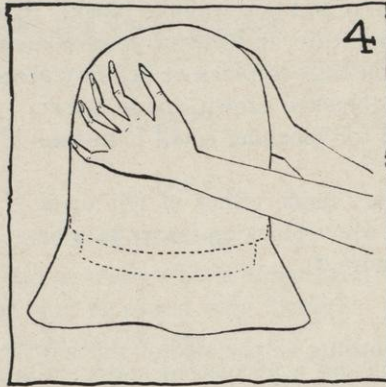


FIG. 4.

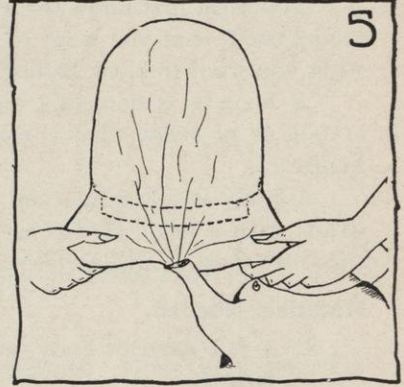


FIG. 5.

2. Block the crown.

- a. Place the felt over the crown block and smooth it down as quickly and as gently as possible, working from the center tip towards the side crown (see Figure 4).
- b. Steam the felt well again and stretch and pull it down evenly all around the crown block until it is perfectly smooth on the block (see Figure 5).
- c. Before tying the cord or the tape at base of crown, read Precaution II (1) through (6).

PRECAUTION II. Be sure to read Sections (1) through (6) very carefully.

- (1) If you plan to make the crown and the brim of your hat in one, and have no trimming around the crown, lay a flat tape tightly around the bottom of the crown and tack with one thumb tack, so that there will be no mark such as the cord makes (see Figure 6).

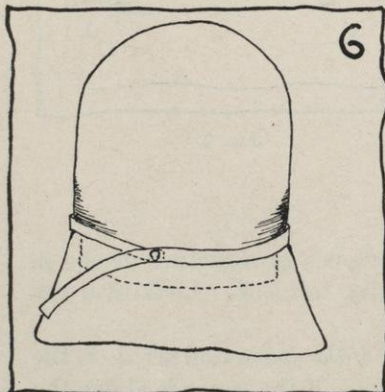


FIG. 6.

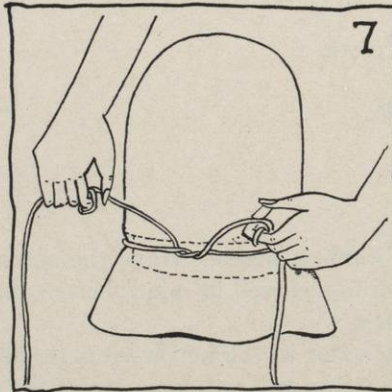


FIG. 7.

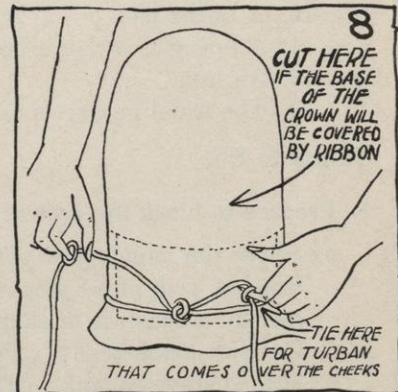


FIG. 8.

- (2) If you plan to make a two-piece hat with a brim, tie a cord around the headsize lift, and slip the cord down at least $\frac{1}{2}$ inch below the base of the crown. This forms the headsize band of the brim (see Figure 7).
 - (3) If you plan to make a turban that comes over the cheeks, steam the crown down as far as it is needed (see Figure 8) and then tie it firmly.
 - (4) Watch the amount of felt that will be left after cutting off the crown. If there is not enough felt for your brim, or the coronet, or the trimming, or whatever you care to make, steam and try to stretch the felt down again gently in order to get the desired amount below the cord.
 - (5) When you are planning to cover the base of the crown with ribbon, if you find that by cutting the felt off at the base of the crown, you will not have enough felt left for the brim, then plan to cut the crown off part of the way up on the side of the crown (see Figure 8) so that you will have more felt left for your brim. Tie a cord just below the base of the crown, but do not put any thumb tacks or staples in the felt. In order to complete such a crown and to get the desired height, it will have to be raised with crinoline or willow.
 - (6) **Never put staples or tacks in any part of the hat that will show in the finished hat.**
- d. Steam again after the cord is tied or the tape is placed where it is desired. Tack if necessary

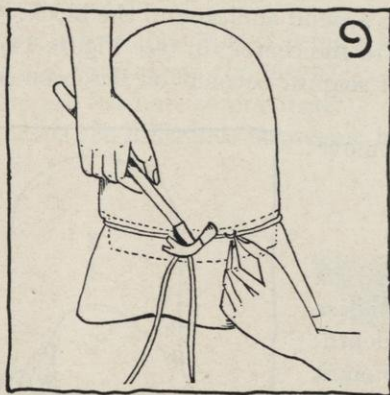


FIG. 9.

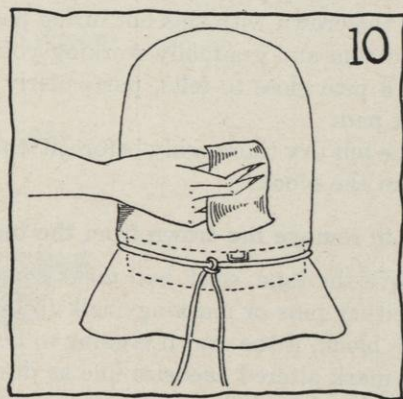


FIG. 10.

(see Figure 9). The felt must be stretched as tight as possible on the crown block, and there should not be a single wrinkle.

- e. Show the steamed crown to your teacher, to be sure that it is done perfectly.

3. Pounce the felt.

- a. Rub down the felt with fine sandpaper to remove the long hairs of the fur (see Figure 10).
Be careful not to rub holes into the felt.

4. Press with a hot iron or lure the felt. Follow either Section a, or Sections b, c, and d.

- a. Put a heavy unbleached muslin pressing cloth, slightly dampened, over the crown and press, using a continuous round-and-round motion of a hot iron (see Figure 11). Always lay the cloth smoothly over the part of the crown that you plan to press. Be careful not to press the felt over creases in the cloth.

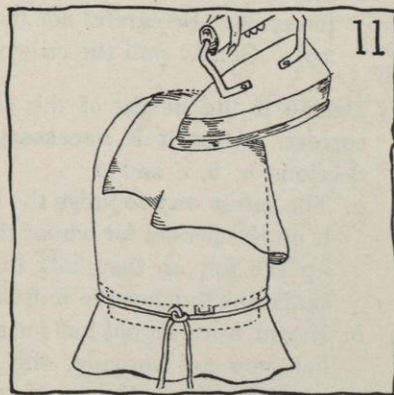


FIG. 11.

- b. Rub a little dry soap on the luring stove, hot plate, or upturned iron, or let a few drops of coconut oil fall on one of them (see Figure 12). Let it smoke until there is no grease left.

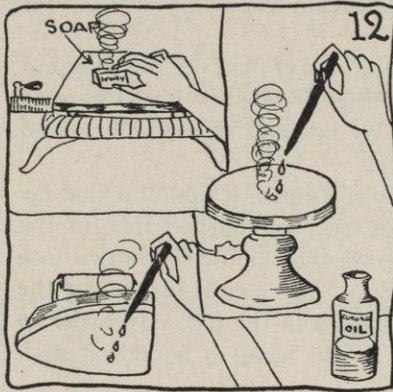


FIG. 12.

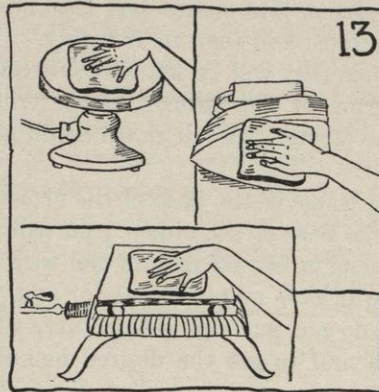


FIG. 13.

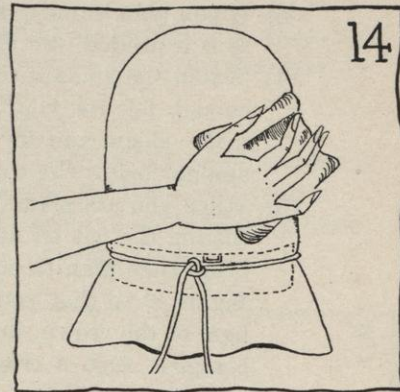


FIG. 14.

PRECAUTION III. Be careful not to burn yourself.

- c. Heat the luring pad on the luring stove, hot plate, or upturned iron (see Figure 13).
 d. Press the crown with this hot luring pad by going around and around the block, starting at the bottom and gradually working your way up to the center tip (see Figure 14). Luring gives a nice gloss to felts, particularly if a bit of soap or coconut oil has been put on the luring pad.
 e. Let the felt dry thoroughly before attempting to remove it from the block.

5. Prepare to remove the crown from the block.

- a. Remove the tape, cord, and tacks from the crown.
 b. Use either pins or marking chalk to mark the headsize of the block, if the crown is going to be used full depth; or to mark altered headsize line as desired; or to mark shaped headsize line for a turban; or to design cuts or tucks if desired (see Figure 15). Pencil marks will soil the felt.
 c. Place a pin in the front of the crown (see Figure 15).

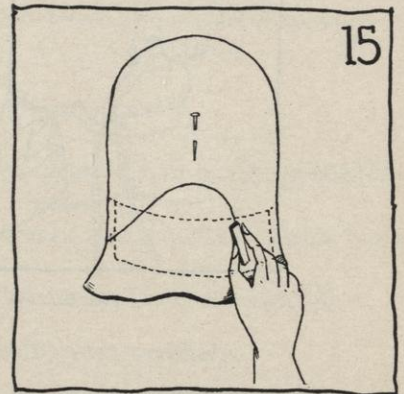


FIG. 15.

6. Remove the crown from the block.

- a. Slip a whalebone under the felt and against the block to loosen it. Be careful not to stretch the felt (see Figure 16). Gently pull the crown up and off the block.

7. Decide if the height of the crown as you chalked it is correct. Alter it if necessary, but first read carefully Sections a, b, c and d.

- a. The safest way to judge the height of the crown is to try it on the person for whom the hat is to be made. Turn up the felt on the chalk line, or feel to see where the chalk line touches the individual's head.
 b. If you have an old hat for a model or the model of the hat you are copying, the crown of it can be easily measured from front to back and from side to side, in order to compare it with your chalk marks.

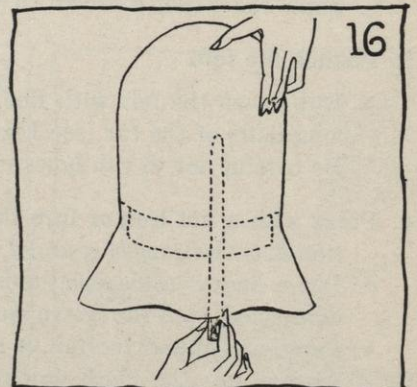


FIG. 16.

- c. If you have a model wooden head-form, test your chalk marks on that.
- d. If you do not have the person or the articles mentioned in Sections *a*, *b*, *c*, try the crown on anyone whose headsize is as near as possible (smaller rather than larger, so that the crown will not be stretched) the size of the person's for whom the hat is being made, and then judge accordingly.
8. Cut the crown on chalk line as it was originally drawn or as altered, by digging with the point of the scissors right through the chalk line, and then continue to cut (see Figure 17). Do not cut through the felt that is left, for the cut may interfere with the design of the hat, particularly if you wish to make a brim.
9. Set the crown carefully on a stand until the brim is ready, or until you are ready to use it.

Questions. Use complete sentences for all answers.

1. Why must the water in the steam kettle be only up to the base of the spout?
2. Why is it so necessary to soften the felt in steam before stretching?
3. What is the safest way to mark the headsize line on felt?
4. What is the advantage of using a whalebone in removing the crown from the block?
5. Why are felt hats so practical?
6. What is the difference between a hood and a body?

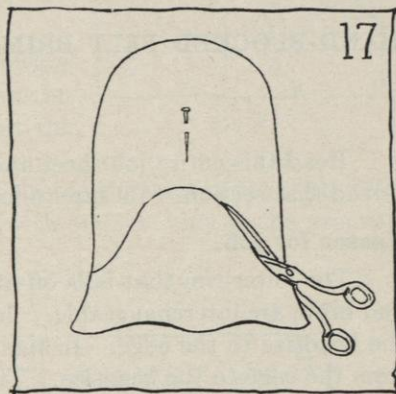


FIG. 17.



UNIT I. JOB 3

HAND-BLOCKED FELT BRIMS—WORKED FROM EDGE TO HEADSIZE—STRAIGHT SEAM

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The outer rim that falls off after blocking a felt crown is called a *flange*. The terms, flange and brim, are interchangeable. Job 4 (see page 17), describes how to block a brim, working from the headsize to the edge. In this job we shall learn how a brim may be blocked, when working from the edge to the headsize. This is done if the brim, or the flange, is too large for the block at the edge and the headsize, and a seam is desired. This process may be used on either the top or the bottom facing of a model frame, when only pins are used, or on blocks, where the blocking must be done on the under facing. In this job, we shall block on the top facing of the block.

Materials Needed.

1. A felt brim, or flange.
2. A piece of soap, or a small amount of coconut oil.
3. A piece of sandpaper.

Tools and Equipment.

1. A kettle with a spout to use as a steamer, or a regular steam kettle.
2. A stove.
3. A brim block, shape as desired, with a headsize lift.
4. An iron.
5. A luring stove, or a hot plate.
6. A piece of blocking cord.
7. Staples, pins, or tacks.
8. A hammer.
9. A heavy unbleached muslin pressing cloth.
10. A luring pad.
11. The usual milliner's tools.

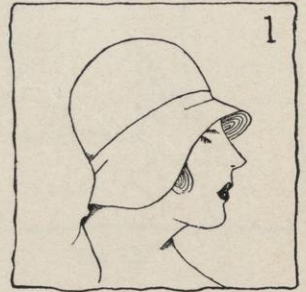


FIG. 1.

Things to Do.

1. Prepare to block.

- a. Have a picture of the model or the model itself that you desire to copy in front of you.
- b. Be sure that the wooden brim block that you select will bring out the desired effect in the hat that you want to make.
- c. Be sure that the brim block is clean. Scrape with fine sandpaper if necessary, or cover with one layer of tissue paper. The latter is particularly necessary for light-colored felts and straw.
- d. Get steam ready. Put water in kettle up to the base of spout and set it on lighted stove to boil. (The steam will not come out of the spout if the water is above the spout.)

PRECAUTION I. Do not let kettle run dry, because the odor is bad, and the kettle will break. If possible, have on hand a second kettle of boiling water from which you may keep adding to the first kettle.

- e. Soften felt very well in steam before placing it on your brim block. This will make it stretch more evenly and prevents tearing (see Figure 2).

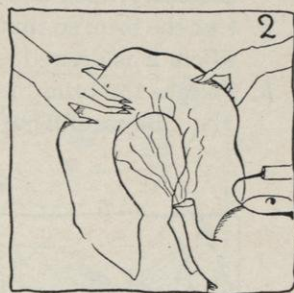


FIG. 2.

2. Block brim for a straight seam.

- Cut one end of the felt flange perfectly straight.
- Take hold of the larger edge of your flange. Stretch, allowing 1 inch for shrinkage, then tack this end in the groove below the edge of block, just 1 inch beyond where you want to put the seam (see Figure 3).
- Steam the felt again, without removing it from block, and stretch the larger edge of the felt well at the edge of the block (see Figure 4) and tack (with staples) **only in the groove**,

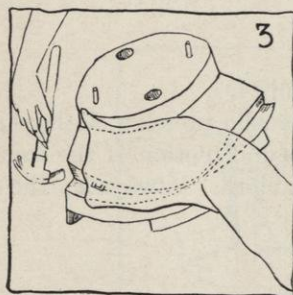


FIG. 3.

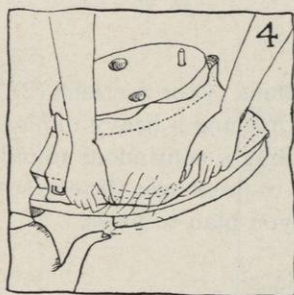


FIG. 4.

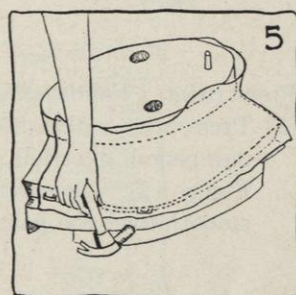


FIG. 5.

at 2-inch intervals (see Figure 5). Continue steaming the felt (without removing it from the block) and stretching it until you reach the starting point of the felt, and lap it 1 inch (see Figure 6).

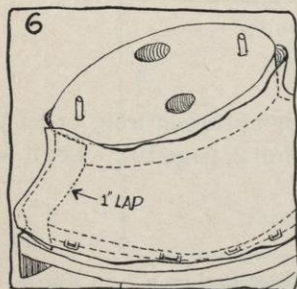


FIG. 6.

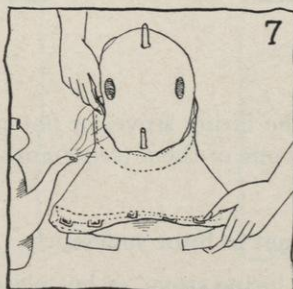


FIG. 7.

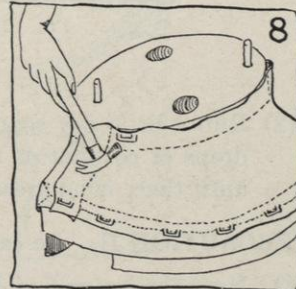


FIG. 8.

- Steam all of the fullness out by pulling and stretching the felt into the headsize (see Figure 7). Steam it so that it lies flat and smooth on the block.
- Tack felt with staples in about 6 places around the headsize (see Figure 8). **Never put staples in any part of the hat that will show.**

- f. Tie a cord around the headsize to give a decided headsize line (see Figure 9) and then, if necessary, tack above the cord. Leave cord tied until brim is pressed.
- g. Cut the brim so that the two edges of the felt seam meet, and so that the seam comes exactly where it is desired (see Figure 10).
- h. Pounce the brim by rubbing with sandpaper to remove any long hairs in the fur (see Figure 11). Be careful not to rub holes in the felt.

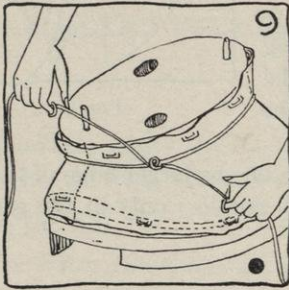


FIG. 9.

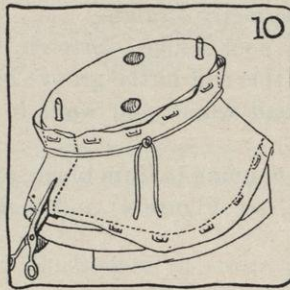


FIG. 10.

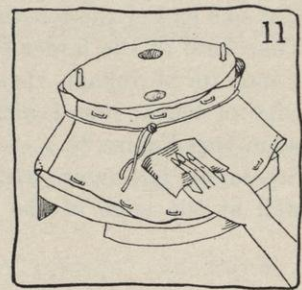


FIG. 11.

- i. Press Brim. Follow *either* Sections (1) or Sections (2), (3) and (4).

- (1) Press brim with a hot iron, placing a heavy unbleached muslin pressing cloth, slightly dampened, over felt, and using a continuous round-and-round motion of the iron (see Figure 12). Be careful not to press over the creases in the cloth. Always lay the cloth smooth over the part that you plan to press.

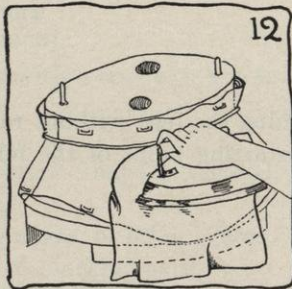


FIG. 12.

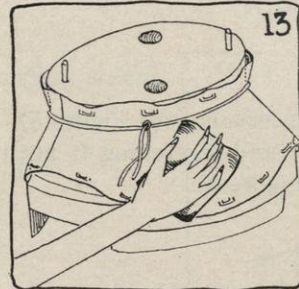


FIG. 13.

- (2) Rub a little dry soap on the luring stove, or hot plate, or upturned iron, or let a few drops of coconut oil fall on one of them (see Figure 12 of Job 2, page 10). Let it smoke until there is no grease left.

PRECAUTION II. Be careful not to burn yourself.

- (3) Heat the luring pad on the luring stove, or hot plate, or upturned iron (see Figure 13 of Job 2 page 10).
- (4) Press the brim with this hot luring pad, by going around and around the block, starting at the edge and working toward the headsize (see Figure 13).
- j. Allow the brim to dry.

3. Remove felt from block.

- a. Mark headsize and edge with basting or with chalk (see Figure 14).

- b. Remove staples, pins, or tacks, and cord (see Figure 15).
- c. Put a pin in the front of the brim near the edge (see Figure 16).

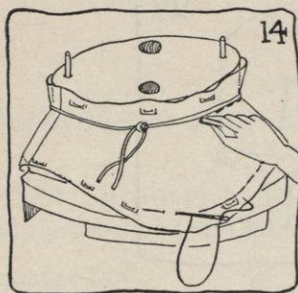


FIG. 14.

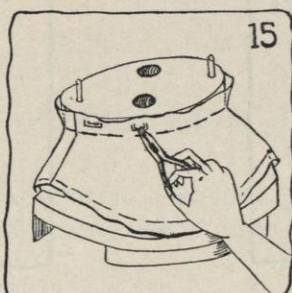


FIG. 15.

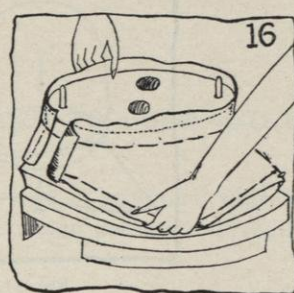


FIG. 16.

- d. Lift brim from block (see Figure 16).
- e. Sew seam with invisible slip stitches in thickness of felt (see Figures 17 and 18).

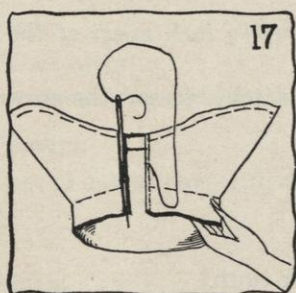


FIG. 17.

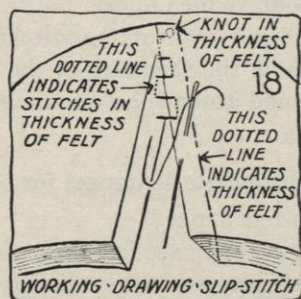


FIG. 18.

- f. If necessary, set brim on headsize band (see Figure 19) and sew with invisible back stitches on the inside of headsize, and $\frac{3}{8}$ -inch stitches on the outside of headsize.
- g. Cut brim at edge as desired (see Figure 20).

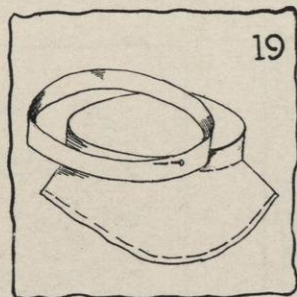


FIG. 19.

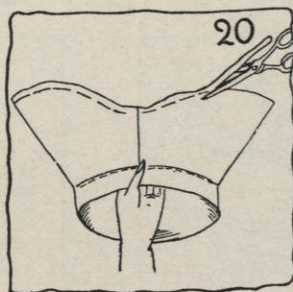


FIG. 20.

- h. If you have to cut your slip stitches, it will be necessary to fasten the thread, and sew again the part that opened.

4. Set the brim and crown together.

- a. Put a pin in the front of the brim at the edge.
- b. Put a pin in the front of the crown.

c. Match pin to pin and either set crown over headsize of brim (see Figure 21) or set brim over headsize of crown (see Figure 22), as desired, according to the model, and then pin.

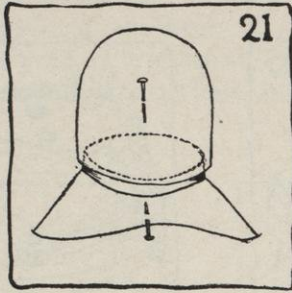


FIG. 21.

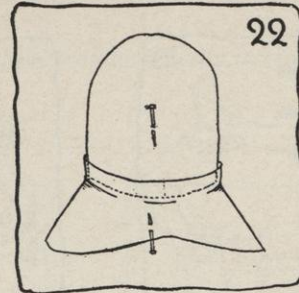


FIG. 22.

d. Try on. Change if necessary.

e. Sew brim and crown together. Follow *either* Section (1) *or* Section (2).

(1) Make invisible stitches **if there is no trimming around the crown or if the brim is over the crown.** Follow *either* Section (a) *or* Section (b).

(a) Invisible back stitches are taken about $\frac{1}{8}$ inch from the cut edge of the felt and about $\frac{1}{4}$ inch apart.

(b) Invisible overcasting stitches are taken about $\frac{1}{4}$ inch apart at the extreme edge, *only* in the thickness of the felt.

(2) **If trimmed around the crown** use $\frac{1}{2}$ -inch back stitches to sew the crown and the brim together.

Questions. Use complete sentences for all answers.

1. What is a felt flange?
2. In what two ways are felt brims blocked?
3. Why is felt pressed with a slightly dampened thick cloth?
4. There are at least two styles in hand-blocked brims and crowns that require them to be sewed with invisible stitches. What are they?



UNIT I. JOB 4

HAND-BLOCKED FELT BRIMS—WORKED FROM HEADSIZE TO EDGE—NO SEAM

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Felt brims may be blocked in several ways. They may be blocked over wooden blocks or over model frames. They may be worked from the edge toward the headsize, as shown in Job 3, (page 12), or, as we shall see in this lesson, they may be worked from the headsize out to the edge. This method is the simplest, particularly if the headsize of the felt brim or the flange is just about the size of the headsize of the block. One rarely puts a seam in a felt brim blocked from the headsize to the edge.

Materials Needed.

1. A felt flange or brim.
2. A piece of soap or a small amount of coconut oil.

Tools and Equipment.

Same as those in Job 3 (page 12), only use two pieces of blocking cord instead of one.

Things to Do.

1. Prepare to block.

- a. Read and follow all of Job 3, Section 1 (page 12 and top of page 13).

2. Block brim.

- a. Place steamed felt flange over block.
- b. Smooth down as quickly and as gently as possible to get the general swing of the brim and to see if the felt will reach (see Figure 1).

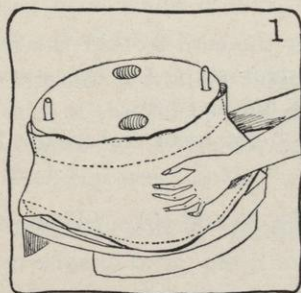


FIG. 1.

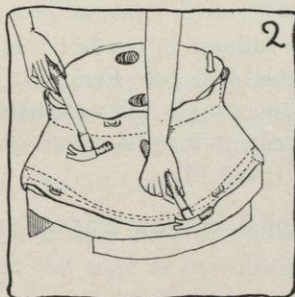


FIG. 2.

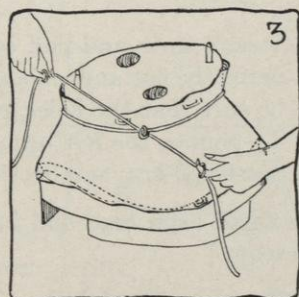


FIG. 3.

- c. Put a staple or two in the headsize and in the groove at the edge of the block (see Figure 2).
- d. Tie a cord around the felt at the base of the headsize lift of the block so that the felt will be tight at the headsize (see Figure 3).
- e. Hammer one staple in to hold the cord tight, if necessary, but be careful that the holes caused by the points of the staple will be in a part of the hat that will not show.

- f. Steam felt well again, but do not remove from the block.
- g. Stretch felt gently and evenly over the surface of the block so that it extends beyond the edge of the block (see Figure 4).

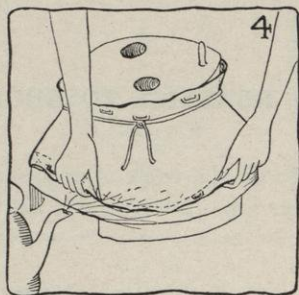


FIG. 4.

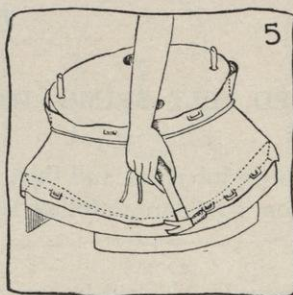


FIG. 5.

- h. If necessary, tack with a few staples, but only in the groove at the edge of the block (see Figure 5). The marks from the staples must not show in the finished brim.

PRECAUTION I. If the felt will not reach to the groove at the edge of the block, steam and stretch it down as far as possible, then tack with pins at the extreme edge or with thumb tacks, if the marks of the latter will not show in the finished brim (see Figure 6). Steam, stretch, pin or tack the felt until all of the fullness is removed.

- i. If the felt reaches the groove, tie a cord around the felt in the groove (see Figure 7). This will hold the felt close to the block, and enable you to pull out any fullness that may appear

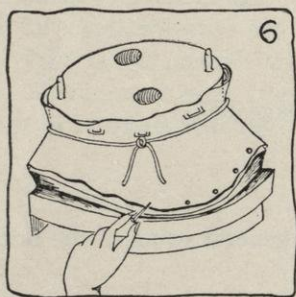


FIG. 6.



FIG. 7.

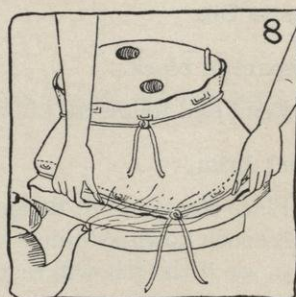


FIG. 8.

- j. Steam again and pull out any fullness in the felt from under the cord so that the felt lies perfectly flat and smooth on the block (see Figure 8). Use more staples, if necessary, but be sure that the holes left by the staples will not show in the finished brim.
- k. To pounce the felt brim, to press, to lure the brim, or to let it dry, read and follow Job 3, Section 2 h, i, and Section 2 j (page 14).

3. To finish brim read and follow Job 3, Sections 3 and 4, (pages 14, 15 and 16). (There will be no seam.)

Questions. Use complete sentences for all answers.

1. Why is a cord tied at the base of the headsized lift?
2. When using staples, what is the most important precaution against which to guard?
3. Why is it necessary to steam the felt several times while blocking the brim?
4. What is the reason for putting a pin in the front of the crown and one in the front of the brim before setting them together?

UNIT I. JOB 5

HAND-BLOCKED FELT OR STRAW BRIMS—WORKED FROM EDGE TO HEADSIZE —WHEN BRIM IS CUT AND LAPPED

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of the other jobs to which you are referred.

Reason for Job.

There is only one difference between blocking a brim when the ends lap (as shown in Figure 1) and blocking a brim for a straight seam (as was done in Job 3 (page 12)). The words *extending it where and as much as desired* in Section 2 a, are the key-note of that difference.

Blocking straw immediately brings up the question of how the edge is to be finished. If you want the natural woven edge of the straw body for the edge of the brim, see Precaution II. On the other hand, since the brim will have an end that is already cut (and lapped), the entire edge may be cut and bound, or turned in. You will learn to do this if you pay special attention to finishing the edge, as described in Sections 2 c (5) and (6) (page 20).

Materials Needed. (Use either 1 or 2.)

1. The same as in Job 3 (page 12) for felt.
2. The same as in Job 13 (page 55) for straw.

Tools and Equipment. (Use either 1 or 2.)

1. The same as in Job 3 (page 12) for felt.
2. The same as in Job 13 (page 55) for straw.

Things to Do.

1. Prepare to block.

- a. Read and follow all of Job 3, Section 1 (pages 12 and 13).

2. Block brim when it is to be cut and lapped. (See Precautions I and II for straws.)

- a. Pin one end of the larger edge of the felt or of the straw at the edge of the block, extending it where and as much as desired (see Figure 2). If you are certain that the mark will not show, use a tack because it holds the felt or straw firmer.

PRECAUTION I. If the natural woven edge of straw is to be used at edge of brim, pin it even with the edge of the block. Never use tacks in a natural woven edge.

PRECAUTION II. If you are blocking straw for a turned-in edge, be sure to allow enough straw below the groove of the block for turning in either once or twice, as desired.

- b. To stretch felt or straw at the edge, read and follow Job 3, Section 2 c (page 13), but **lap felt or straw where and as much as desired, and tack or pin in place** (see Figure 3). Always lap the felt or the straw a little more than is needed in order to allow for

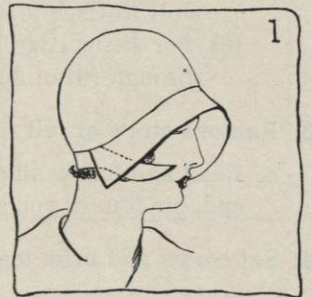


FIG. 1.

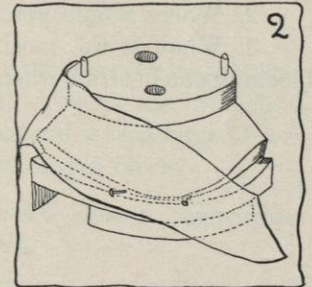


FIG. 2.

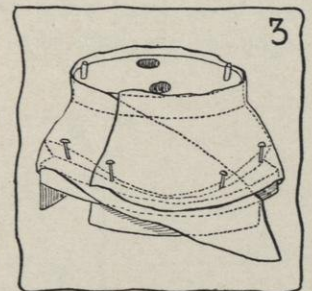


FIG. 3.

cutting it down, or turning in the raw edge of straw, in order to give the brim a good line.

c. Finish steaming and pressing the brim.

(1) Decide to do *one* of the following and tell your teacher of your choice.

(a) For felt, follow Section (2).

(b) For straw with a natural woven edge, follow Sections (3) and (4).

(c) For straw with a raw edge turned in *once*, follow Sections (3), (4), and (5).

(d) For straw with a raw edge turned in *twice*, follow Sections (3), (4), and (6).

(2) To steam fullness out of felt at the headsize, to tack, to tie with cord, to pounce with sandpaper, and to press, read and follow Sections 2 *d*, *e*, *f*, *h*, and *i*, of Job 3 (pages 13 and 14).

(3) To steam fullness out of straw at headsize, to tack, and to tie with cord, read and follow Job 3, Sections 2 *d*, *e* and *f*, (pages 13 and 14). **If a natural woven edge is being used, be careful not to pull the edge out of shape.**

(4) To press and size straw, read and follow carefully Job 12, all of Sections 1 *b*, (2), (3), and (4) (pages 53 and 54).

(5) For straw edge turned in *once*, read and follow exactly, Sections 6 *b* (1) through (4) of Job 13 (page 57).

(6) For straw edge turned in *twice* (welted edge), read and follow exactly Sections 6 *c* (1) through (6) of Job 13 (page 58).

3. Remove straw or felt from block.

a. Read and follow all of Section 3 of Job 3 (pages 14 and 15), but instead of sewing the lapped end, pin it until you are certain the line is correct.

4. Set crown and brim together.

a. Read and follow Section 4 of Job 3 (pages 15 and 16).

Questions. Use complete sentences for all answers.

1. Where should you start to tack a brim that laps?

2. Where should you start to tack a brim with a seam?

3. What is the most important difference between blocking a brim like this in felt and blocking one in straw when a natural woven edge is to be used at the edge of the brim?



UNIT I. JOB 6

HAND-BLOCKED FELT OR STRAW BRIMS—WORKED FROM EDGE TO HEADSIZE— WHEN THE BRIM IS TO BE PLEATED, AND WHEN BLOCK IS NOT CARVED TO INDICATE PLEATS

Read this entire job sheet and before starting to do the work of any particular section, reread that section. Be sure to follow the sections of the other jobs to which you are referred.

Reason for Job.

You will see the difference between blocking a brim when it is to be pleated (see Figure 1) and blocking a brim for a straight seam (as was done in Job 3, page 12). You may make the pleats first; or you may start to block first, and then make the pleats just before you tie the headsize. Some brims may have both pleats and a seam.

Materials Needed.

1. The same as in Job 3 (page 12), for felt.
2. The same as in Job 13 (page 55), for straw.

Tools and Equipment.

1. The same as in Job 3 (page 12), for felt.
2. The same as in Job 13 (page 55), for straw.

Things to Do.

1. Prepare for blocking.

- a. Read and follow all of Section 1, Job 3 (pages 12 and 13).

PRECAUTION I. Never use tacks if marks will show. Use pins instead.

2. Block the brim when there are to be pleats in it, and the block is not carved to indicate pleats.

Do *either* all of Section *a* or all of Section *c* (page 22).

PRECAUTION II. If you want to use the natural woven edge of the straw as the edge of the brim, whether you make the pleats in the hands first (as in Section *a*) or block the brim first and then make pleats (as in Section *c*, page 22), use pins only in the natural woven edge of the straw, and keep the natural edge even with the desired edge line traced on the block.

PRECAUTION III. If blocking in straw for a turned-in edge, be sure to allow enough straw below the groove of the block for turning in either once or twice as desired.

a. Make pleats in your hands first.

- (1) Pleat the felt or straw in your hands (see Figure 2), holding the larger edge firmly.
- (2) Tack the larger edge of the pleated felt or straw in the groove below the edge of the block (see Figure 3) or if the natural woven edge of straw is to be used, pin the edge where desired. See Precautions I, II, and III for tacking.



FIG. 1.

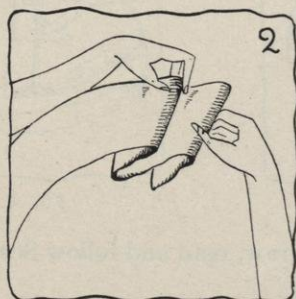


FIG. 2.

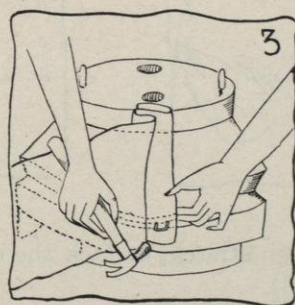


FIG. 3.

- (3) To stretch felt or straw at the edge, read and follow Section 2 c of Job 3 (page 13).
- (4) Slip the end you are working with under the pleats as desired (see Figure 4). You may loosen pleats already tacked.
- (5) Finish steaming and pressing.

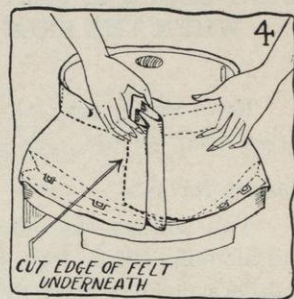


FIG. 4.

- (a) Decide to do *one* of the following (Sections (aa) through (dd)) and tell your teacher of your choice.

(aa) For felt, follow Section (b).

(bb) For straw with a natural woven edge, follow Sections (c) and (d).

(cc) For straw with edge turned in once, follow Sections (c), (d), and (e).

(dd) For straw with edge turned in twice, follow Sections (c), (d) and (f).

- (b) To steam the fullness out of *felt* at the headsize, to tack, to tie with cord, to pounce, and to press, read and follow Sections 2 d, e, f, h, and i of Job 3 (pages 13 and 14).

- (c) To steam fullness out of *straw* at the headsize, to tack, and to tie with cord, read and follow Sections 2 d, e, f, Job 3, (pages 13 and 14). **If natural woven edge is being used, be careful not to pull the edge out of shape.**

- (d) To press and to size *straw*, read and follow carefully all of Job 12, Sections 1 b, 2, 3, 4 (pages 53 and 54).

- (e) For straw edge turned in once, read and follow exactly Job 13, Sections 6 b (1) through (4), (page 57).

- (f) For straw edge turned in twice (welted edge), read and follow exactly Job 13, Sections 6 c (1) through (6), (page 58).

- (6) Remove felt or straw from block.

- (a) Read and follow all of Job 3, Section 3 (pages 14 and 15), but instead of sewing the pleats, pin them until you are certain the line is correct.

- (7) Set crown and brim together.

- (a) Read and follow Section 4 of Job 3 (pages 15 and 16).

b. If you have blocked the brim as above go on with the questions.

c. Block first and then pleat.

- (1) Study again Precaution II and III (page 21).

- (2) Take hold of the larger edge of the felt or straw flange and tack it in the groove below the edge of the block 1 inch to the left of the place where you wish to place the pleats (see Figure 5). It is wise to mark in pencil the base of the block, where you plan to place the pleats. If you desire the natural woven edge on straw, reread Precaution II (page 21).

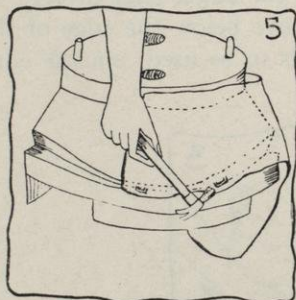


FIG. 5.



FIG. 6.

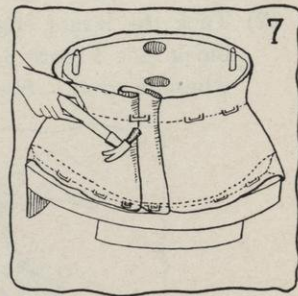


FIG. 7.

- (3) To steam, stretch, or tack the edge of felt or straw, read and follow Section 2 c, Job 3 (page 13).
- (4) Pleat the remaining felt or straw as desired and tack it in the groove (see Figure 6) and at the headsize to hold in place (see Figure 7).

(5) Finish steaming and pressing.

(a) Read and follow very carefully Sections 2 a (5), (6), and (7) (page 22).

Questions. Use complete sentences for all answers.

1. What two ways are there for pleating a brim when blocking?
2. What must you guard against when using tacks?
3. Describe briefly how to finish felts.
4. Describe briefly how to finish straws.



UNIT I. JOB 7

DRAPED CRINOLINE BRIMS¹—WITH CRINOLINE CUT CIRCULAR—PINNING THE SEAM AFTER DRAPING (PREPARATORY TO DRAPING FELT OR STRAW)

Read this job sheet carefully. After you have selected the illustration that most closely resembles the hat you want to make, reread the section that describes that illustration. If the section that you reread refers to other sections, be sure to read those references.

Reason for Job.

When making hats, most copyists and designers do not cut into the material of which the hat is to be made until they have worked out a model in crinoline, in order to bring out the desired effect. In retail shops, if a customer cannot visualize how she will look in a particular hat, she tries on a crinoline model, then she is usually able to tell whether or not the hat is becoming. This crinoline model may be used for measurements when making the hat itself, or it may be taken apart and used as a pattern for a fabric or felt hat.

Crinoline models may be made by using crinoline cut either circular or on the bias. In using crinoline that is cut circular, you may pin the seam either after you have finished draping or before you start to drape. The latter will train you to get the right line through eye measurement. There is great similarity in all three methods.

In this lesson you will learn how to drape a crinoline model when the crinoline is cut circular, pinning the seam *after* draping. Suggestions for draping four hats will be given. The more familiar you become with these suggestions before you actually start to drape, the more easily you will be able to drape not only crinoline models but felts and straws, too.

Materials Needed.

1. An 18-inch square of crinoline.
2. A two-piece crinoline crown or a wired headsize band of the desired headsize, on which to drape (Job 1, page 3, or Job 43, page 174).

Tools and Equipment.

1. A crown block or a model wooden head-form of desired headsize.
2. The usual milliner's tools.



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

¹ It will be wise for teachers to guide beginners toward choosing a model that is made on a headsize band before choosing one that is made over a crown.

Things to Do.

1. Prepare crinoline for draping.

Cut a temporary brim about 17 inches in diameter (that is, 17 inches across). Cut a temporary headsize about 25 inches in circumference. Headsizes are always oval. You will find that a 25-inch headsize has a diameter of 9 inches from front to back, and a diameter of $6\frac{3}{4}$ inches from side to side (see Figure 5). The temporary headsize is cut large to allow for slashing the brim at the back and for lapping it. This tends to shape the brim a little.

a. Fold crinoline.

- (1) Fold your square of crinoline in half on the straight grain of the material. Then fold it in half again (see Figure 6).
- (2) Mark the corner, which is the center of the original square, A (see Figure 7). You will have to open the folded square partly to find its center. Then, after marking center A, fold it as before.

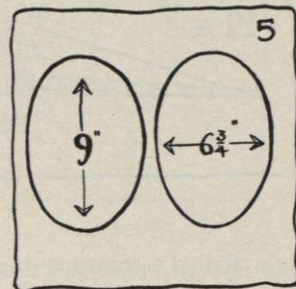


FIG. 5.

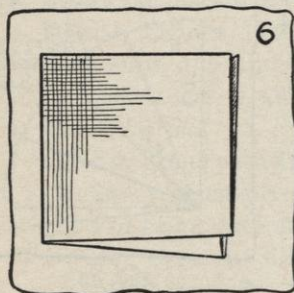


FIG. 6.

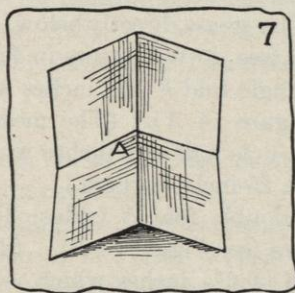


FIG. 7.

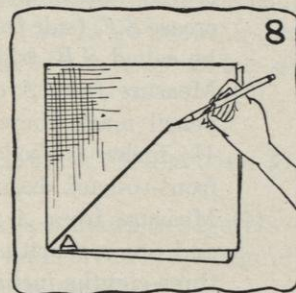


FIG. 8.

- (3) Draw a line from point A to the opposite corner of the square, as shown in Figure 8.
- (4) Fold the square again on the diagonal line that you have just drawn (see Figure 9).
- (5) From point A draw another pencil line the same distance from each folded edge (see Figure 10).

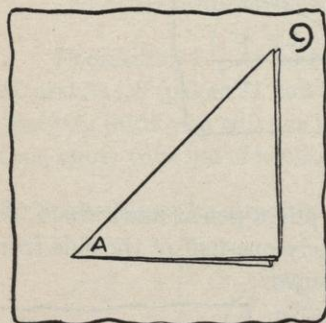


FIG. 9.

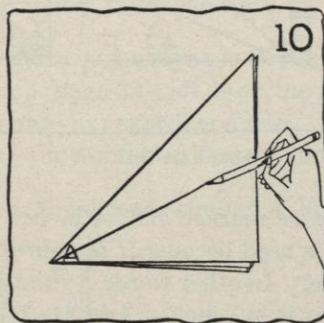


FIG. 10.

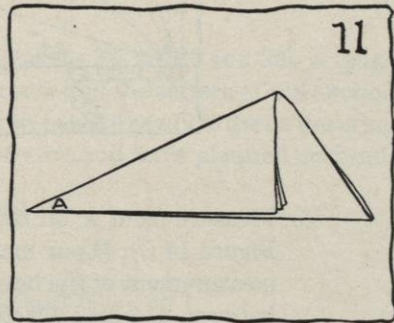


FIG. 11.

- (6) Fold again on the line that you have just drawn (see Figure 11). Be sure to keep the center point A, folded sharply.
- b. Cut a temporary edge for brim.
- (1) From point A measure $8\frac{1}{2}$ inches on each folded edge of the crinoline and also between the folded edges, and then put a pencil mark at each place (see Figure 12 A, page 26). This $8\frac{1}{2}$ inches is one half of the diameter of the brim which we decided to make about 17 inches.

- (2) Connect the pencil marks with a curved line (see Figure 12 B).
- (3) Cut on the curved line (see Figure 12 C). You now have a perfectly round piece of crinoline 17 inches in diameter with point A as its center.

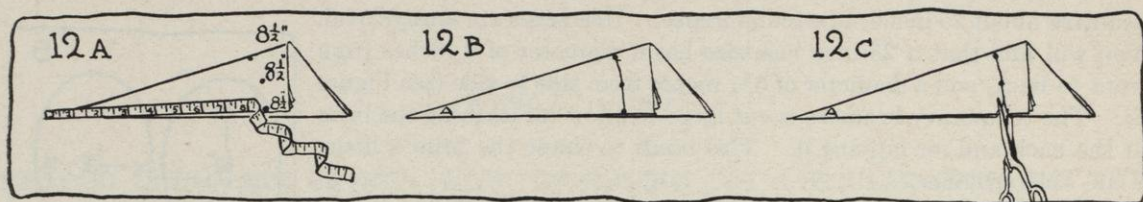


FIG. 12A-B-C.

c. Cut a temporary headsize for brim.

- (1) Partly unfold your crinoline so that it is folded in four parts only. It will be the shape of a quarter of a circle.
- (2) Mark one single fold of paper *F* (front) and the other single fold *B* (back) and the double fold *S* (side). Mark center crease *S.F.* (side front). The crease directly below this would be called *S.B.* (side back) (see dotted letters in Figure 13).
- (3) Measure from *A* on the single fold *F* $4\frac{1}{2}$ inches and put a pencil mark there (see Figure 14 A). (The measurement $4\frac{1}{2}$ inches is used because it is half of 9 inches which is the front-to-back diameter of a 25-inch headsize.)
- (4) Measure from *A* on the double fold *S* (sides) $3\frac{3}{8}$ inches and put a pencil mark there (see Figure 14 B). (Three and three-eighths inches is half of $6\frac{3}{4}$ inches which is the side-to-side diameter of a 25-inch headsize.)

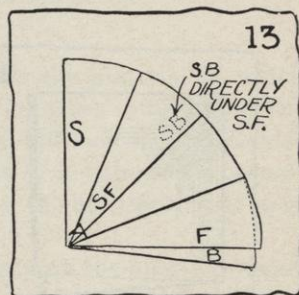


FIG. 13.

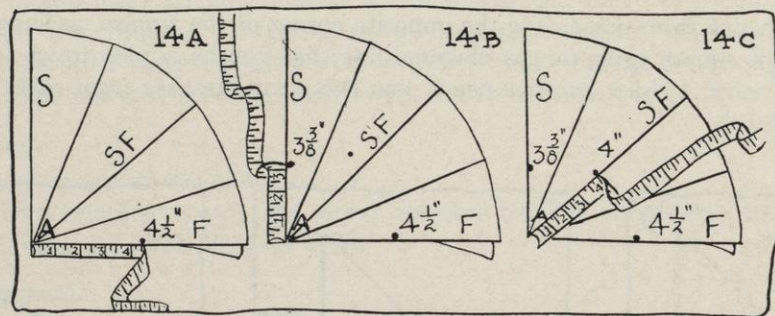


FIG. 14A-B-C.

- (5) Measure from *A* on the crease marked *S.F.* 4 inches and put a pencil mark there (see Figure 14 C). (Four inches is used because it is approximately one-half of the side front measurement of the headsize. In other words, $\frac{1}{2}$ the difference between $4\frac{1}{2}$ and $3\frac{3}{8}$ inches is $\frac{9}{16}$ inch. Add $\frac{9}{16}$ inch to $3\frac{3}{8}$ inches and you will get $3\frac{15}{16}$ inches, or approximately 4 inches.)
- (6) Connect the three pencil marks that you made with a gradual curved line (see Figure 15). This will be the temporary headsize. **Do not cut on this line.**
- (7) Draw a dotted line exactly $\frac{1}{2}$ inch inside the headsize line (see Figure 16).
- (8) Cut on the dotted line (see Figure 16).
- (9) Slash from inner edge of crinoline to the headsize line at intervals of $\frac{1}{2}$ inch as shown in Figure 17.

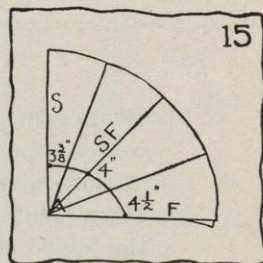


FIG. 15.

- (10) Open out the crinoline and turn up the slashed parts on the headsize line (see Figure 18).
 (a) Cut through the line marked *back* (see Figure 18).

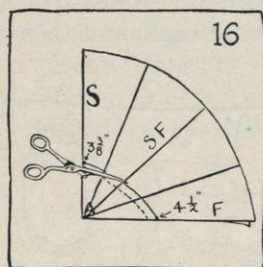


FIG. 16.

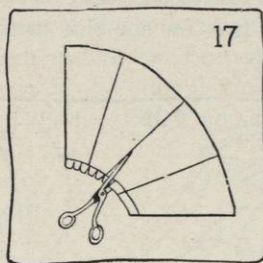


FIG. 17.

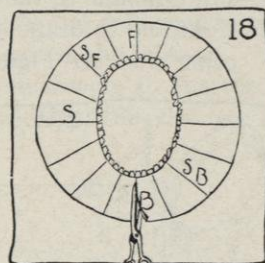


FIG. 18.

After practicing you will be able to cut this temporary edge and headsize very quickly; in fact, almost without measurements.

2. Prepare to drape crinoline brim.

- a. Study the picture of the hat or the actual model that you are planning to make, and compare it with Figures 1, 2, 3, and 4, (page 24), in order to decide how to go about draping it. Sections 3, 4, 5, and 6, (pages 27 through 32), describe in detail how to copy models similar to Figures 1, 2, 3, and 4 (page 24).
- b. Remember that
 - (1) For brims with an unbroken line at the edge, such as are shown in Figures 1 and 2 (page 24), you usually start to drape at the front.
 - (2) For brims with an outstanding line, such as with pleats that are shown in Figure 3 (page 24), or a cut like that shown in Figure 4 (page 24), or lapped ends (see Figure 5 of Job 9 (page 38), you usually start to drape at that particular point.
 - (3) Off-the-face models, such as the ones shown in Figures 2 and 4 (page 24), as well as turbans, are generally draped directly over the crown.
 - (4) Drooping, or mushroom, brims, such as the ones shown in Figures 1 and 3 (page 24), are draped on headsize bands.
- c. In order to drape your crinoline model, follow *either* Sections 3 (pages 27, 28, 29 and 30), 4 (pages 30 and 31), 5 (pages 31 and 32), or 6 (page 32). Reread the section which you decide to use, in order to become thoroughly familiar with it. Where there are references to other sections be sure to follow them carefully.

Precaution I. As you read these suggestions in Sections 3 (pages 27, 28, 29 and 30), 4 (pages 30 and 31), 5 (pages 31 and 32), or 6 (page 32), jot down the numbers and the letters of the sections that you think you will use in copying your sketch or model. When you are ready to drape the crinoline, show your list of sections to your teacher so that you may be sure you have planned correctly.

3. Suggestions for draping a close mushroom similar to Figure 1.



FIG. 1.

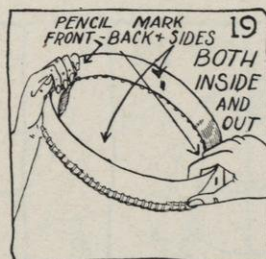


FIG. 19.

- a. Be sure that the headsize band is shaped oval (see Figure 19) and that the size is correct.

- b. Put pencil marks at the direct front, back, and sides of both the inside and outside of headsize band (see Figure 19, page 27).
- c. Pin crinoline to the front of the headsize band (see Figure 20 A).
- d. Continue to drape and to pin, first on one side until you reach the back, and then on the other side (see Figure 20 B).

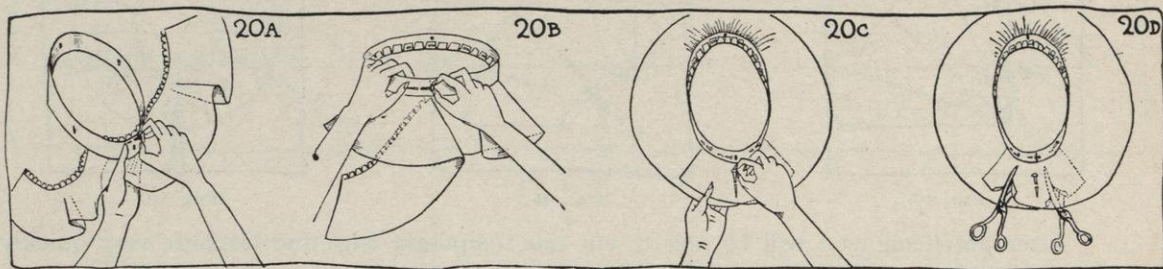


FIG. 20A-B-C-D.

- e. Pin lap at back (see Figure 20 C).
- f. Cut off part of the lap on each side of the back, so that it will only lap about 2 inches (see Figure 20 D).
- g. Never cut the edge until you
 - (1) Draw a pencil line on the crinoline to get the desired line at the edge (see Figure 21 A).
 - (2) Turn back on pencil line to get the effect (see Figure 21 B).
 - (3) Try the hat on model wooden head-form or on the individual for whom it is being made, to see if the line is correct.



FIG. 21A-B-C.

- (4) If you are not satisfied with the general outline of your brim, read and follow Sections *i*, *j*, *k*, *l*, *m*, and *n*, pages 28 and 29, before following Section *h*.
- h. Cut edge (see Figure 21 C) if the line is correct.
- i. If you want to make the brim a closer mushroom (closer to the face) stretch the crinoline at headsize where the crinoline is bias (see Figure 22). Repin at headsize and make the brim fit smoothly again on the headsize band. In order to do this you will probably have to make the lap at the back a little larger.

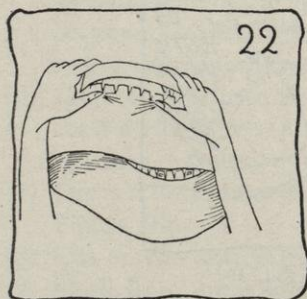


FIG. 22.

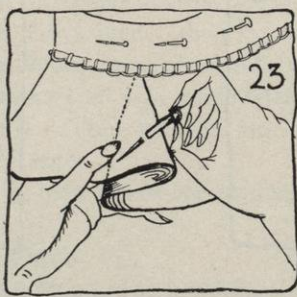


FIG. 23.

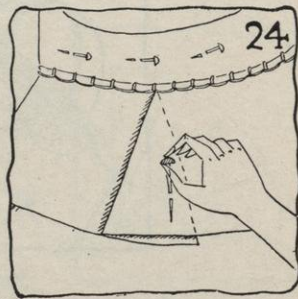


FIG. 24.

- j. A ripple or fullness at the edge of the crinoline brim may be removed by pleating crinoline and pinning (see Figure 23).
- k. To remove fullness at edge, slash into brim and lap it a little more at the edge than at the headsize (see Figure 24). Whenever the fullness to be removed is not sufficient to make a pleat as shown in Figure 23, slash and lap the brim in order to remove the fullness.
- l. Stretch crinoline at the bias part of the edge if you want the mushroom to flare more (so that it will not come too close to the face), or if you want more width at the edge (see Figure 25).

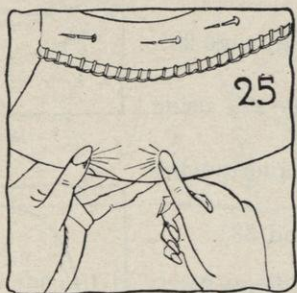


FIG. 25.

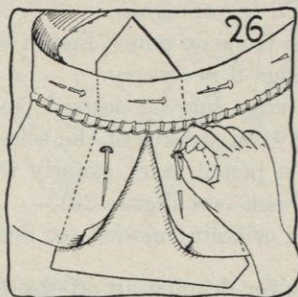


FIG. 26.

- m. Insert a crinoline piece wider at the edge than at the headsize (a gusset) if you want the mushroom to flare more (see Figure 26).
- n. Try on to see if the line at the edge which you have cut is perfect, and change if necessary. Pin a crown on the brim. This will help you to get the correct line.
 - (1) Make headsize band tighter or looser, if necessary.
 - (a) Lift crown from brim at back.
 - (b) Rip seam of headsize band.
 - (c) Lap headsize band over more to make it smaller.
 - (d) Lap headsize band less to make it larger.
 - (2) Lower crown if necessary and pin in place (see Figure 27 A).

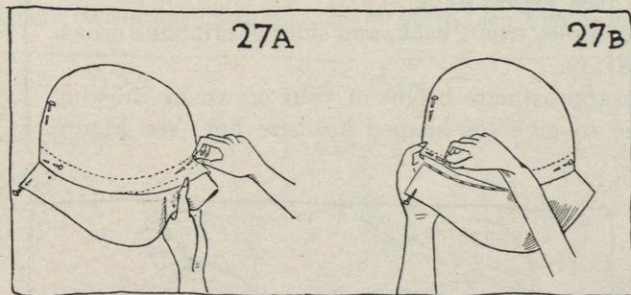


FIG. 27A-B.

- (3) Raise crown if necessary and pin in place (see Figure 27 B).
- (4) Drape or tuck crown if the model calls for it and pin (see Figures 28 A and 28 B).

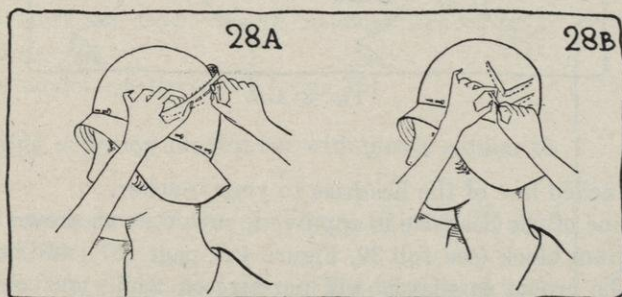


FIG. 28A-B.

- (5) If the line at the edge needs to be changed see Figures 23, 24, 25, and 26, pages 28 and 29.
- (6) Should you find that in spite of great care your edge is a little uneven, you may straighten the line by adding a piece and pinning it as shown in Figure 29, and penciling. An edge usually has a gradual line, therefore, when penciling do not run off abruptly.

PRECAUTION II. This is a good time to show your work to your teacher so that you may know if you are proceeding correctly.

o. Repin and try on again.

- (1) Turn back on pencil line at edge (see Figure 21 *B*, page 28).
- (2) Change if necessary.
- (3) Cut edge line as desired (see Figure 21 *C*, page 28) using long even strokes of the scissors. **Do not chop.**
- (4) Put a pencil mark exactly where the headsize band touches the brim (see Figure 30).

p. To finish crinoline model, see Section 7 (pages 32 and 33).

4. Suggestions for draping an off-the-face hat similar to Figure 2.

- a.* A hat of this type is draped over a crown which has been placed on a block or model wooden head-form. The reason for draping an off-the-face hat over a crown instead of on a headsize band is that this type of hat primarily fits over the top of the head. The crown is the part of the hat that goes over the top of the head, therefore it is much easier to get the correct line by working directly over a crown which has been placed over a block.
- b.* Be sure that the model wooden head-form or crown block which you are going to use is the correct size.
- c.* Put crinoline crown on model wooden head-form or on crown block.
 - (1) Put a few thumb tacks in it at the base to hold the crown in place firmly (see Figure 31 *A*).
 - (2) Put a pin at direct front, back, and sides of crinoline crown (see Figure 31 *A*).
 - (3) Indicate the approximate height of your crown by drawing a pencil line to give the shaped headsize line (see Figure 31 *A*).

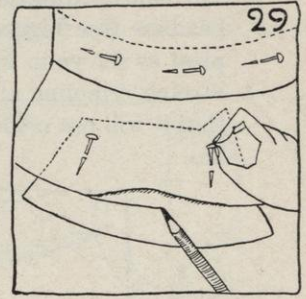


FIG. 29.

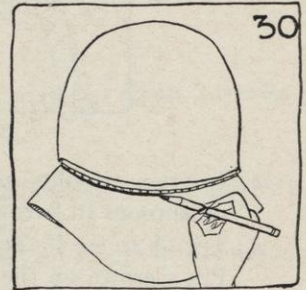


FIG. 30.



FIG. 2.

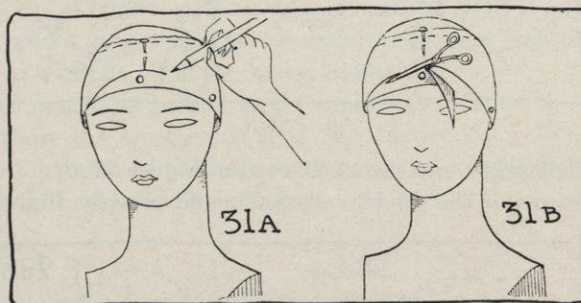


FIG. 31A-B.

- (4) Show the penciled line of the headsize to your teacher.
- (5) If penciled line of the headsize is approved, cut on it, as shown in Figure 31 *B*.
- d.* Remove crown from block (see Job 39, Figure 4 *B*, page 157), and buttonhole a lace wire on the bottom of the crown so that it will not stretch while you are working on it. (For buttonhole stitch see Job 1, Figure 10, page 5.)

- (1) Try crown on model wooden head-form or crown block to be sure you have not stretched it at the bottom.
- e. Pin the center of the circular crinoline over the front of the crown (see Figure 32 A) and continue to drape and to pin first on one side (see Figure 32 B) until you reach the back, then on the other side, and then across the lap at the back (see Figure 32 C).

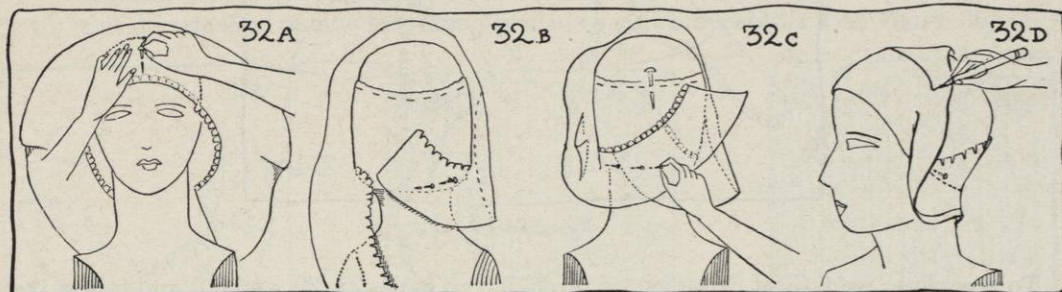


FIG. 32A-B-C-D.

- f. To make the hat fit closer to the crown, stretch at headsize and pleat or slash coronet (see Figures 22, 23, and 24, page 28).
- g. To make the hat wider at the sides, stretch crinoline at edge or insert a gusset (see Figures 25 and 26, page 29).
- h. Mark a pencil line on the brim to give the desired line at the edge (see Figure 32 D).
- i. Never cut, until you have tried the hat on the person for whom it is intended to see if the line is good.
- j. Make any changes that are necessary, repin, and try on again. Read and follow Section 3, o (page 30).

PRECAUTION III. Show your work to your teacher at this point to be sure that you are proceeding correctly.

- k. Finish headsize.

- (1) Put a pencil mark on the headsize line on the brim (see Figure 33 A).

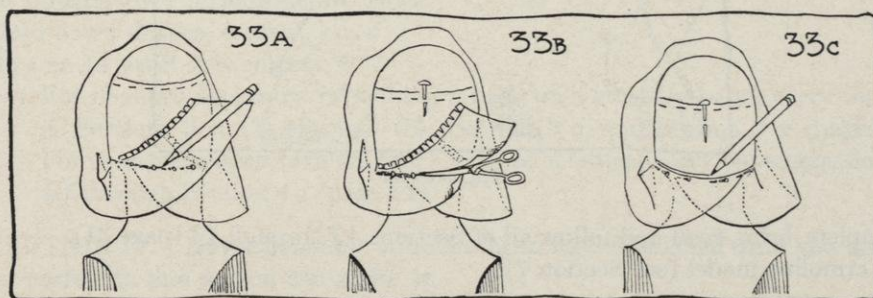


FIG. 33A-B-C.

- (2) Cut headsize of brim only on penciled line (see Figure 33 B).
- (3) Put a pencil mark on crown where headsize line of brim touches crown (see 33 C).
- l. To finish crinoline model, see Section 7 (page 32).

5. Suggestions for draping a flaring mushroom with pleats similar to Figure 3.

- a. Be sure headsize band is shaped oval (see Figure 19, page 27) and that it is the correct size.
- b. Put pencil marks at front, back, and sides of headsize band both inside and outside (see Figure 19, page 27).



FIG. 3.

- c. Start to pin the crinoline where you plan to put the pleats (see Figure 34 A) and work around, pinning as you go, until you get to that point, and then pin the pleats (see Figure 34 B).

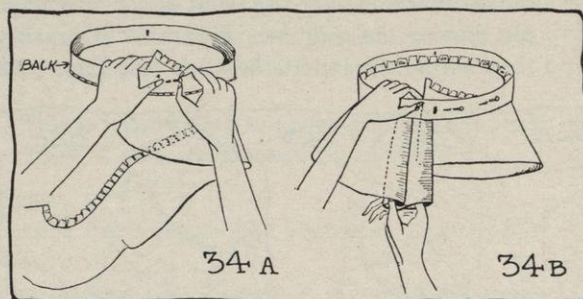


FIG. 34A-B.

- d. To complete, read all of Sections 3 g through 3 p (pages 28, 29, and 30) and follow the sections particularly needed for this brim.

6. Suggestions for draping an off-the-face hat with a cut near the front similar to Figure 4.

- a. Read and follow all of Sections 4 a through 4 d (pages 30 and 31).
- b. Start to pin crinoline where you plan to cut (see Figure 35 A) and work around, pinning as you go, until you come to the cut again. You may have to bring the end with which you are draping high up on the crown, in order to get the brim to fit close to the face (see Figure 35 B).



FIG. 4.



FIG. 35A-B.

- c. To complete brim, read and follow all of Sections 4 f through 4 l (page 31).
- d. Finish crinoline model (see Section 7).

7. Finish crinoline model—follow either Section a, or Sections b and c.

- a. If crinoline brim is to be left on the crown, to copy and to measure while making a felt hat like it, or if it is for a customer to try on, follow these directions:
- (1) Mark with a pencil the direct front, back, and sides of brim; also write *under* to indicate under facing.
 - (2) Sew crinoline brim to crown with $\frac{1}{2}$ inch back stitches.
 - (3) Sew up any inserts or pleats with $\frac{1}{2}$ inch back stitches.
 - (4) Bind edge with raw-edged bias crinoline 1 inch wide. (This prevents brim from getting out of shape.)
- b. If crinoline brim is to be removed and used for pattern later on, follow these directions:
- (1) Follow Sections 7 a (1) and (3).
 - (2) Mark crinoline in pencil to indicate all folds and drapes.

- (3) Mark in pencil either where headsize band touches the brim (see Figure 30, page 30) or where the headsize touches the crown (see Figure 33 C', page 31).
- (4) Cut right through brim directly in back if there is no shaped lap.
- (5) Remove all pins or bastings at headsize only. This will enable you to take brim off headsize band or crown easily.
- (6) Cut off crinoline on line that was penciled to indicate headsize (see Figure 36).

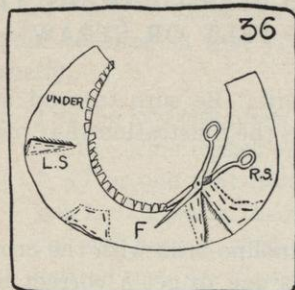


FIG. 36.

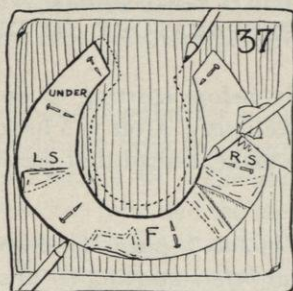


FIG. 37.

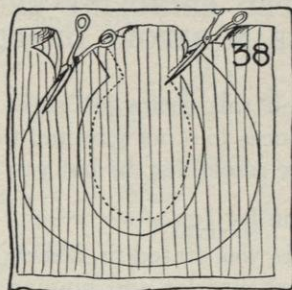


FIG. 38.

- (7) Cut new crinoline brim.

- (a) Lay crinoline brim pattern, which you have just removed from crown or headsize band, on a fresh piece of crinoline and pin it in place (see Figure 37).
- (b) Trace around edge and headsize of pattern in pencil (see Figure 37).
- (c) Trace through crinoline to mark all draping lines.
- (d) Put a dotted line $\frac{1}{2}$ inch away from each side of lap and from the headsize (see Figure 37).
- (e) Cut the new piece of crinoline on the edge and on dotted line at the lap and the headsize (see Figure 38).

c. Redrape crinoline brim.

- (1) Take the new piece of crinoline that is cut like the pattern and pin it to headsize or crown as marked. The pencil line for the headsize should just fit the headsize band or fit directly over pencil line on crown.
- (2) Fold down drapes, creases, etc.
- (3) Try on to see if it is correct.
- (a) For changes necessary in making a brim on a headsize band, carry out suggestions in Sections 3 *n* (1) through (6), Section 3 *o*, and Section 3 *p* (pages 29 and 30). For changes necessary in making a brim on a crown, carry out suggestions in Section 4 *f* through Section 4 *l* (page 31).

PRECAUTION IV. Never consider crinoline brim model finished until you are certain that it is as near perfect in line as you can make it.

Questions. Use complete sentences for all answers.

1. If you want the edge of a crinoline brim to mushroom more, what two things may you do?
2. If the edge of a crinoline brim is too close, how can you make it flare more?
3. What is the great advantage of first draping models in crinoline?



UNIT I. JOB 8

DRAPED CRINOLINE BRIMS¹—WITH CRINOLINE CUT CIRCULAR—PINNING THE SEAM BEFORE DRAPING—(PREPARATORY TO DRAPING FELT OR STRAW)

Read this entire job sheet carefully before starting to do any work. Be sure to read any references to other jobs and to other sections. After you have selected the illustration that most closely resembles the hat you want to make, reread that section.

Reason for Job.

As was stated in Reason for Job in Job 7 (page 24), draping a crinoline brim with the crinoline cut circular and pinning the seam *before* starting to drape trains one to get a correct line through eye measurement. After you are used to this method, you will find it a very quick way, not only to copy sketches, but to design brims. Then too, when working with felt, you may use your completed crinoline hat as a model to copy and to measure.

Simple mushrooms and off-the-face hats may be easily made in this manner. In this lesson you will learn how to drape three hats by this same method. References will be continually made to Job 7 (page 24). *Do not fail to read the references each time you come to them*, for they will help you to do this job more easily.



FIG. 1.



FIG. 2.

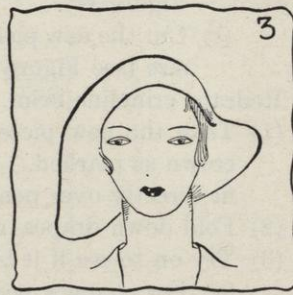


FIG. 3.

Materials Needed.

1. See Job 7 (page 24).

Tools and Equipment.

1. See Job 7 (page 24).

Things to Do.

1. Prepare crinoline for draping.

- a. Read and follow exactly all the steps in Sections 1 *a*, *b*, through *c* (10) of Job 7 (pages 25, 26, and 27), and, as you read, be sure to look very closely at Figures 1 through 18 (pages 24, 25, 26, and 27).

2. Prepare to drape crinoline brim.

- a. Study the picture of the hat or the actual model that you are planning to make and compare it with Figures 1, 2, and 3 in order to decide how to drape it. Sections 3 (page 35), 4 (page 36), and 5 (page 36) describe in detail how to drape models similar to Figures 1, 2, and 3.

¹ Teachers should refer to footnote in Job 7, page 24.

Follow the section that describes most closely the hat that you are copying, in order to drape your crinoline model. Reread that section in order to become thoroughly familiar with it. If there are references to other jobs and to other sections, be sure to read them carefully.

PRECAUTION I. As you read the suggestions in this job or the references in other jobs jot down the numbers and the letters of the sections that you think you will use in copying your sketch or model. When you are ready to drape the crinoline, show the list of sections to your teacher so that you may be sure you have planned correctly.

- b. Pin the two cut edges of the crinoline together for a back seam. This makes either a mushroom brim (see Figure 4 A) or one that flares up (see Figure 4 B). The more you lap the seam, the closer will be the brim and the more you will have to slash your headsize in order to get it the desired size (see Figure 4 C). Pinning the lap, so that it varies in size, and turning the brim up or down, or partly up or partly down, will merely prove to you that this actually shapes the brim.

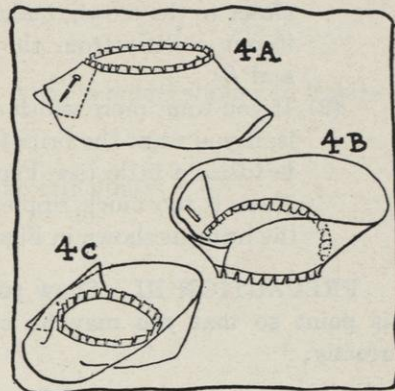


FIG. 4A-B-C.

3. Follow these suggestions for draping a brim similar to Figure 1, or any brim with a soft roll to one side.
 - a. Be sure that headsize band is shaped oval and that it is the correct size (see Figure 19 of Job 7, page 27).
 - b. Put pencil marks at front, back, and sides of headsize band (see Figure 19 of Job 7, page 27).
 - c. Lap crinoline, as shown in Figure 4 C, until the roll is approximately the way that you want it.
 - d. Look at the slope and decide if it is as nearly like your sketch or your model as it is possible to make it. If it is not correct, make the lap larger or smaller to give the desired effect.
 - e. Pin headsize band to crinoline (see Figure 5), but be sure that the headsize band remains oval. After headsize band is pinned in place, hold it away from you, for it is easier to see the shape of the headsize band at a distance (see Figure 6).

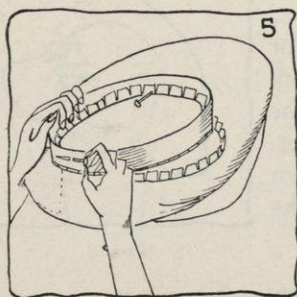


FIG. 5.

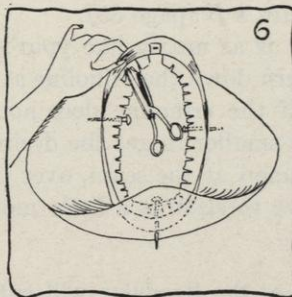


FIG. 6.

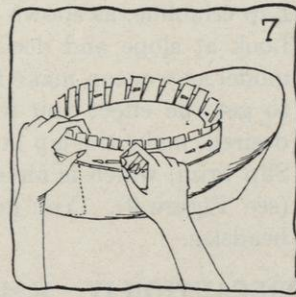


FIG. 7.

- f. Slash crinoline *almost* up to the headsize band (see Figure 6). Do not slash it all of the way because you may want to shift your brim on your headsize band later.
- g. Pin the slashes to headsize band (see Figure 7).
- h. Try brim on model wooden head-form or on the individual for whom it is being made, in order to see if the general line is correct.

PRECAUTION II. Be sure to show your work to your teacher at this point.

- i. To finish draping crinoline, read and follow as much as you find necessary in Section 3 f through Section 3 o of Job 7 (pages 28, 29, and 30).

j. You may have to shift the brim on the headsize band in order to make it mushroom more or to get extra width at the edge. Sometimes merely shifting $\frac{1}{8}$ inch makes a decided difference in the line. Follow either Section (1) or Section (2), if necessary.

(1) If you want the brim to mushroom more, or to come closer to the crown, make it a little wider by pulling it out a little from the headsize (see Figure 8 A and B).

(2) If you want more width at the edge of the brim, that is, if you want the brim to flare more, pull it into the headsize a little (see Figure 8 C). If by doing this there is too much ripple in the edge, put a pleat in the brim, as shown in Figure 23 of Job 7 (page 28).

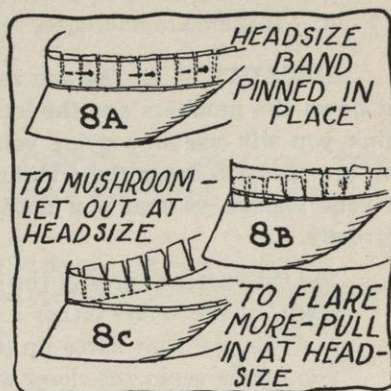


FIG. 8A-B-C.

PRECAUTION III. Show your work to your teacher at this point so that you may be certain you are proceeding correctly.

k. To finish crinoline model, read and follow either a or b and c of Section 7 of Job 7 (pages 32 and 33).

4. Follow these suggestions for draping a mushroom brim similar to Figure 2.

Read and follow all of Section 3 (page 35 and the top of this page). The only difference is that in Section 3 the brim is partly up (flared) and partly down (mushroomed); while in the one you are working on it is down (mushroomed) all around.



FIG. 2.

5. Follow these suggestions for draping an off-the-face hat similar to the one shown in Figure 3.

a. Get the crown ready, by reading and following carefully Job 7, Sections 4 a, b, c, and d (pages 30 and 31) and see Figure 31 A and B of the same job (page 30).

b. Lap crinoline, as shown in Figure 4 B (page 35).

c. Look at slope and decide if it is as nearly like your sketch or model as you can make it. Turn down the crinoline at the back to get the effect you wish. If the crinoline does not slope as desired, make the lap larger or smaller to get the desired effect.

d. Slip brim, which is already pinned at the seam, over the crown (see Figure 9). You may have to slash it a little more at the headsize.



FIG. 3.

PRECAUTION IV. If slashing at the headsize will cut into too much of the brim, open the lap a little more so that the brim will slip over the crown more easily.

e. Pin crinoline brim over the front of the crown and continue to drape and to pin, first on one side and then on the other side, until you reach the lapped seam (see Figure 32 A, B, and C of Job 7, page 31). Your crinoline is already pinned at the lap before you begin to drape.

f. If necessary, open or close lap a little more.

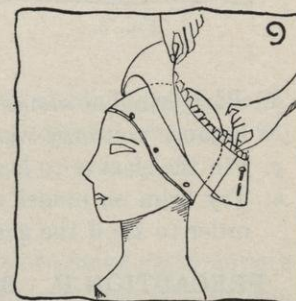


FIG. 9.

PRECAUTION V. Be sure to show your work to your teacher at this point.

- g.* If the brim should mushroom or flare too much or too little, then read and follow Section 3 *j* (page 36), and see Figure 8 *A*, *B*, and *C* (page 36) in order to change it.
- h.* To finish draping crinoline, read and follow Job 7, Sections 4 *f* through 4 *l* (page 31).
- i.* To finish crinoline model, read and follow *either a or b and c* of Section 7 Job 7 (pages 32 and 33).

Questions. Use complete sentences for all answers.

- 1. Why do you lap the crinoline before beginning to drape?
- 2. What is the most important thing to do in preparing to drape a model similar to Figure 3 (page 36)?
- 3. Name three ways to make a brim mushroom more.
- 4. What shape must the headsize be before you pin it to the crinoline?



UNIT I. JOB 9

DRAPED CRINOLINE BRIMS¹—WITH BIAS CRINOLINE (PREPARATORY TO DRAPING FELT OR STRAW)

Read this job sheet carefully before starting to do any work. Be sure to read any references to other jobs and other sections that are given. After you have selected the figure that most closely resembles the hat you want to make, read the section that describes that figure a second time.

Reason for Job.

Some models may be more easily draped in bias crinoline than with crinoline that is cut circular. This is particularly true of close fitting or small brims, and turbans. To be a skillful milliner one must be able to decide almost at a glance which is the better method to use. Since Jobs 7 and 8 (pages 24 and 34) already describe how to drape models with circular crinoline, in this lesson you will learn how to drape them with bias crinoline. This crinoline model will be useful when you wish to copy it in felt, particularly if you have been working from a sketch.

Materials Needed.

1. A bias of crinoline proportionate to the size of the model. (The average bias that is easy to handle is 8 inches through for a turban and 4 inches through for a brim.)
2. A two-pieced crinoline crown of desired headsize (see Job 43, page 174) or wired headsize band of desired headsize (see Job 1, page 3).

Tools and Equipment.

1. The usual milliner's tools.
2. A crown block or a model wooden head-form of the desired headsize.



FIG. 1.



FIG. 2.



FIG. 3.

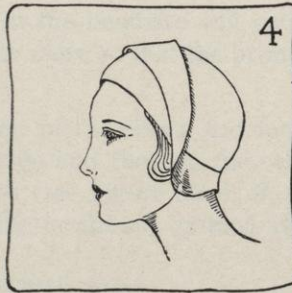


FIG. 4.



FIG. 5.

¹ Teachers should read footnote in Job 7, page 24.

Things to Do.

1. Prepare to drape crinoline.

- a. Study the picture of the hat or the actual model you are planning to make, and compare it with Figures 1, 2, 3, 4, and 5 in order to decide how to go about draping it. Sections 2, 3, 4, 5, and 6 following describe in detail how to copy models similar to Figures 1, 2, 3, 4, and 5. Follow the section that describes most closely the hat that you are going to make, in order to drape your crinoline model. Reread that section in order to become thoroughly familiar with it. If there are references to other jobs, be sure to read them carefully.

PRECAUTION I. As you read the suggestions in this job, jot down the numbers and letters of the sections you think you are going to use in copying your sketch or model. When you are ready to drape the crinoline show your teacher your list of sections so that you may be sure you have planned correctly.

2. Suggestions for draping a mushroom brim similar to Figure 1.

- a. Read Job 7, Sections 3 a through o (pages 27, 28, 29, and 30). An understanding of these

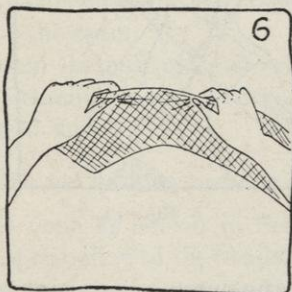


FIG. 6.

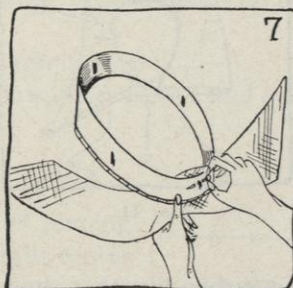


FIG. 7.

sections is very necessary in order to successfully drape a brim on the bias. Read these sections, but do *not* follow them until you have completed Sections *b*, *c*, *d*, and *e*.

- b. Stretch one edge of the bias circular (see Figure 6).
 - c. Pin the center of the other bias edge inside of the direct front of the wired edge of the headsize band (see Figure 7).
 - d. Continue to drape and pin, first on one side then on the other (see Figure 8 A).
 - e. Pin at least a 2-inch lap at the back (see Figure 8 B).
- Other than these few steps (*a* through *e*), draping a small brim on the bias is done in exactly the same way that it is done with a piece of circular crinoline; therefore read Job 7, Sections 3 a through o (pages 27, 28, 29 and 30), and follow as many of the sections as are necessary.

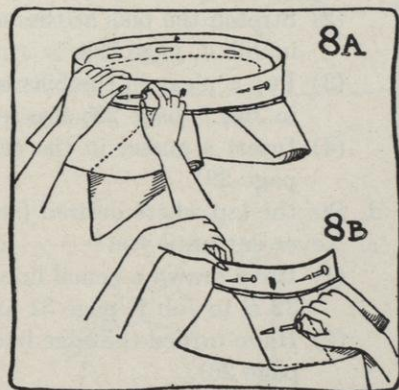


FIG. 8A-B.

3. Suggestions for draping turbans similar to Figures 2 and 3.

It is easier to get the correct line on these hats if they are draped directly over the crowns as was the case with off-the-face hats in Job 7 (page 30).

- a. Get model wooden head-form or crown block and place crinoline crown on it according to directions given in Sections 4 b, c, and d of Job 7 (page 30).

- b. Pin the middle of the bias strip of crinoline over the front of the crown (see Figure 9), and continue to drape. Pin first on one side until you reach the back; then on the other side (see Figures 10 and 11). Figures 10 and 11 show the detail of draping a hat like that shown in Figure 2, page 38. Figure 12 shows the detail for draping a hat like that shown in Figure 3, page 38.

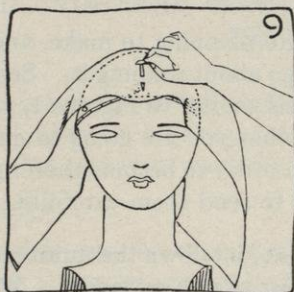


FIG. 9.

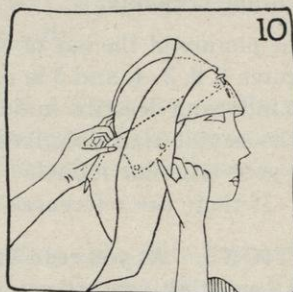


FIG. 10.

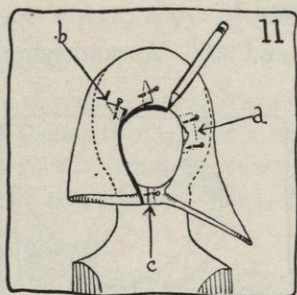


FIG. 11.

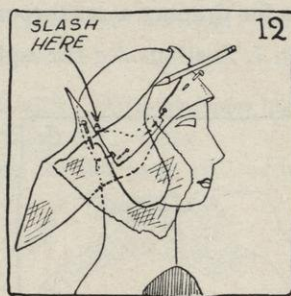


FIG. 12.

- (1) For a turban like that shown in Figure 3, page 38, the outstanding point to remember is to slash it, as shown in Figure 12, so that it will turn over to form the ear laps. Since this is true of many turbans, you must learn to recognize these similarities.
- c. Suggestions for continuing to drape turbans:
- (1) Stretch the bias at the edge if you want more width (see Figure 25 in Job 7, page 29).
 - (2) Stretch the bias at the headsize if you want it to fit closer to the crown (see Figure 22 in Job 7, page 28).
 - (3) Put a pleat in the bias to remove fullness, or slash it and lap it (see Figures 23 and 24 in Job 7, page 28; also see point *b* in Figure 11).
 - (4) Insert a gusset in the crinoline to give more width at the edge (see Figure 26 in Job 7, page 29).
- d. Pin the lap where desired (see point *c* in Figure 11).
- e. Never cut until you
- (1) Have drawn a pencil line on the crinoline to get the desired line at the edge (see Figure 32 D in Job 7, page 31 and Figure 12 above) or
 - (2) Have turned the edge back on the pencil line to get the effect (see Figure 21 B in Job 7, page 28).
- f. Cut edge.
- (1) Try crinoline model on wooden head-form or on individual for whom it is being made, and if line is correct, cut the edge (see Figure 21 C in Job 7, page 28).
- g. Try on to see if line is perfect, and change if necessary.
- (1) Should you find that in spite of great care your edge is a little uneven, you may straighten the line by pinning on a piece (see point *a* in Figure 11, and Figure 29 in Job 7, page 30).

PRECAUTION II. Show your work to your teacher at this point to be sure you are proceeding correctly.

h. Finish the headsize (see Job 7, Section 4 *k*) and look closely at Figure 33 A, B, and C of that job (page 31); also see penciled line in Figure 11 page 40.

i. If both sides of your crinoline brim are supposed to be exactly alike, carry out the following directions:

(1) Mark direct back, front, and sides and all folds indicating drapes.

(2) Remove brim from crown.

(3) Fold in half on center front (see Figure 13).

(4) If both halves of the brim when folded on center front line are not exactly alike, carry out the following directions:

(a) Lay center front fold on bias fold of fresh crinoline (see Figure 13).

(b) Trace all of the way around the larger edges of brim (see Figure 13) and through lines for draped parts. (See tracing wheel in Figure 13.) The larger edge is traced in this way because, when the turban is redraped, it is always easier to cut off a little than it is to add on again.

(c) Draw a dotted line 1 inch away from each side of the lap (see Figure 13). This is done because you may need a little more crinoline when repinning the brim to the crown.

(d) Cut on all of the traced lines at the edge and the headsize, and on dotted lines at the seam.

(5) Repin the new piece of crinoline exactly as the marks indicate.

j. Finish crinoline model. (See Job 7, Section 7.) Follow *either a, or b and c* of that section (pages 32 and 33).

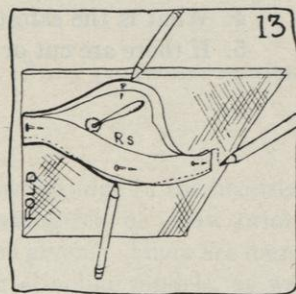


FIG. 13.

4. Suggestions for draping turbans similar to Figure 4.

a. This is done as shown in Section 3, except instead of pinning the bias crinoline to the headsize of the crown, you pin the center of it part of the way *up* on the side crown.

b. Finish crinoline model (see Job 7, Section 7). Follow *either a, or b and c*, pages 32 and 33, of that section.



FIG. 4.

5. Suggestions for draping hats with cut ends similar to Figure 5.

a. This is done as in Section 3, except instead of pinning the center of the bias strip over the crown at direct front, you start with one *end* of the bias as in Figure 14, and work around until the ends cross, as shown in Figure 5 and until you get the desired effect; then pin the bias in place.



FIG. 5.



FIG. 14.

- b. Finish crinoline model (see Job 7, Section 7). Follow *either a*, or *b* and *c* of that section, pages 32 and 33.

Questions. Use complete sentences for all answers.

1. What is the great advantage of draping models like those in Figures 2, 3, 4, and 5 directly over a crown?
2. How can you be sure to get both sides of a model exactly alike?
3. How can you get more width in the sides of a model like the one shown in Figure 4?
4. What is the safest way to avoid cutting the edge off too much?
5. If there are cut or lapped ends in a model, where is the best place to start to drape?



UNIT I. JOB 10

DRAPED FELT OR STRAW BRIMS¹—ACCORDING TO CRINOLINE MODELS OR FINISHED HATS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to read the references to other jobs.

Reason for Job.

We have shown how to block a variety of felt and straw brims from the edge to the headsize and from the headsize to the edge. There is still another way of making felt or straw brims. It is known as draping. This is unlike any of the methods that have been given. There are many points of similarity between draping felt or straw models and draping crinoline models, as was shown in Jobs 7, 8, and 9 (pages 24 through 42).

It is unwise for a beginner to cut into felt or straw, before first copying the model in crinoline, according to Jobs 7, 8, or 9. The beginner should keep this crinoline model in front of her when draping a felt or straw brim, which will be done in this lesson. After becoming more experienced, she will be able to drape felt or straw, without first draping a crinoline model.

Materials Needed.

1. A crown of felt, straw, or fabric, or a wired headsize band of the desired headsize, on which to drape a felt flange, or brim.
2. A felt or straw flange, or a brim, to be draped.

Tools and Equipment.

1. A crown block, or a model wooden head-form of the desired headsize.
2. The usual milliner's tools.

Things to Do.

1. Prepare to drape felt or straw.
 - a. Study the crinoline model or the finished hat you are planning to copy and compare it with Figures 1 through 4 in Job 7 (page 24), 1 through 3 in Job 8 (page 34), and 1 through 5 in Job 9 (page 38).
 - b. Decide which of these illustrations is most like the hat that you are planning to make.
 - c. Turn to the job sheet which contains the figure that is most like the hat you are copying. This will not be difficult to find, particularly, if you have already made your crinoline model, by following either Jobs 7, 8, or 9 (pages 24 through 42).
 - d. Read the instructions carefully for that particular model. There are so many points of similarity between draping crinoline and felt or straw models, that you cannot become too familiar with the operation described in draping your particular crinoline model, before you cut into your felt or straw.
 - e. Read and follow *either* Section 2 *or* Section 3 (page 44), according to whether you are draping straw or felt.
2. Before starting to drape, study these points which relate particularly to felt.
 - a. A felt flange cut from a hood or a body is neither straight nor bias. (The fur is matted in all directions.)
 - b. Wherever Jobs 7, 8, and 9 tell you to ease in the crinoline on the bias, ease in felt.

¹ Teachers should note footnote in Job 7 (page 24).

c. Wherever Jobs 7, 8 and 9 tell you to stretch on the bias, stretch felt.

d. Never pleat felt to remove fullness at edge, unless the model calls for it. Either shrink it in by steaming, pinning it to the ironing board, pulling it down straight—(see Figure 1 A) and pressing (see Figure 1 B), or stretch it more at the headsize over steam (see Figure 2).

e. Never cut felt and insert gussets to make it flare more at the edge, unless the model calls for it. Stretch it at the edge over steam (see Figure 3) or ease it in at the headsize (see Figure 4).

f. Never cut felt without marking it first with chalk to get the line (see Figure 5). If possible, try it on.

g. It is very difficult to add felt, without having it look as if it were patched, so cut carefully when you do cut. **Do not chop.** Use long even strokes of the scissors.

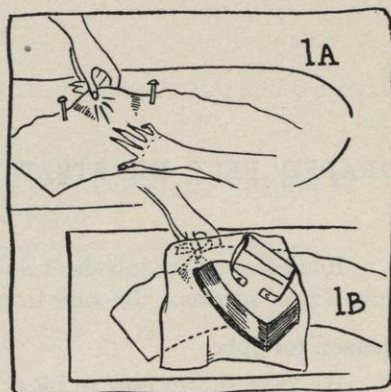


FIG. 1A-B.

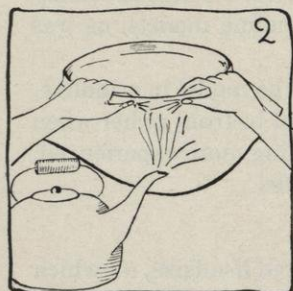


FIG. 2.



FIG. 3.

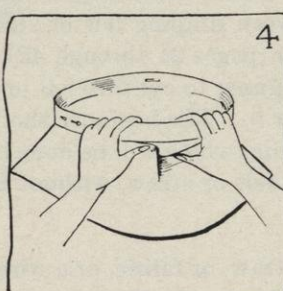


FIG. 4.

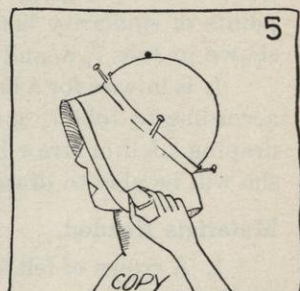


FIG. 5.

h. Always steam felt while stretching it.

i. Always use chalk or pins to mark felt. Never use a pencil mark, for it will soil the felt.

j. If you are working on felt skip Section 3.

3. Study these points which relate particularly to straws, before starting to drape.

a. A straw hood or a body is usually woven or crocheted, therefore a flange cut from either of them has no bias and, in all probability, will fray very easily. Therefore be very careful when stretching it. If it frays the edges will have to be cut off.

b. If the woven edge is not to be used, plan either to bind or to turn in the cut edges of straw.

c. If the woven edge is to be used, be very careful in draping. Do not make a single cut without first trying the hat either on the individual for whom the hat is being made or on a model wooden head-form.

d. Read all precautions for pressing straw given in Job 12, Section 1 b, (1) through (6) (page 53) before attempting to press even the smallest piece.

e. It is impossible to add to straw after it has been cut, therefore always chalk the desired outline first, as shown in Figure 5, and try the hat on if possible.

f. Never use a pencil to mark the desired line, for it will soil straw. Use chalk.

g. Do not chop straw when cutting. Use long, even strokes of the scissors.

h. Instead of merely being steamed, some straws may be moistened, but the kind that can be moistened varies so much each season, that it will be best to consult your instructor before wetting straw. It is always safe to use steam.

i. Read Section 2 c, d, e, and f above. These sections apply to straw as well as to felt.

4. Plan to drape felt or straw brim.

a. Turn to Job 7, or 8, or 9, to the one which contains the illustration most like the hat you are copying (page 24, 34, or 38).

- b. Jot down the numbers or the letters of the sections you plan to follow.
 - c. Plan to follow *either* Section *d* and *e* or Section *f*, and then tell your teacher which section you plan to follow. Also show her the list of the sections that you have selected from either Job 7, or Job 8, or Job 9 (see Section *b*). This will help your teacher to see if you have planned correctly.
 - d. If the model is on a headsized band, be sure you have a wired one of the correct size. If desired, wire and band may be removed later.
 - e. If your brim is to be made on a headsized band, go on with Section 5 (page 46).
 - f. If the model is draped over the crown, measure very carefully, as shown in Sections (1) through (7) below and page 46, so that your crown will be the same height and will be cut out in the same way that the model is cut.
- (1) Find the center of the crown tip of the model.
 - (a) Place model over crown block.
 - (b) Be sure that the model is on crown block, running straight from front to back and from side to side.
 - (c) Measure from side to side of crown block directly over model. Feel through the model on each side to be sure that you are at the bottom of the crown block (see Figure 6).
 - (d) Put a pin in the model at a point to indicate one half of this side-to-side measurement (see Figure 6).

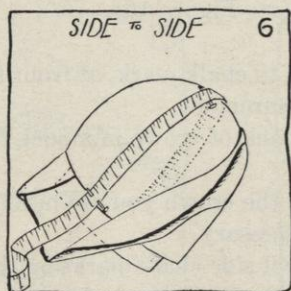


FIG. 6.

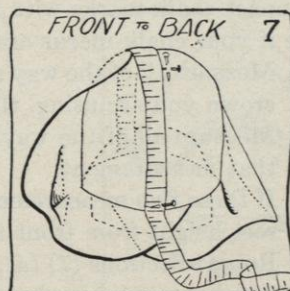


FIG. 7.

- (e) Measure from front to back of crown block directly over model. Feel through the model at front and back to be sure that you are at the bottom of the crown block (see Figure 7).
 - (f) At the point where the tape measure touches the pin, put another pin at right angles to the first pin (see Figure 7). The point where the two pins cross is the center tip of the model.
- (2) Find the height of crown at front, back, left side, and right side.
 - (a) Pin tape measure to model at point where pins cross, and stretch it down to direct front of model (see Figure 8); jot down that measurement and label it F (front).
 - (b) Repeat Section (a), and jot down the measurements for the height of the crown of the model at direct back, left side, and right side and label each correctly.
 - (c) Remove model from block.
 - (3) Find the center of the felt or the straw crown that you are using.

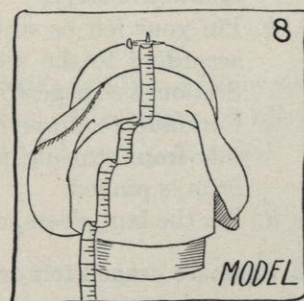


FIG. 8.

- (a) Place felt or straw crown on crown block or on model wooden head-form. Be sure that it is on straight.
- (b) Find the center of the crown that you are using in the same way that you found the center of the model described in Section (1) (b) through (1) (f) above, and

mark the center by crossing two pins (see Figures 6 and 7, page 45). Remember that you are working this time with the crown, not the model, over the block.

- (4) In order to get the desired headsize line, measure down from the center of the crown that you are using to the direct front, using the measurements you wrote down in Section 4 f (2) (a) (page 45), and put a horizontal chalk mark there (see Figure 9).

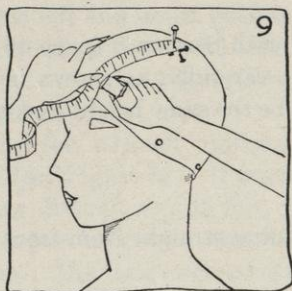


FIG. 9.

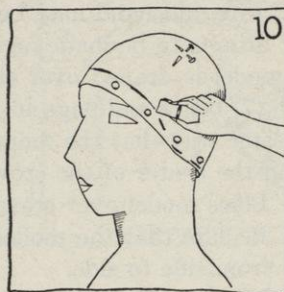


FIG. 10.

- (5) Follow Section (4) above, but at direct sides and back, use the measurements that are written down in Section 4 f, (2) (b) (page 45). (These chalk marks will be the guide in chalking the shaped headsize line in Section (6).)
- (6) Connect chalk marks with a gradual curved line (see Figure 10).
- (7) See if your chalk marks are correct.
- (a) Measure all of the way across from chalk mark to chalk mark, at front to back of the crown you are using, then jot down that measurement.
- (b) Measure all of the way across from front to back of crown in model, then jot down that measurement.
- (c) If these two measurements are the same, then the crown you are making is the correct height from front to back. Change if necessary.
- (d) Repeat Sections (7) (a), (b), and (c) at the direct side chalk marks on the crown that you are making and at the direct side of the crown of the model.
- (e) Show your work to your teacher to be sure that it is correct.
- (f) Cut on curved line as soon as your teacher approves.
- Now you are ready to drape brim over crown.

5. Drape felt and straw brim.

- Keep the crinoline model or the hat from which you are copying on a hat stand in front of you, so that you may follow it closely.
- Pin your felt or straw flange on the crown or the headsize band according to the sections you and your teacher decided on in Section 4 c (page 45).
- Continue to drape and to pin felt or straw flange, first on one side from starting point and then on the other side until the brim is pinned.
- Pin the lap, pleats, cuts, or ends as desired.

6. Compare draped felt or straw brim to crinoline model.

- Put a pin at front, back, sides, side fronts, and side backs of the crinoline model which you are copying, and also at those same points in the brim you are making.
- Measure from the headsize out towards the edge on the crinoline model, as in Figure 11, and measure an equal distance on felt brim, as in Figure 12, and put a pin.

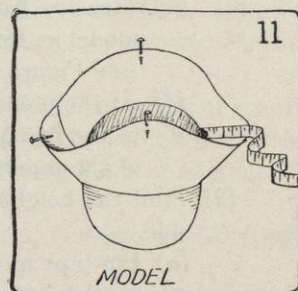


FIG. 11.

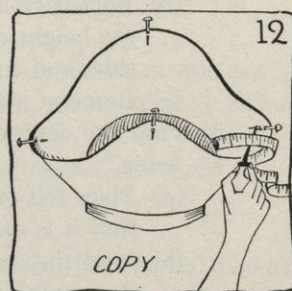


FIG. 12.

- c. Do this at front, back, sides, side fronts, and side backs, always comparing and putting pins in the felt so that it will be exactly like the crinoline model.
- d. Measure the edge of the crinoline brim (see Figure 13) and compare it to the edge of the felt brim (see Figure 14). Change the edge line if necessary. You may have to shrink the edge (see Figure 1, A-B) or stretch the edge (see Figure 3, page 44).

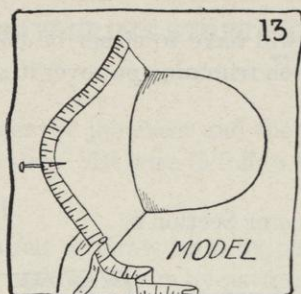


FIG. 13.

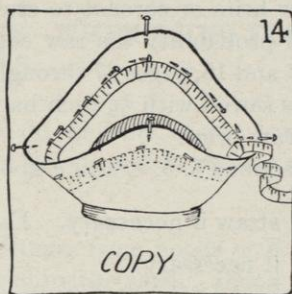


FIG. 14.

- e. Measure the crinoline brim all of the way across from front to back and from side to side (see Figure 15) and compare it with felt or straw brim (see Figure 16).

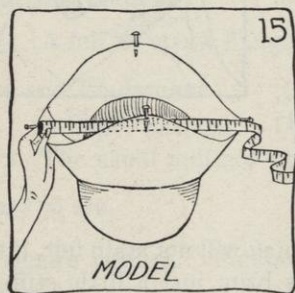


FIG. 15.

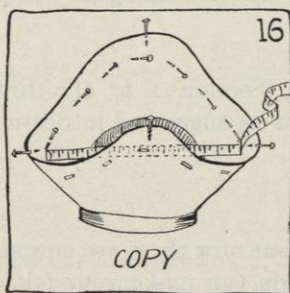


FIG. 16.

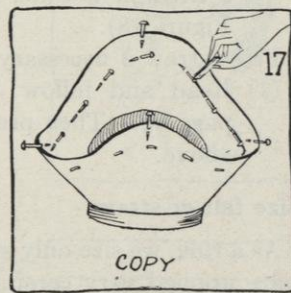


FIG. 17.

- f. If the pins give the correct line, chalk the outline of the edge (see Figure 17). If the brim comes up on the crown, chalk the outline of headsize too, as shown in Figure 33 A, of Job 7 (page 31).

7. If possible, try the draped felt or straw model on the person for whom it is being made, if not, try it on the model wooden head-form.

- a. See if the line is correct.
- b. Change if necessary.

(1) Read all of Section 3 *n* (1) through (4) and *o* of Job 7 (pages 29 and 30) and follow the sections most needed, but use *chalk* instead of pencil marks. Remember to *allow* enough if you want straw edge turned in (see Figures 12 and 13 A and B, page 58).

(2) Be sure to show your work to your teacher.

- c. Cut as desired as soon as your teacher approves your work.

8. Finish felt or straw brim. Do either Sections a, b, c, and d, or e and f.

- a. Sew felt brim or coronet to crown. Follow either Section (1) or Section (2).

(1) If there will be nothing to hide the stitches make invisible stitches. Use either pin-point back stitches $\frac{1}{4}$ inch apart and $\frac{1}{8}$ inch down from cut edge, or use invisible overcasting stitches (see Sections 4 *e* (1) (a) and (b) of Job 3, pages 15 and 16, for directions on how to take the stitches).

(2) Sew with $\frac{1}{2}$ -inch back-stitches if the stitches will be hidden.

- b. Sew any tucks or drapes that may be needed.
 - (1) Use invisible stitches.
 - c. Cut the felt edge until the line is perfect, but plan either to bind straw edge (see Jobs 16, 17, and 18, pages 67 through 78) or to allow enough straw to turn it in once or twice (see Figures 12 and 13 A and B, page 58).
 - d. **Do not chop. Use long even strokes of scissors.**
 - e. Sew straw brim or coronet to crown.
 - (1) In all probability the raw edge at the headsize will have to either be bound (see Jobs 16, 17 and 18, pages 67 through 78), or have a ribbon trimming put over it, after the headsize is sewed with $\frac{1}{2}$ -inch back stitches.
 - f. Finish straw brim.
 - (1) Do Sections 8, b, c, and d above as needed.
9. **Press felt or straw if necessary.** Follow either Section a or Section b.
- a. Press felt if necessary.
 - (1) Read and follow Job 2, Section 4 page 9, but if you cannot place the draped hat on a block, place a thick pad on the palm of your left hand, then place your hat on that. Use a damp cloth and an iron, or a luring pad as in Job 2, Section 4. This pad acts as an ironing board or block. Press a little at a time, moving the pad along as you press (see Figure 18).
 - b. Press straw if necessary.
 - (1) Read and follow Job 12, Section 1 b, (1) through (6), page 53. Then press straw as suggested in Section 9 a (1) above.
10. **Size felt or straw.**
- a. As a rule, we size only straws; but now there are new sizings which will not stain felt, if they are applied very carefully. You can make your felt or straw brim just a little stiffer, if you wish, by applying a sizing to it, as shown in Job 12, Sections 4 a, b and c, pages 53 and 54.
11. **Trim hat as desired.**
- a. Use ribbon, felt trimming, a fancy pin, or whatever fashion dictates.
12. **Line hat.**
- a. Use either a headsize band of ribbon or a lining, as desired (see Jobs 68, 69 or 70, pages 293, 298, and 303).



FIG. 18.

Questions. Use complete sentences for all answers.

1. Name one advantage in making a brim in this way.
2. Which do you think is more desirable, draping on the head of the individual, for whom the hat is to be made, or draping on a block or on a model wooden head-form? Why?
3. On a clean sheet of paper, copy suggestions in Section 2 a through i, if you have used felt (pages 43 and 44); or those in Section 3 a through i (page 44), if you have used straw. Study them and use them whenever draping a hat. Show your copy to your teacher. If she approves, you may take them home.



UNIT I. JOB 11

FELT OR STRAW BRIMS STRETCHED ON PATTERNS—WHEN USING FLANGES FROM HOODS OR BODIES

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Making a felt or straw brim by pattern when using flanges from hoods or bodies is entirely different from making a brim by pattern when using material by the yard. Using flanges requires much more skill because the piece of felt is already circular and may require pulling, stretching or shrinking in a variety of places, in order to get the desired effect. The hat shown in Figure 1 is one of many, showing the brim made on a pattern.

Materials Needed.

1. A felt or straw flange.

Tools and Equipment.

1. A paper pattern.
2. The usual milliner's tools.

Things to Do.

1. **Prepare pattern.** Follow *either* Section *a* or Section *b*. (Use the crinoline pattern made according to Job 7, Section 7 *b* (pages 32 and 33) or any other pattern you desire.)

a. For patterns made of cardboard or of very heavy paper do the following:

- (1) Lay the pattern on cardboard or very heavy paper and pin in place. Be as economical as possible with the paper.
- (2) Trace the outline exactly in pencil (see Figure 2).
- (3) Mark direct front (F) and top facing (top) of pattern (see Figure 3).
- (4) Remove pattern and cut evenly on outline.

b. For patterns made of thin paper and crinoline (if you have no very heavy paper):

- (1) Lay the top facing of the pattern face down on one layer of crinoline and pin (see Figure 4) so that the under facing of pattern will be facing you. Always put crinoline on the top facing because the felt or straw is worked on the under facing of the pattern. This prevents the starch in the crinoline on the top facing from getting on the felt or the straw, and enables you to see exactly what you are doing, when you once start to stretch and to press it.
- (2) Baste paper to crinoline at headsize and edge (see Figure 4).
- (3) Cut crinoline $\frac{1}{2}$ inch larger than the paper all around.
- (4) Stitch crinoline to paper pattern by machine, using white thread. White thread prevents the felt or the straw from getting spotted when it is pressed later under a damp



FIG. 1.

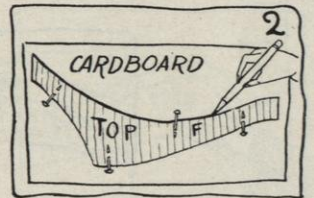


FIG. 2.

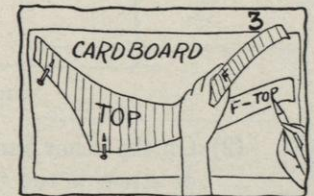


FIG. 3.

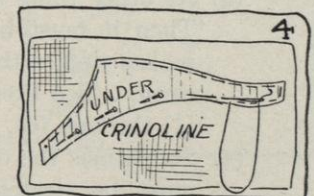


FIG. 4.

cloth. Put a row of stitching as close to the edge and headsize as possible, and on all of the lines in order to indicate the drape or the pleats. Put several rows of stitching between these, about $\frac{1}{2}$ inch apart. These will hold the pattern firmly.

2. Prepare to shape the felt or the straw on the pattern.

- a. Study pattern and the shape of the flange in order to see where it will be best to shrink or to stretch the felt or the straw.
- b. Lay felt or straw on the pattern to try it.
- c. Study all suggestions in Section 3 *b* through *g*, below and page 51.
- d. Decide on a plan by which you will be able to work out felt or straw on the pattern. Discuss it with your teacher to see if you are correct.

3. Stretch felt or straw according to pattern.

- a. Steam the felt or the straw until soft, and pin at the edge and headsize of pattern about every 3 inches to get the "general swing" (see Figure 5). Do this on the under facing of the pattern where there is no crinoline. If your felt is two-toned, be sure that the side that you want to show on the top facing touches the under facing of the paper pattern. If your felt is the same on both sides, you need not think of this. Straws are rarely two-toned, but they have a right and a wrong side. Place the right side of the straw on the facing that will show most when finished.

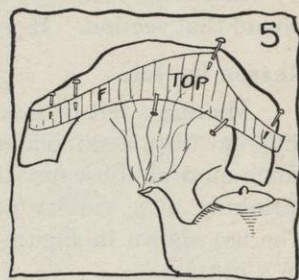


FIG. 5.

PRECAUTION I. Never stretch the felt without steaming it first. Ask your teacher if you may wet straw.

- b. Suggestions for steaming felt and straw.

- (1) It is usually easier to stretch the larger edge of the felt or straw flange near the edge so that it will fit at the headsize (see Figure 6).

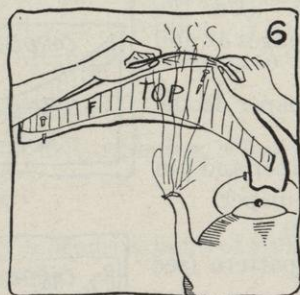


FIG. 6.

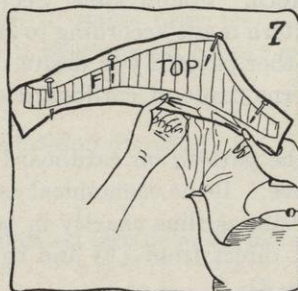


FIG. 7.

- (2) On the other hand, sometimes the larger edge of the flange is large enough, but the felt or straw is too tight at the headsize. In this case pin at the edge, steam again, and stretch at headsize (see Figure 7).
- (3) At other times the felt or straw may not be wide enough. Then it must be stretched wider (see Figure 8). If this makes ripples they may be pressed out later under a damp cloth. (See Precautions for pressing straws in Section 1 *b*, (1) through (6), of Job 12, page 53.)
- (4) Sometimes the edge is too circular and therefore the flange must be stretched in width to remove the fullness (see Figure 8). The fullness may be removed still more when pressing the flange later. (See Precaution for pressing straw, Section 1 *b*, (1) through (6), Job 12, page 53.)

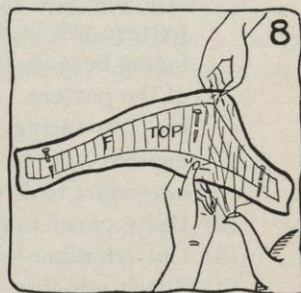


FIG. 8.

- c. Change "general swing" if necessary.
- d. Pin at edge, stretch, and steam as needed (see Section b (1), (2), (3), (4) page 50).
- e. Pin at headsize.
- f. Lay the felt or straw already pinned under the pattern on a clean ironing board, dampen the felt slightly with a little water, and stretch and pin to the ironing board if necessary, in order to hold the felt or straw flat under the pattern (see Figure 9). **Do not dampen straw unless your teacher has said you might.** (See Precaution I, page 50).
- g. Be sure that the felt or the straw extends a little beyond the edge and the headsize of the pattern.

4. Press felt or straw on pattern.

- a. See precaution for pressing straws in Section 1 b, (4) through (6), of Job 12 (page 53).
- b. Place a thick, damp, clean, unbleached muslin pressing cloth over the pattern and the felt and press while it is still pinned to the pattern and the ironing board (see Figure 10). *Be careful not to press on top of the pins or to press creases in the pattern.* The pattern must lie perfectly flat and the felt must be made to fit it. See Section a before pressing straw.
- c. Remove some pins if they are making marks in the felt or straw.
- d. If the felt or straw is full of ripples, baste it to pattern with tiny stitches on the felt or straw side, and $\frac{1}{2}$ -inch stitches on the pattern side. Use fine, white cotton. This will not be necessary unless felt or straw is very full.
- e. Press again, according to Section a or Section b, in order to remove any impressions of pins and any ripples.

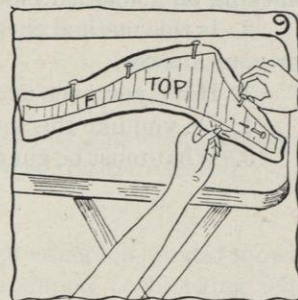


FIG. 9.

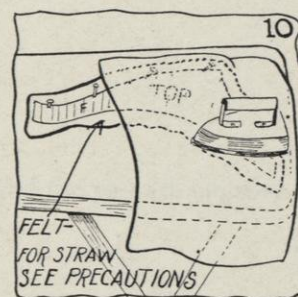


FIG. 10.

5. Cut felt or straw according to pattern.

- a. While the felt or straw is stitched or pinned to the pattern, cut the edge and the headsize exactly like the pattern (see Figure 11), if no allowance is needed to sew brim to headsize. **If in doubt allow $\frac{1}{2}$ inch at headsize.**
- b. Put a white tie tack in direct front of the felt.
- c. Remove the pattern from the felt or the straw brim.

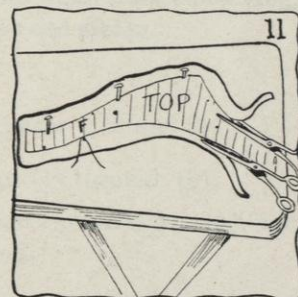


FIG. 11.

6. Place felt or straw brim on crown.

- a. Be sure that the crown is the desired height. Read over Sections 7 and 8 of Job 2 (pages 10 and 11).
- b. Put the crown on the crown block or the model wooden head-form.
- c. Put a pin in the front of the crown and one in the front of the brim.
- d. Match pin to pin (see Figure 12).
- e. Either pin the brim over the crown or pin the crown over the brim, at the headsize, according to the model.
- f. Try on the hat to see if the effect is the one you desire.
- g. If necessary to change, follow any or all of Section 3 n, (1) through (4), and Section o of Job 7, but use chalk instead of pencil marks (pages 29 and 30).



FIG. 12.

7. Sew brim to crown.

- a. See either Section 4 e (1) or (2) of Job 3 (page 15 or 16) for felt, or Sections 8 e and f of Job 10, page 48.

8. Finish brim.

a. Press, size, trim, and line (see Sections 9, 10, 11, and 12 of Job 10, page 48).

Questions. Use complete sentences for all answers.

1. Why is it that this method of making felt or straw brims requires much more skill than blocking on a wooden block or a model frame?

2. Is this method cheaper than blocking on wooden blocks or model frames? Give the reason for your answer.

3. Have you ever made a brim like this before?

4. Do you like this method? Would you like to try it again?

5. What must be guarded against when straw brims are made in this manner?



UNIT I. JOB 12

HAND-BLOCKED STRAW CROWNS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of the other jobs to which you are referred.

Reason for Job.

This job shows a few points in pressing straw that are different from pressing felt; it also shows how straw must be sized. Other than this, blocking straw crowns is similar to blocking felt crowns.

Read the entire Reason for Job in Job 2 (page 7).

Materials Needed.

1. A straw hood or body, according to the size of the hat desired.
2. Sizing.

Tools and Equipment.

1. The same as those listed in Job 2, except that the luring stove and the pad are omitted.
2. A tin can to hold sizing.
3. A brush that is 1 inch wide.

Things to Do.

PRECAUTION I. Some straws are easier to block if moistened with water before blocking, but always ask your teacher first, before using water. If in doubt always use steam.

1. Prepare to block, and then block crown.

- a. Read and follow exactly every step in Sections 1 and 2 of Job 2 (pages 1, 2, and 3).
- b. **Precautions on pressing straw.** Read and follow carefully Sections (1) through (6).
 - (1) Since pressing often flattens straw so much that it is ruined, never press it without first experimenting with a scrap. Some straws can only be steamed.
 - (2) Some straws may be pressed under dry cloths.
 - (3) Some straws may be pressed under damp cloths.
 - (4) Owing to the high gloss that is desired on some straws, it is sometimes possible to press them without a cloth, using a warm iron.
 - (5) Press several scraps of straw like the kind you have just blocked (*but do NOT press the piece for your brim*) and after noting the precautions above, decide which method is best to follow.
 - (6) Show the scrap which you have pressed according to the method you have decided to use to your teacher, to be sure that you are correct.

2. Press straw crown according to the method decided upon in Section b, (1) to (6).

3. Let crown dry.

4. Size straw crown.

PRECAUTION II. All straw must be thoroughly dried before applying sizing.

- a. Dip brush into sizing, then be sure to wipe it off well against the side of the can before applying it to your crown (see Figure 1).

PRECAUTION III. Never let the sizing drip from the brush. Too much sizing in one place will spot straw.

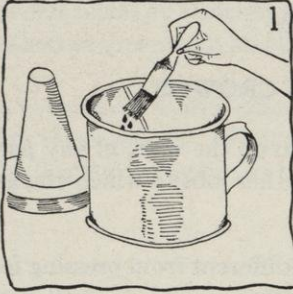


FIG. 1.

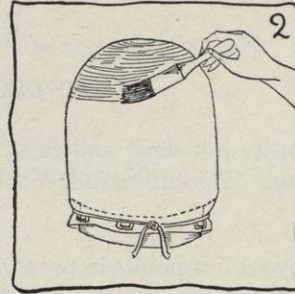


FIG. 2.

- b. Paint the crown evenly (see Figure 2) with round-and-round, even strokes of the brush. This stiffens the crown just enough to help it keep its shape. Should you wish the crown to be stiffer, allow the first coat of sizing to dry, and then apply a second coat, as directed in Sections *a* and *b* above.
- c. Let the crown dry thoroughly.

5. Finish crown.

- a. Read and follow all of the steps of Sections 5, 6, 7, 8 and 9 of Job 2 (pages 10 and 11).

Questions. Use complete sentences for all answers.

1. What is the one big difference in blocking a straw crown and a felt crown?
2. What difference is there at times between pressing a straw crown and pressing a felt one?
3. How does the finishing of a straw crown differ from the finishing of a felt crown?



UNIT I. JOB 13

HAND-BLOCKED STRAW BRIMS—WORKED FROM EDGE TO HEADSIZE—STRAIGHT SEAM

Read this entire job sheet carefully and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

This method is always used to block straw brims when the woven edge of the straw body is to be used as the edge of the brim, and a seam is used (see Section 3, page 56). This method may also be used in blocking when the brim is to be seamed and cut or turned in at the edge (see Section 4, page 57).

Materials Needed.

1. A straw brim or flange.
2. Sizing.

Tools and Equipment.

1. The same as those used in Job 3 (page 12), but omit luring stove and pad.
2. A tin can for sizing.
3. A brush that is 1 inch wide.

Things to Do.

1. Prepare to block.

- a. Read and follow Section 1 of Job 3 (pages 12 and 13).

2. Always do this additional planning for straw brims.

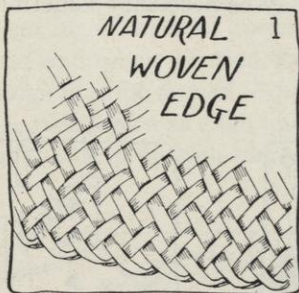


FIG. 1.

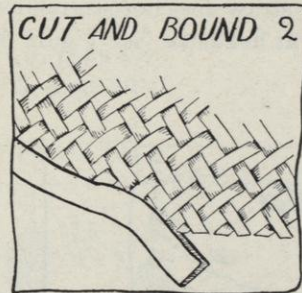


FIG. 2.

- a. If possible, block a straw brim so that you do not have to put a seam in it (see Job 14, page 59). As a rule, however, this will give an unfinished edge to the straw brim which will have to be turned in once and finished with a circular ribbon flange; or turned in twice for a welted edge; or cut where and as desired, and then bound with either ribbon or bias material.
- b. If it is necessary to put a seam in the brim, try to hide it if possible.
- c. Plan how the edge of a straw hat is to be finished. Choose *either* Section (1), (2), (3), or (4), and follow only the sections indicated. Make a list of the sections and show the list to your teacher to be certain you have planned correctly.
 - (1) If the natural woven edge is to be used, follow Sections 3, 5, and 6 *a* and *e* (pages 56, 57, and 58). (See Figure 1.)
 - (2) If the edge is cut and bound, follow Sections 4, 5, and 6 *d* and *e* (pages 57 and 58). (See Figure 2.)

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- (3) If the edge is to be turned in once, follow Sections 4, 5, and 6 *b* and *e* (pages 57 and 58). (See Figure 3.)

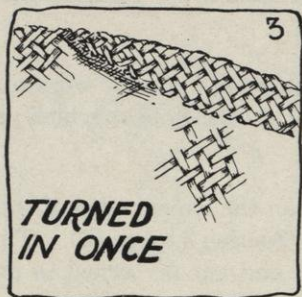


FIG. 3.

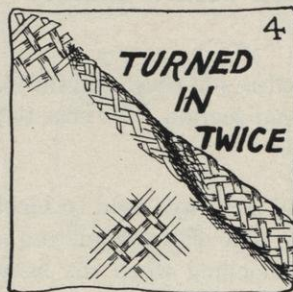


FIG. 4.

- (4) If the edge is to be turned in twice (a welted edge), follow Sections 4, 5, and 6 *c* and *e* (pages 57 and 58). (See Figure 4.)

d. Some straws are easier to block, if moistened with water before blocking, but always consult your teacher before attempting to wet straw. If in doubt, always use steam.

3. Block brim—if natural woven edge is used (see Figure 1, page 55).

- a.* Read and follow Section 2 *a* through *f* of Job 3 (page 13). Do not use staples at edge, see Sections (1), (2), (3), and (4).
- (1) Leave a lap of $1\frac{1}{2}$ inches.
 - (2) Use pins only, in finished woven edge of straw.
 - (3) Keep woven edge exactly even with edge of block (see Figure 5). Be careful that pins do not pull the edge out of shape.
 - (4) Since straw does not stretch as easily as felt, it may be necessary sometimes to slash it a little at headsize (see Figure 6).

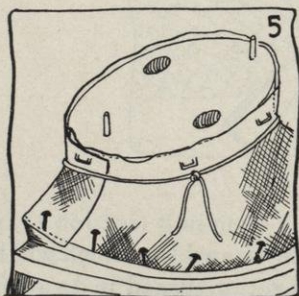


FIG. 5.

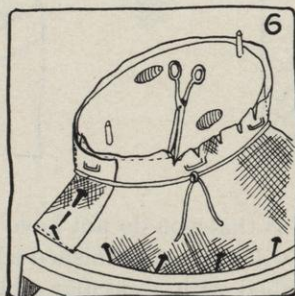


FIG. 6.

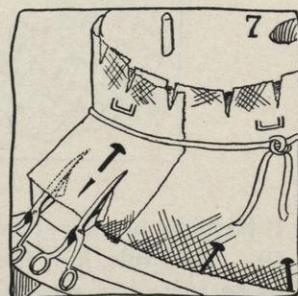


FIG. 7.

- b.* Arrange seam. One and a half inches has been allowed for seam (see Section 3 *a* (1)).
- (1) Put a pin through the upper and lower parts of the lapped straw to mark the exact line of the finished seam (see Figure 6).
 - (2) Cut the straw, so that $\frac{1}{2}$ inch extends beyond the pin on each part of the lapped straw (see Figure 7).

- (3) Turn the lower part of the lap *over* and up $\frac{1}{4}$ inch (see A, Figure 8).
- (4) Turn the upper part of the lap *under* and down $\frac{1}{4}$ inch (see B, Figure 8).

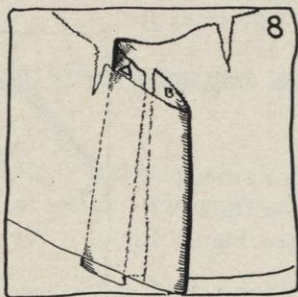


FIG. 8.

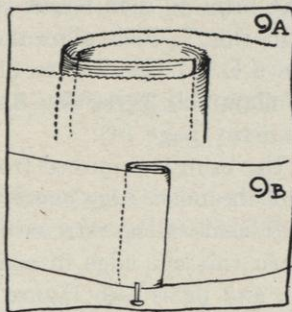


FIG. 9 A-B.

- (5) Slip one cut edge inside of the other (see Figure 9 A) and pin at edge, so that the woven edges just meet (see Figure 9 B). This is called a welted seam, and the narrower it is the better.
4. **Block brim, if cut or turned in, at edge** (see Figures 2, 3, and 4; pages 55 and 56). (If necessary, you may bring straw over to the groove and use staples.)
 - a. Read and follow Section 2 *a* through *f* of Job 3 (page 13).
 - b. Read Section 3 *a* (4), page 56, and follow, if necessary, to slash the headsize.
 - c. Read and follow Sections 3, *b*, (1), (2), (3), (4) and (5), to arrange seam, (page 56 and top of this page).
 5. **Press and size brim.**
 - a. Read and follow Job 12, precautions (1) through (6) in Section 1 *b* and Sections 2, 3, and 4 of that same job (page 53).
 6. **Finish brim.** Follow *either* Sections *a* and *e*; or *b* and *e*; or *c* and *e*; or *d* and *e* (this page and page 58).
 - a. *Do not cut edge if natural woven edge is to be used.*
 - (1) Read and follow Section 3 *a*, *b*, *c*, and *d* of Job 3 (page 14).
 - b. If the edge is to be *turned in just once* (see Figure 3, page 56):
 - (1) Remove staples at edge only.
 - (2) Cut the brim $\frac{3}{8}$ inch larger than desired (see Figure 10).

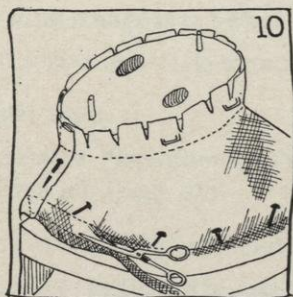


FIG. 10.

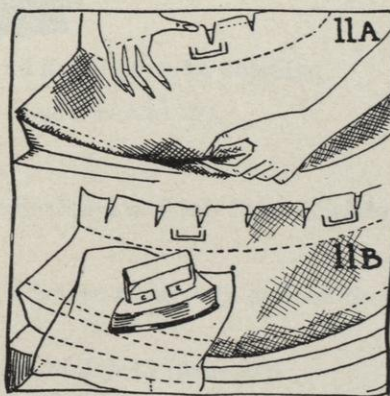


FIG. 11A, B.

- (3) Turn this $\frac{3}{8}$ inch allowance of straw in against the block, keeping it even with the edge (see Figure 11 A) and press the edge to give a clean-cut line (see Figure 11 B). (In all probability, such an edge would be finished with a circular ribbon flange.)
- (4) Now follow Job 3, Section 3 *a*, *b*, *c* and *d*, but only mark the headsize (page 14).

c. For a *welted* edge or for one *turned in twice* (see Figure 4, page 56):

- (1) Remove staples at edge only.
- (2) Cut the brim $\frac{3}{4}$ inch larger than desired (see Figure 10, page 57).
- (3) Turn in this $\frac{3}{4}$ -inch allowance of straw, and press as in Section 6 b, (3) (see Figure 11 A and B, page 57).
- (4) Now follow Job 3, Section 3, a, b, c and d, but only mark the headsize (page 14).
- (5) When the brim is removed from the block:
 - (a) Cut the inner edge evenly, so that it comes exactly $\frac{1}{2}$ inch inside of the extreme edge of the brim (see Figure 12).
 - (b) Turn this cut edge in against the brim (see Figure 13 A), and press (see Figure 13 B).
- (6) Such an edge must be slipstitched so that no raw edges show, and so that no stitches show on either side.

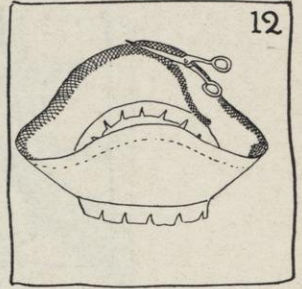


FIG. 12.

d. If the edge is to be *cut and bound*

- (1) Cut as desired.
- (2) Read and follow Section 3, a, b, c and d, of Job 3 (page 14).

e. Set crown and brim together.

- (1) Set brim on a headsize band if necessary, see Figure 19 of Job 3 (page 15).
- (2) Read and follow all of Section 4 of Job 3, and see Figures 21 and 22 of that job (page 15).

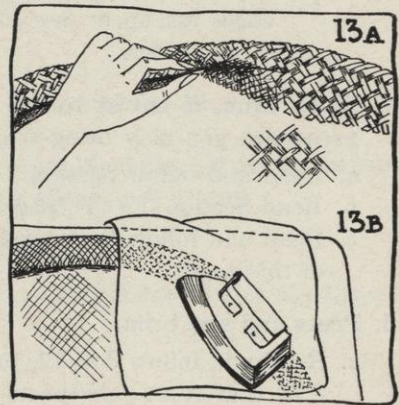


FIG. 13A-B.

Questions. Use complete sentences for all answers.

1. What must you be very careful about if you expect to use the woven edge of a body as the edge of the hat?
2. What must you do before pressing straw?
3. Name two ways of pressing straw.
4. With what do you stiffen straws?
5. How is the stiffening for straw applied?



UNIT I. JOB 14

HAND-BLOCKED STRAW BRIMS WITHOUT SEAMS—WORKED FROM HEADSIZE TO EDGE

Read this entire job sheet carefully and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

This job will show you the slight difference between blocking a straw brim and blocking a felt one, as was described in Job 4 (page 17). The method discussed in the job is always used for straw brims when no seam is desired, and when the edge is cut or turned in. It is a simple process.

It is a little more difficult to keep a natural woven edge even with the edge of the block, and at the same time have no seams, but you will also learn how to do this in this job.

Materials Needed.

1. A straw brim or flange.
2. Sizing.

Tools and Equipment.

1. The same as those used in Job 3 (page 12), but omit luring stove and pad.
2. A tin can for sizing.
3. A brush that is 1 inch wide.

Things to Do.

1. **Decide to follow either Section a, b, c, or d.** Write a list of the sections you plan to follow and show your list to your teacher to be certain that you have planned carefully.
 - a. If the edge is to be cut, follow Sections 2, 3, 4, and 5 c and d.
 - b. If the edge is to be turned in once, follow Sections 2, 3, 4 and 5 a and d.
 - c. If the edge is to be turned in twice, follow Sections 2, 3, 4 and 5 b and d.
 - d. If the natural woven edge is to be used, follow Section 6 a through g.
2. **Prepare to block.**
 - a. Read and follow Job 3, Section 1 (pages 12 and 13).
3. **Block straw brim if edge is to be cut or turned in and if there is to be no seam.**
 - a. Read and follow Job 4, Section 2 a through j (pages 17 and 18).
4. **Press and size brim.**
 - a. Read and follow Precautions (1) through (6) in Section 1 b of Job 12, and Sections 2, 3, and 4 of that same job (page 53).
5. **Finish brim.** (Only follow Sections a, b, c, and d below, as already decided on in Section 1.)
 - a. If the edge is to be turned in just once,
 - (1) Read and follow Section 6 b, (1) through (4), of Job 13 (page 57).
 - b. If edge is to be turned in twice (*welted edge*),
 - (1) Read and follow Section 6 c, (1) through (6), of Job 13 (pages 57 and 58).
 - c. If the edge is to be cut and bound,
 - (1) Cut as desired.
 - (2) Read and follow Section 3 a, b, c and d of Job 3 (pages 14 and 15), only this time there is no seam in the brim.

d. Set crown and brim together.

- (1) If necessary, set brim on a headsize band (see Figure 19 of Job 3, page 15).
- (2) Read and follow all of Section 4 in Job 3, and see Figures 21 and 22 of that job (page 15).

6. Block brim if the natural woven edge is to be used, and there is to be no seam.

- a. The flange must almost fit the brim block, or if the model calls for pleats, you might remove fullness by pleating the brim.
- b. Read and follow Job 4 Sections 1 and 2 *a* through *e* (pages 17 and 18), but do not put any staples in the edge of the straw. After tying at headsize, stretch the straw only as far as the edge of the block, and pin it to the edge, keeping the woven edge exactly even with the edge of the block (see Figure 1).
- c. If the straw does not lie perfectly flat on the block, pull the fullness up and out from under the cord at the headsize (see Figure 2).
- d. Be careful not to pull the pinned edge out of shape.

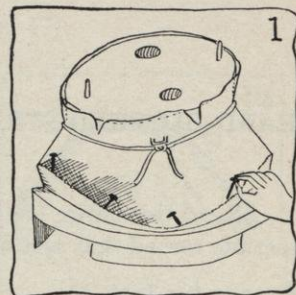


FIG. 1.

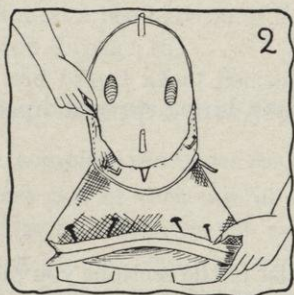


FIG. 2.

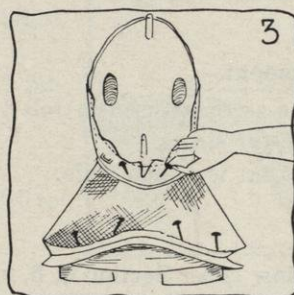


FIG. 3.

- e. Tack headsize firmly. Use staples if the marks made by them will not show, or use pins, if they will hold headsize firmly (see Figure 3).
- f. Press and size brim.
 - (1) Read and follow Precautions (1) through (6) in Section 1 *b* of Job 12, and follow Sections 2, 3 and 4 of the same job (page 53).
- g. Finish brim.
 - (1) Read and follow Section 3 *a*, *b*, *c*, *d* and *f*, and Section 4 of Job 3, and see Figures 16, 19, 21, and 22 of that job (pages 14 and 15), only this time there is no seam in the brim.

Questions. Use complete sentences for all answers.

1. Which do you think is easier—blocking straw or blocking felt. Why?
2. What must you be sure to do when cutting an edge of a straw brim, that is to be turned in?
3. How do you keep the natural woven edge of the straw even with the block, while blocking the brim?



UNIT II
FINISHING PROCESSES

UNIT II. JOB 15

MEASURING, CUTTING, AND JOINING TRUE¹ AND LONG BIAS STRIPS A PREREQUISITE FOR ANY JOB USING A BIAS

Read this job sheet and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

A straight piece of material will not stretch, but a bias piece will. Look at Figure 1. The bindings on the edge and on the scallops on the crown are done on the bias. If a straight piece of material had been used for these bindings, they would not be smooth. Facings, side crowns, folds, and a variety of other parts of hats are also done on the bias.

We are going to learn how to measure, cut, and join true and long bias strips of material. A true bias is the diagonal that cuts the straight threads of the material when it is so folded that the warp (straight lengthwise threads) and the woof (straight cross-wise threads) are parallel. Line *EB* in Figure 3 (page 64) is a true bias. We shall first work with the true bias; then we shall see the difference between a true bias and a long bias. A long bias is used, when a bias is needed that is from 2 to 6 inches longer than a true bias is or can be stretched to, in order to avoid putting two seams in it. In a long bias, the warp and the woof threads are no longer parallel (see Figure 9A and B page 65). Every girl who wants to learn millinery must understand how to measure, cut, and join true and long bias strips, which are the two kinds of bias strips that are most frequently used.

Materials Needed.

1. Two pieces of practice material 14 inches by 5 inches.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Prepare to cut a true bias.

- a. Before beginning the following, examine the model of a true bias on the wall chart. Note grain of material at seam carefully.
- b. Straighten the edges of the material (if not already straight).
 - (1) Pull out the threads at each edge, until one unbroken thread runs along each edge.
 - (2) Cut off all fringes. (If you are using full width material, there will be a selvage running along the two longer edges, and you will only be able to pull threads across the width of the material).
- c. Lay the material on the table with the right side up and the longer edges (selvage in full width material) parallel to the edge of the table nearest you (see Figure 2).



FIG. 1.

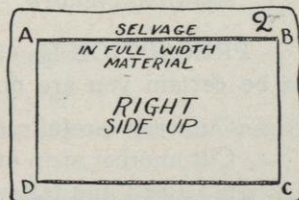


FIG. 2.

¹ Students should be thoroughly trained in cutting and joining true bias strips before being permitted to cut and join long bias strips, page 65.

- d. Take the lowest right-hand corner *C* and turn it up and over the right side of the material, so that it touches the edge *A B*, forming a right angle (see Figure 3). In full width material, *A B* and *D C* are selvages, therefore the turned-over selvage edge *D C* is exactly parallel to the crosswise threads of the material.

2. Cut a true bias.

- a. Cut very evenly on the fold *E B*, which is the true bias edge (see Figure 3).

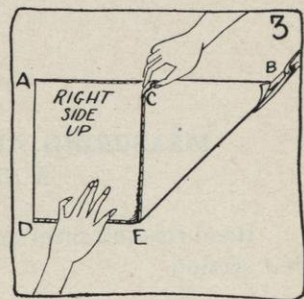


FIG. 3.

3. Cut bias strip.

- a. Measure $1\frac{1}{2}$ inches from the bias edge at three or four places on the larger piece of the material.
- (1) To do this, use your tape measure exactly as shown in Figure 4. The end of the tape measure must be even with the bias edge or, in other words, the tape measure must be at right angles to the cut bias edge.
 - (2) Put a pin in each place that you measure as is shown in Figure 4.

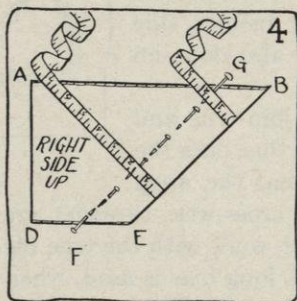


FIG. 4.

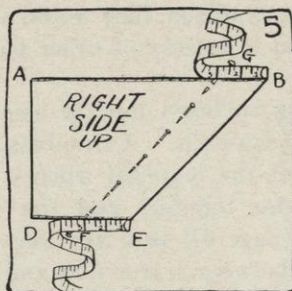


FIG. 5.

b. Test your bias strip.

- (1) Measure from *E* to *F*, and then from *B* to *G* (see Figure 5). These measurements must be exactly alike.
- (2) If *E F* and *B G* are not exactly alike, move the pin at point *F* toward point *D*, so that they will measure alike. This is necessary because, when measuring at right angles from point *E*, as shown in Figure 4, point *F* extends beyond the cut bias edge *B E*, and unless you have a very good eye for measuring straight, you might run your strip off a bit. Unless *B G* and *F E* measure exactly alike, you will not be able to join your strips correctly.

PRECAUTION I. Turn your material so that the wrong side is up. This will enable you to see all of the pins on the right side when you fold the material over to cut on the fold.

- c. Fold down the bias edge exactly on the line of pins, and pin it, as shown in Figure 6.

PRECAUTION II. Show your work to your teacher at this point, to be certain you are doing it correctly.

- d. Cut very carefully on the folded edge (see Figure 6).
- e. Cut another strip exactly like the one that you have just cut.

- (1) Read and follow Section 3 *a* through *d* above so that you cut the second strip exactly like the first.

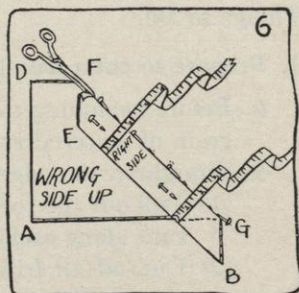


FIG. 6.

4. Join these two strips with a $\frac{1}{4}$ inch seam.

- a. Pin these two pieces together exactly as in Figure 7 A. Be sure that the cut edges extend to either side, and that the distance from *X* to *Y* and from *Z* to *V* measures $\frac{1}{4}$ inch (or that it is the width of the seam if a wider seam is desired).

- b. Baste your seam on a line with the pins (see Figure 7 B).
- c. Backstitch your seam right on the basting, using small stitches. Note that your backstitching must begin and end exactly where the two pieces of material cross each other (see Figure 7 B).

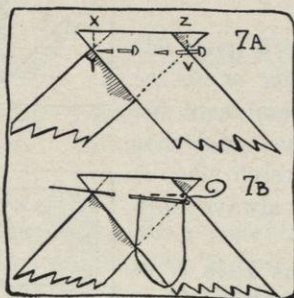


FIG. 7A-B.

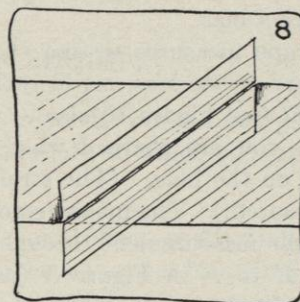


FIG. 8.

- d. Open the joined strips so that they lie flat and in a straight line. Open the two parts of the seam and press flat with your thumb nail (see Figure 8).

PRECAUTION III. Show your work to your teacher, but do not read beyond this point (except for the questions page 66) until your teacher approves your work.

5. Cut a long bias.

- a. Examine model on wall chart. Compare it to a true bias. Note the grain at the seam of each.
- b. Fold over a long bias on the second piece of material.
 - (1) The only difference between folding over a long bias and folding over a true bias is that when point C is turned up and over the right side of the material, **it is not placed on the selvage** (in this job, the longer cut edge), **but it is brought over and beyond the selvage**, as is shown in Figure 9 A. This makes the bias *T B* in Figure 9 A longer than the bias *E B* in Figure 9 B. This is a long bias that still has sufficient stretch, but the straight crosswise threads are no longer parallel to the straight lengthwise threads.
- c. To measure, cut, and join the strips, read and follow all of sections 3 and 4 (pages 64 and 65).

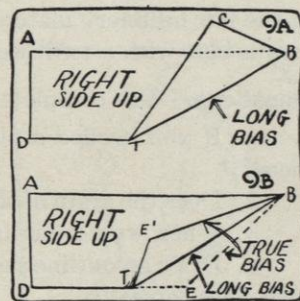


FIG. 9A-B.

6. Cut a long bias on the piece of material that already has a true bias cut.

- a. Fold the lower corner *E* up and over, as shown in Figure 9 B. Now the bias *B T* is longer than the bias *B E'*. The piece *B T E'* is practically wasted.
- b. To measure, cut, and join two strips, read and follow all of Sections 3 and 4 (pages 64 and 65).

7. These are the most outstanding facts to remember in cutting bias strips:

- a. Always fold and measure with the right side of the material facing you.
- b. Always keep the selvage (or the lengthwise threads) parallel to the edge of the table nearest you.
- c. Always take the lower right-hand corner and fold it up and over the right side, as shown in Figure 3 or 9 A or 9 B. In this way the grain of the material will always run the same way and will match when the strips are seamed. In materials which have a decided rib this is very necessary.
- d. Sections *a*, *b* and *c* apply to a true bias as well as to a long bias.

e. When measuring a bias, we speak of three measurements, namely, *through the bias*, *on the bias* (which in reality is on the selvage or on the straight of the material), and the *length of the bias*.

- (1) The tape measures in Figure 4 (page 64) indicate *through the bias* (see Figure 10 also). That is the way we usually measure a bias.
- (2) The tape measures testing the bias in Figure 5 (page 64) indicate *on the bias*, or, in reality, *on the selvage* or *on the straight* (see Figure 10 also). This is the measurement for which you are charged when you purchase material that is cut on the bias. (The straight does not stretch when it is measured.) The measurement on the bias is always more than the measurement through the bias.
- (3) Bias *E* to *B* in Figure 3 (page 64) and bias *T* to *B* in Figure 9 *A* and in Figure 9 *B* (page 65) are all *length of bias* (see Figure 10 also).

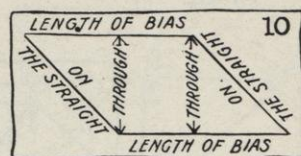


FIG. 10.

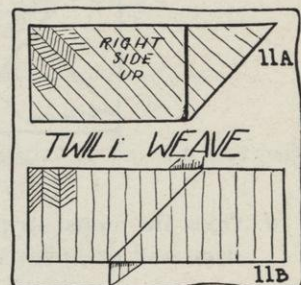


FIG. 11A-B.

8. Suggestions for true choice bias.

There is a third bias known as a *true choice bias*, about which it is important to know, but which is not used a great deal in millinery, since so few millinery materials are woven with a twill weave. A true choice bias is always cut whenever the material has a twill weave, that is, a weave with a decided diagonal stripe. To cut a true choice bias, the right side must be kept up, and the selvage must be parallel to the edge of the table nearest to you. Fold over a corner of the material, so that the cut bias edge will be at right angles to the twill weave (see Figure 11 *A*). Mourning crêpe, one of the few millinery materials with a twill weave, is cut on a true choice bias. Figure 11 *B* shows how a bias with a twill weave looks when it is joined.

Questions. Use complete sentences for all answers.

1. If you needed a piece of material that would stretch, would you use a straight or a bias piece?
2. Does the grain of the material at the seam in a true bias run on the straight or on the bias?
3. When would you use a long bias?
4. Draw an outline sketch showing the difference in cutting a true bias and a long bias. Label each bias correctly.
5. Copy all of Section 7 (pages 65 and 66) and draw Figure 10; label it correctly. Study each section as you write. Take your copy of Section 7 home, if your teacher approves of your work. If you remember these points, you will never make a mistake when cutting bias strips.



UNIT II. JOB 16

A QUARTER-INCH BIAS BINDING

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Bias bindings are used for a decoration, or to gain a special effect, particularly to soften edges, or to outline a part of a hat (see Figure 1). A good milliner makes her bias bindings narrow, and keeps them so throughout. The slightest impression of her stitches does not show on either side. This is what you are going to learn to do in this lesson.

Materials Needed.

1. A bias strip of material $1\frac{1}{2}$ inches through the bias, and long enough to go around the edge of the hat.
2. A brim to be bound.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Prepare to cut bias.

- a. Before doing the following, examine the models of bias bindings on the stock hats. Note the width of the bindings, the placing of the seam, and the lack of visible stitches.
- b. Measure the edge of the brim.
 - (1) Pin tape measure to the edge and draw it smoothly around the edge of the brim, until you reach the pinned end (see Figure 2).
 - (2) Subtract $1\frac{1}{2}$ inches from this measurement, for the material will reach farther as you stretch the bias.
 - (3) Write down the final measurement.
- c. Fold over a true bias of material (if one is not already cut).
 - (1) Read and follow Section 1 a through d in Job 15 (page 63).
- d. If the measurement that is written down in Section b (3) is not any longer than the true bias that is folded over in Section c (or already cut) use a true bias; but if it is from 1 to 6 inches longer, then you must fold a long bias, as described in Section 5 or 6 of Job 15 (see Figures 3, 9 A and 9 B of that same job, page 64). *If it is more than 6 inches longer, then instead of folding a long bias, you must use two true bias strips.*
- e. Tell your teacher what kind of a bias strip you need and how many you plan to cut.

2. Cut and join bias strips.

- a. Cut a bias of material that is the length of the measurement you wrote down in Section 1 b (3), and that is $1\frac{1}{2}$ inches wide. Read and follow Job 15, either Sections 2 and 3 for a true bias (page 64) or Section 5 or 6 for a long bias (page 65), and see Figures 3, 4, or 9 A and 9 B of that same job.

Always cut a bias $1\frac{1}{2}$ inches wide for a $\frac{1}{4}$ -inch binding. This allows for shrinkage, due to stretching, and for turning in of the raw edges.



FIG. 1.

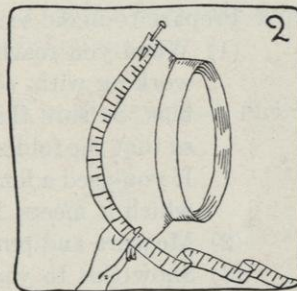


FIG. 2.

- b. If more than one bias strip is needed to give the measurement written down in Section 1 b (3), join these, using small combination stitches *before* starting to make the binding. (See Section 4 of Job 15 and Figures 7 A, 7 B and 8 of the same job, pages 64 and 65.)
- c. If two seams are needed, plan to place each at an equal distance on either side of direct back.

3. Bind brim.

- a. Pin one end of the bias, wrong side up, to the edge of the brim on the side that will show most (see Figure 3). In a drooping brim the top facing shows most. The edge of the bias should be even with the edge of the brim. For a bias with one seam, be sure that it will be pinned so that the center of the bias will be at direct back, when the binding is finished. For a bias with two seams, be sure the seams will be an equal distance from direct back, on both sides of the brim.

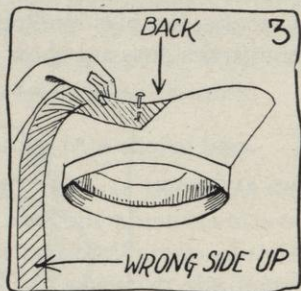


FIG. 3.

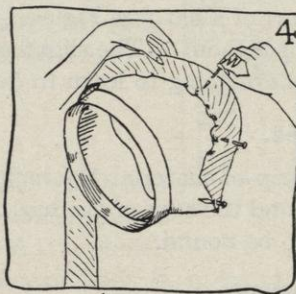


FIG. 4.

- b. Stretch the bias around the brim letting the raw edge come just to the edge of the brim, and put in a pin about every 3 inches (see Figure 4). Be sure the wrong side of the material is up.
- c. Prepare to make seam.
 - (1) When you reach the place where you started, turn back the end of the strip you are working with, so that it will just meet the first end (see Figure 5). If you used a true bias, be sure that you fold back the end exactly *on the straight thread* of the material, so that the folded edge slants in the same direction as the end of the strip which it meets. If you used a long bias, the folded edge should *slant in the same direction* as the first end which it meets, but the threads of the seam will not be straight.
 - (2) Measure and put pins $\frac{3}{4}$ inch from the folded edge to allow for the seam (see Figure 5).
 - (3) Show this to your teacher before cutting to be sure you are correct.
 - (4) Cut seam allowance on the line of the pins (see Figure 5), removing each pin as you come to it.

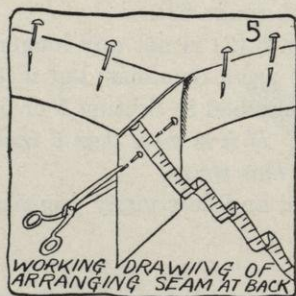


FIG. 5.

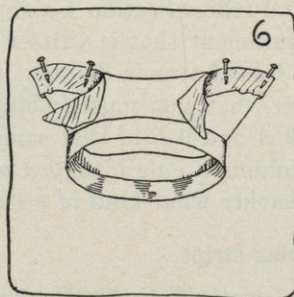


FIG. 6.

- (5) Remove the pins from both ends of the bias strip so that there will be about $2\frac{1}{2}$ inches of material hanging loose on each side (see Figure 6). This gives just enough room to join the seam without removing the entire strip from the edge of the brim.

d. Make the seam.

- (1) Pin the two ends of the bias strip together in a seam with the raw edges towards you (see Figure 7). You may have to bend the brim a little out of shape to do this. Be sure the bias fits the brim tightly.
- (2) Sew the seam with small combination stitches. If you needed more than one bias strip to make your binding, be sure to place the seams evenly on both sides of direct back, and be sure both seams run parallel.
- (3) Open the seam and press it flat.

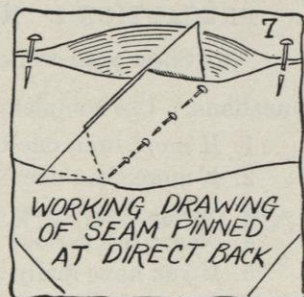


FIG. 7.

e. Do first stitching in binding.

- (1) Sew bias to brim with an even row of $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches. These stitches should be $\frac{1}{4}$ inch in from the edge of the brim (see Figure 8).

There should be one continuous line of $\frac{1}{2}$ -inch stitches on the side with the bias strip, and the $\frac{1}{4}$ -inch stitches should be on the opposite side of the brim, otherwise your stitches will show, and there will be an uneven line when you turn over your binding.

- (2) Show your backstitching to your teacher, when you have finished about 3 inches of it.
- (3) As soon as your teacher approves of your work, finish backstitching the bias strip to the brim.

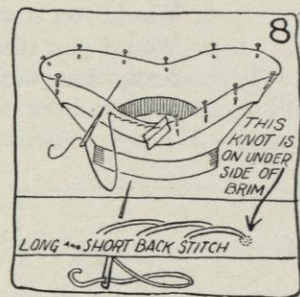


FIG. 8.

f. Turn the bias over and in.

- (1) Turn the loose edge of the bias over the edge of the brim, so that it will come on the opposite side of the brim (see Figure 9).
- (2) Turn the raw edge in $\frac{1}{4}$ inch and pin, as shown in Figure 10. This side of the binding should now be the same width as the part on the other side of the brim.

g. Slipstitch the second edge of the binding to the brim.

- (1) Put a tiny knot in your thread and take a small fastening stitch in the brim just under

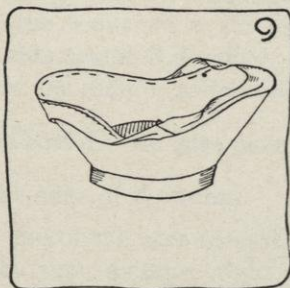


FIG. 9.

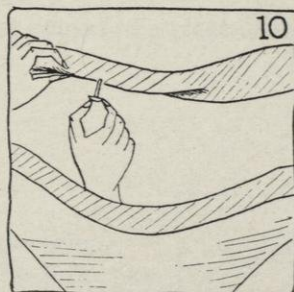


FIG. 10.

the edge of the binding (see Figure 11 A). Be sure that this stitch does not come through to the opposite side of the brim.

- (2) Directly opposite where your needle came out of the brim and just under the folded edge of the binding, take a $\frac{1}{4}$ -inch slip stitch (see Figure 11 A).
- (3) Exactly where this slip stitch comes out of the folded edge of the binding, take another $\frac{1}{4}$ -inch slip stitch in the brim (see Figure 11 B).
- (4) Continue to slipstitch, by taking a stitch first in the binding and then in the brim, until about 3 inches of binding is slipstitched in place.

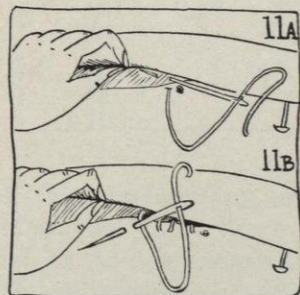


FIG. 11A-B.

PRECAUTION I. No stitches should show on either side of a finished binding.

(5) Show your work to your teacher, and finish slipstitching as soon as she approves of it.

Questions. Use complete sentences for all answers.

1. If more than one bias strip is used for this binding, where would you place the seams?
2. If more than one bias strip is used for this binding how shall the seams run?
3. When do you use a long bias for a binding?
4. Name the various stitches used in $\frac{1}{4}$ -inch bias binding?
5. If you have really learned how to bind the edge of a brim, you should be able to apply that knowledge to a binding such as appears on the headsize of the brim in Figure 1, page 67, and, therefore, you should be able to answer the following questions:
 - a. Would you start the binding at the inside or outside of the headsize of the brim?
 - b. Would you turn in the second side of the bias binding and slipstitch it? Give your reason for your answer.



UNIT II. JOB 17

A QUARTER-INCH BINDING—WITH RIBBON ONE-HALF INCH WIDE—WITH BOTH SELVAGES SHOWING

Read this entire job sheet before starting to do any work and then, before doing the work of any particular section, reread that section.

Reason for Job.

Many raw-edged fabric brims, and many cut edges of felt and of straw brims are finished with ribbon bindings, as shown in Figure 1. One-half inch (or #3) is the best kind of ribbon to use for bindings. This ribbon gives the hat a thin tailored finish. Skill is required to sew both selvages, so that no stitches show.

Materials Needed.

1. A brim, to be bound (either a straw, felt, or raw edge fabric brim).
2. Enough $\frac{1}{2}$ -inch (or #3) ribbon to go around the edge of the brim, *plus* 2 inches to allow for seams and fraying.
3. Fine cotton or sewing silk to match the ribbon.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine bindings on stock hats and on wall charts.

- a. Note carefully that no stitches show in the selvages.
- b. See that the seams are at the back, or that they are hidden in a pleat or by the trimming. **Always hide seams if possible.**
- c. Note how the seam is sewed and finished.

PRECAUTION I. Be sure your hands are clean.

2. Measure the edge of the brim.

- a. Pin one end of the tape measure over the edge of the brim.
- b. Draw the tape measure right over the edge of the brim (see Figure 2) until you reach the starting point.
- c. Jot down that measurement with 2 inches added to it. This allows for the seam and for fraying.

3. Cut a piece of $\frac{1}{2}$ -inch or #3 ribbon the length of the final measurement which you wrote down after reading Section 2 c.

4. Place the brim in the best position for binding.

- a. Hold the brim so that if the top side shows most when on the head, that side faces you, or if the under side is going to show most, then the under side should face you.
- b. Hold the back of the brim (if the seam is going to be at the back), or the point where the seam is to go (if the seam can be hidden), closest to your body. This will enable you, as you sew, to work on the edge without spoiling the shape of the brim, to hold the brim easily, and to watch the line of brim.

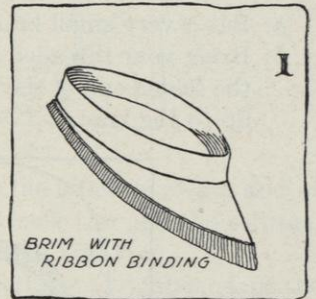


FIG. 1.

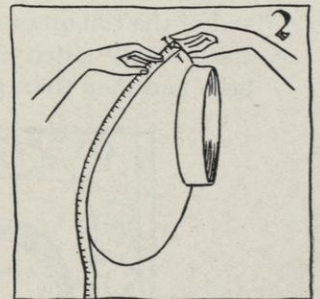


FIG. 2.

5. Prepare to bind the brim.

- a. Fold in one end of the ribbon $\frac{1}{4}$ inch to the wrong side, so that it will not fray, and in order to make a neat joining.
- b. Pin this folded end of ribbon over the edge of the hat at direct back, (or pin it where the joining will be hidden) so that one half of the ribbon extends beyond the edge to each side of the brim, and so that the $\frac{1}{4}$ inch that is turned to the wrong side is against the brim (see Figure 3).

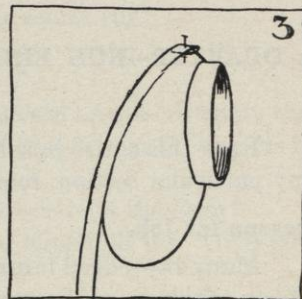


FIG. 3.

PRECAUTION II. Belting ribbon is made up of a series of ridges and grooves. The selvage is not a straight line as in most ribbons, but a series of tiny loops, one at each end of each groove. The secret of hiding your stitches in belting ribbon is to make a tiny vertical stitch in the groove directly under the loop. The closer you come to the loop, and the smaller the stitch, the more certain you will be of hiding your stitches.

6. Sew binding on brim with invisible stitches in the selvage.

- a. Put a very small knot in the thread.
- b. Bring your threaded needle up from the wrong side of the ribbon through the two selvages at the folded end of the ribbon, at one edge only (see Figure 4). Pull this thread through and up to the knot.

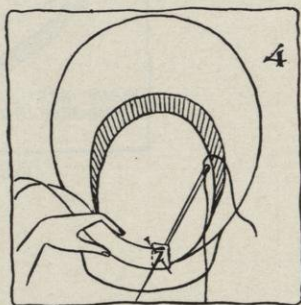


FIG. 4.

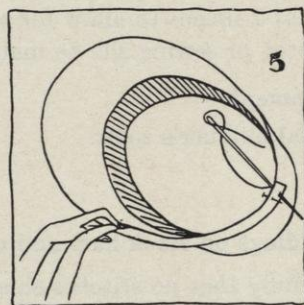


FIG. 5.

- c. Fold the ribbon over the edge so that it lies flat, and one half of it is on each side of the brim (see Figure 5).
- d. Take a tiny stitch and stick down through these same two selvages (see Section b directly above), continue through the brim and come out on the opposite two selvages, at the folded end of the ribbon (see Figure 5).
- e. Take a tiny stitch and go back right through these two selvages, continue through the brim and then through the ribbon again (see Figures 6 and 6 A). This brings your needle

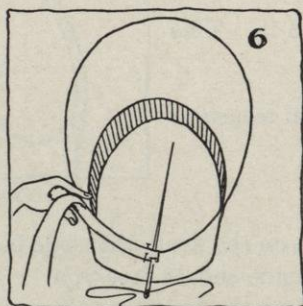


FIG. 6.

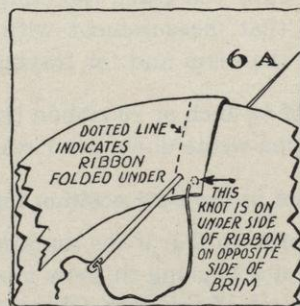


FIG. 6A.

back to the side from which you started. This will hold the folded end of the ribbon firmly to the brim of the hat. (Sections 6 d and e are really fastening stitches.)

- f. Draw the ribbon smooth, but be careful not to pull your brim out of shape. Put a pin in the selvage about 4 inches away from the starting point, keeping one half of the ribbon on each side of the brim, and pinning from starting point toward the left-hand side (see Figure 7).
- g. Continue to sew binding, being sure to hold the side of the brim that is going to show most, so that it faces you, and sewing from back to front via the left-hand side. **Be sure to take tiny vertical stitches, in the grooves directly under the loops.**
- (1) Take a tiny stitch in the selvage farthest from you.
 - (2) At that point, stick the needle through the brim of the hat.
 - (3) Slant your needle towards you so that it comes out in the opposite selvage, about $\frac{1}{4}$ inch away (see Figure 7).

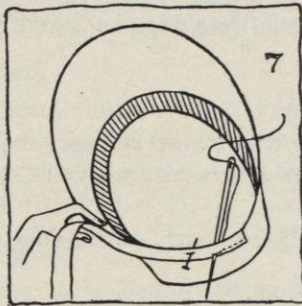


FIG. 7.

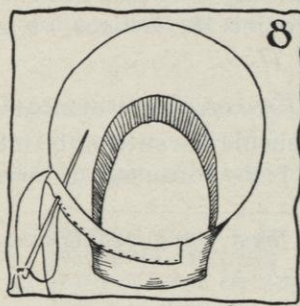


FIG. 8.

- (4) Turn the binding toward you so that you can watch where the stitch is to go, and at exactly that point (see Section (3)) take a tiny stitch right back through the selvage, the brim, and the selvage on the opposite facing of the brim (see Figure 8).
- (5) Now start again, stick your needle through the brim (see Section g (2)); then slant the needle toward you, and come through the opposite selvage again, $\frac{1}{4}$ inch away (see Section g (3)); turn binding toward you and take a tiny stitch back through the selvage, (see Section g (4)) the brim, and selvage on opposite facing of brim (see Figures 7 and 8).
- (6) After you have completed about 3 inches of your work, show it to your teacher for her approval.

7. Continue to sew in this manner until you come to a pin.

- a. Remove pin, and pin again another 4 inches away.
- b. Continue to sew until you come within 1 inch of the end from which you started.

8. Cut ribbon for seam.

- a. Bring loose end of ribbon over folded edge that is already sewed.
- b. Put a pin in the loose end exactly over the folded edge.
- c. Allow $\frac{1}{4}$ inch more for seam and cut (see Figure 9).

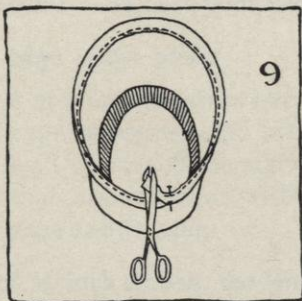


FIG. 9.

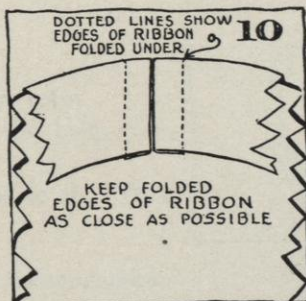


FIG. 10.

9. Fold ribbon in for seam.

- a. Fold the $\frac{1}{4}$ inch of ribbon allowed for the seam back against the brim and over the edge, so that the two folded edges and four selvages just meet (see Figure 10).

10. Sew seam.

- a. Slipstitch these two folded edges together (see Figure 11).
Now your binding is finished.

11. For a lapped joining, which may be a little quicker process but a good deal thicker, see below.

A lapped joining may be used to join this binding, but then, it is *started* with a raw edge which is sewed firmly, so that it does not fray. To *finish* up the binding, *turn the ribbon in* $\frac{1}{2}$ inch and bring the folded edge $\frac{1}{2}$ inch over the side which is already sewed. All selvages must come directly over each other. The lapped seam is like the one worked out in Job 18, Sections 5 *b*, and 6 *c*, but it is reversed (see Figures 3 and 6 of Job 18, pages 76 and 77).

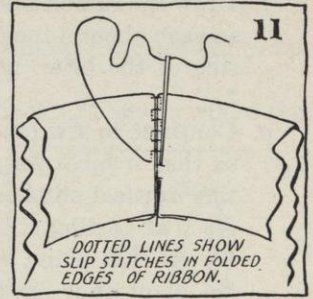


FIG. 11.

Questions. Use complete sentences for all answers.

1. How should the stitches be taken in a ribbon binding where both selvages show?
2. What is the advantage of turning your binding toward you, each time you take a stitch in your selvage?
3. What must you guard against when drawing the ribbon smooth, on the edge of the brim?



UNIT II. JOB 18

A QUARTER-INCH BINDING—WITH RIBBON THREE-QUARTERS INCH WIDE—WITH ONE SELVAGE SHOWING

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

A successful milliner must know how to bind hats in more than one way. In $\frac{1}{4}$ -inch bindings only $\frac{1}{2}$ inch of ribbon shows in the finished binding ($\frac{1}{4}$ inch on each side). In this job, you will learn what becomes of the other $\frac{1}{4}$ inch and how to hide either a raw edge or one selvage of the ribbon (see Figure 1).

Materials Needed.

1. A brim to be bound (either a raw edge fabric brim or a straw or felt brim).
2. Enough $\frac{3}{4}$ -inch (or #5) ribbon to go around the edge of the brim, plus 2 inches for allowance for seam and for fraying (or the same length of ribbon that has been cut down to a $\frac{3}{4}$ -inch width at one selvage only).
3. Cotton or sewing silk to match the ribbon.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine ribbon bindings on stock hats and wall charts.

- a. Note where the selvage comes—on the top or the bottom facing of brim.
- b. Note the width of the finished binding.
- c. Note carefully that no stitches show in the selvage.
- d. See if the seam is at the back or if it is hidden in a pleat, or by the trimming. **Always hide seams if possible.**
- e. Note how the seam is finished.

PRECAUTION I. Be sure your hands are clean.

2. Measure the edge of the brim.

- a. Pin one end of a tape measure over the edge of the brim.
- b. Draw the tape measure right over the edge of the brim (see Figure 2) until you reach the starting point.
- c. Jot down that measurement with 2 inches added to it. This allows for seam and fraying.

3. Cut a piece of $\frac{3}{4}$ -inch ribbon, the length of the final measurement written down after reading section 2 c.

- a. If your ribbon is too wide, be sure one selvage is perfect; then cut the other side down so that the ribbon will be only $\frac{3}{4}$ inch wide. Be sure to cut it down evenly. This is a good way to use up ribbon that is too wide, because only one selvage shows. If you are using wide ribbon

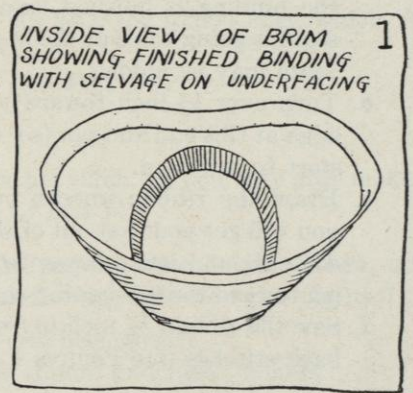


FIG. 1.

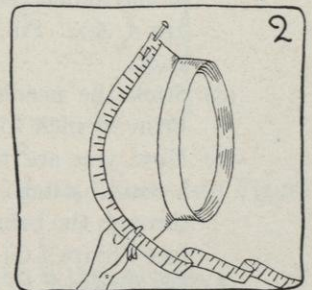


FIG. 2.

as a trimming and you are not able to get the narrow kind to match perfectly, then you can cut down the wide ribbon and use it in this manner for a binding.

4. Place the brim in the best position for binding.

- Decide where you want the selvage to show when the binding is finished: on the top or on the bottom facing of the brim.
- Hold the brim so that the side *opposite* where you want the selvage to show when the binding is finished *facing you*.
- Hold the back of the brim (if the seam is going to be at the back), or the point where the seam is to go (if the seam can be hidden) closest to your body. This will enable you, as you sew, to work on the edge without spoiling the shape of the brim, to hold the brim easily, and to watch the line of the brim easily.

5. Sew first side of binding.

- Pin the raw edge (if your ribbon is cut along the length) or one selvage even with the edge of the brim, on the side opposite where you want the selvage to show when the binding is finished, and at the direct back (if the seam is going to be at the back) or at the point where the seam may be hidden.
- Turn over $\frac{1}{2}$ inch toward you, so that there is no raw edge at this end and pin (see Figure 3). We are going to start to sew here.
- Draw the ribbon smooth but do not pull it, otherwise you will get your hat out of shape, and put one pin at the edge about 4 inches away from the starting point, working toward the left hand (see Figure 3).
- Sew the ribbon $\frac{1}{4}$ inch in from the edge of the hat with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches (see Figures 4 A B C D).

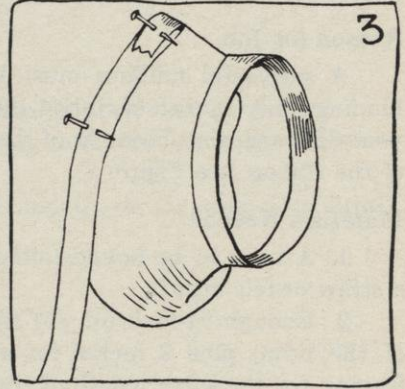


FIG. 3.

PRECAUTION II. Be sure your stitches form an even row of $\frac{1}{2}$ -inch stitches on the side on which you are sewing, and that the $\frac{1}{4}$ -inch stitches on the opposite side of the brim are taken an even distance in from the edge, otherwise your stitches will show and there will be an uneven line when you turn over your binding. Read Sections (1), (2), (3), (4), (5) and (6), so that you will do the backstitching correctly.

- Put a knot in your thread.
- Stick the needle up through the brim and the ribbon at the folded edge, $\frac{1}{4}$ inch in from the edge (see Figure 4 A). Pull this thread through and up to the knot.
- Stick the needle down through the ribbon and the brim $\frac{1}{2}$ inch forward (see Figure 4 B).
- Now you are ready to start to backstitch. Take a back stitch $\frac{1}{4}$ inch long, stick the needle up through the brim and the ribbon to the opposite side (see Figure 4 C).
- Go forward $\frac{1}{2}$ inch and stick the needle down through the ribbon and brim, but be sure that stitches form an even line (see Figure 4 D).

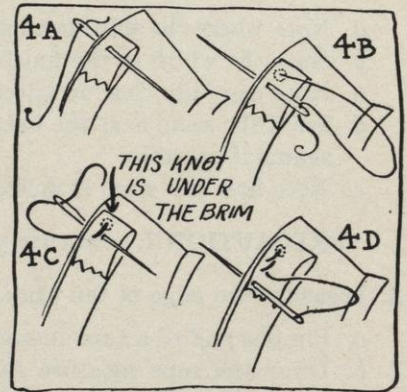


FIG. 4A-B-C-D.

PRECAUTION III. Read Section (6). Sew for about 3 inches, then show your work to your teacher to be sure it is done correctly.

- Continue to sew binding, as shown in Sections (4) and (5), working toward the left hand until you reach the pin; remove pin and pin again another 4 inches away, and continue

sewing (see Figure 5) until you reach the starting point. See working drawing of back-stitching in Figure 8, Job 16 (page 69).

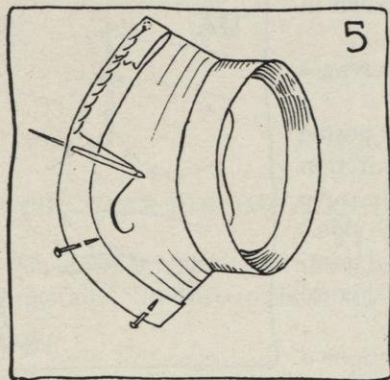


FIG. 5.

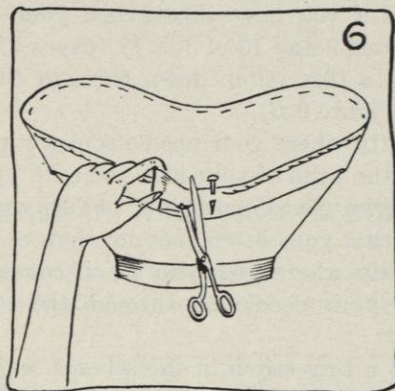


FIG. 6.

6. Arrange for seam and sew.

- Let the end of the ribbon with which you are sewing lap over the folded edge which is already sewed.
- Put a pin in the loose end exactly over the folded edge (see Figure 6).
- Allow $\frac{1}{2}$ inch more for the lap and cut (see Figure 6).
- Sew right across lap with back stitches.

This is a quick, easy way to make the seam, but it is rather thick. (You may also make the seam, following Sections 9 and 10 of Job 17 (pages 73 and 74).

7. Turn ribbon binding over to opposite side of the brim, hiding the stitches just taken, so that no raw edge shows, and so that the selvage lies flat on the opposite side (see Figure 7).

- Be sure only $\frac{1}{4}$ inch of ribbon shows on side that has just been sewed.
- If the ribbon is stiff, *flatten it well*, by creasing with the thumb and index fingers.

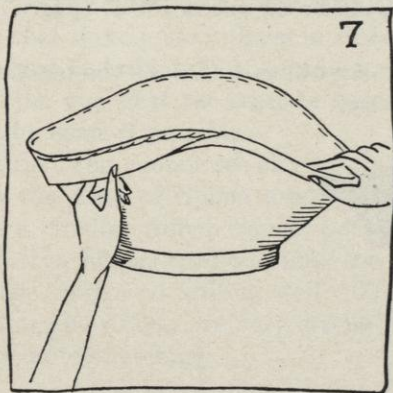


FIG. 7.

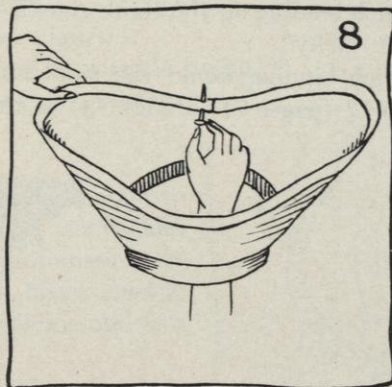


FIG. 8.

- Put a pin in the lap, so that it will lie smooth and so that no raw edges will show (see Figure 8).

8. Sew the selvage to the brim with tiny invisible slip stitches taken right in the selvage.

PRECAUTION IV. The secret of slipstitching is to start the new stitch directly opposite where the last stitch leaves the part of the hat on which you are sewing.

PRECAUTION V. Be sure to read and follow Precaution II of Job 17, (page 72).

- Use a fine needle and a fine thread and put a tiny knot in your thread.

- b. Bring your needle up from the wrong side to the right side and through the three selvages at the lap (see Figure 9 A). (There will be only two selvages if you have slipstitched your seam, as shown in Sections 9 and 10 of Job 17 (pages 73 and 74).)
- c. Take a tiny stitch down through these three selvages (see Figure 9 B).
- d. Exactly where your needle comes out, stick your needle into the brim of your hat, and take $\frac{1}{4}$ -inch slip stitch in the brim (see Figure 9 C). (Turn over your brim to be sure that your stitch does not show on the opposite side.)
- e. Exactly where your slip stitch comes out of the brim, stick your needle up through the selvage (see Figure 9 D).
- f. Take a tiny stitch in the selvage and repeat Sections d and e (see Figures 9 B, C and D). You soon pass the point where you stick your needle through three selvages (the lap), (see note on two selvages in Section 8 b) but you continue to slipstitch in the same way, sticking your needle through one selvage (see Figure 10). Be sure to take tiny vertical stitches, in the grooves directly under the loops.
- g. When you have finished about 3 inches of the slipstitching, be sure to show it to your teacher, to see if it is correctly done.
- h. As soon as she approves, continue until you have finished.

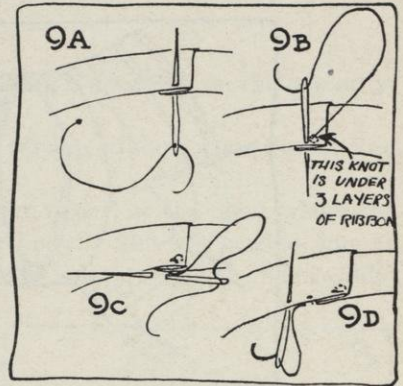


FIG. 9A-B-C-D.

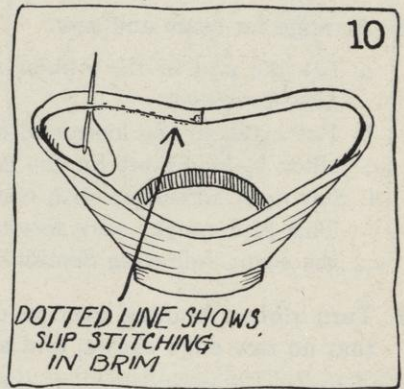


FIG. 10.

Questions. Use complete sentences for all answers.

1. If you are using ribbon with one raw edge, why do you sew the raw edge first?
2. How many stitchings are there in this kind of binding?
3. Which binding do you think gives a softer effect, this or the one in Job 17 (pages 71 through 74)? Why?
4. Which binding would you use to secure extremely tailored effects—the one described in Job 17 (pages 71 through 74) or this one? Why?



UNIT II. JOB 19

A CIRCULAR RIBBON FLANGE—WITH HALF-INCH BELTING RIBBON

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

You will learn how to wet belting ribbon and make it circular, and how to sew it to the brim of the hat so that no stitches show, and so that it looks as if it were only lying there (see Figure 1).

Materials Needed.

1. A brim that needs a flange.
2. Enough $\frac{1}{2}$ -inch belting ribbon (or #3) to go around the edge of the brim, plus 3 inches for an allowance for a seam, fraying, and shrinkage.
3. Fine cotton or sewing silk to match ribbon.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine ribbon flanges on stock hats and wall charts.

- a. Note that there is no fullness in ribbon. Also see Figure 1.
- b. Note that the ribbon lies flat and smooth. (It has been made circular.)
- c. Note the way that the seam is sewed and where it is. Always hide the seam if possible.
- d. Note that you cannot see any stitches.
- e. Note the kind of ribbon used. Always use belting ribbon to make a circular ribbon flange, because the ribbed weave and the cotton filling, used to make the ribs more prominent, permit the ribbon to stretch well. Moreover, the fibers used in weaving the ribbon are very strong in belting ribbons and this too permits stretching.

PRECAUTION I. Be sure your hands are clean.

2. Measure the edge of the brim.

- a. Pin one end of a tape measure over the edge of the brim.
- b. Draw the tape measure right over the edge of the brim (see Figure 2) until you reach the starting point.
- c. Jot down that measurement with 3 inches added to it. This allows for seam, fraying, and shrinkage, for the ribbon is going to be wet.

3. Cut a piece of $\frac{1}{2}$ inch belting ribbon (or #3) the length of the final measurement just written down (see section 2 c).



FIG. 1.

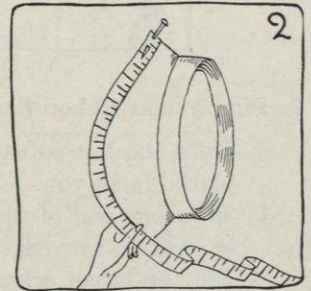


FIG. 2.

4. Wet the piece of ribbon by dipping it into a bowl of clean water, or by holding it under the running faucet (see Figure 3).

PRECAUTION II. Be sure your iron and ironing board are perfectly clean. If the board is not clean, put a piece of clean muslin at the end where you are going to press. Clean the iron on wax, and wipe it off on a piece of paper to be thrown away. Be careful not to get the wax on the board as it will stain anything pressed over it.

PRECAUTION III. Do not iron over pin. It will cut the ribbon if you do.

5. Press the ribbon circular.

- Lay the wet ribbon on the clean part of the board.
- Put a pin at one end in the selvage, that is furthest away from you.
- Take about 6 inches of ribbon and stretch it circular in a small semicircle, pulling it toward you.
- As you stretch, press this outer edge circular (see Figure 4).
- Press any fullness toward the inner side of the circle (see Figure 5).
- Continue to follow Sections *c*, *d* and *e*, putting a pin carefully in the selvage only, until all the ribbon is circular. Now the ribbon is ready to be placed on the hat.

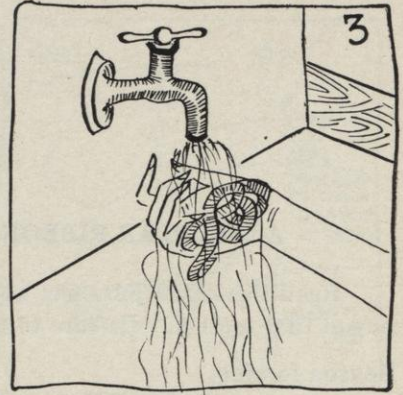


FIG. 3.

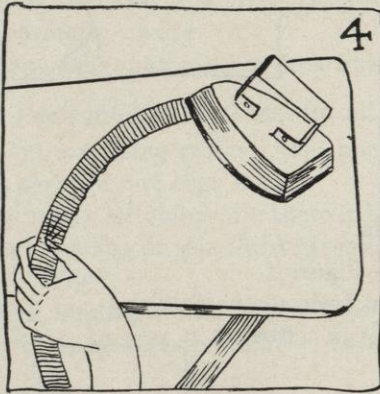


FIG. 4.

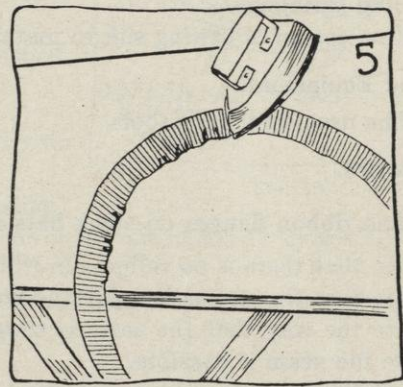


FIG. 5.

6. Pin circular ribbon flange on the brim.

- Hold the hat so that the part where the flange is to be placed faces you.
- Turn one end of the ribbon in $\frac{1}{2}$ inch against the brim, so that no raw edge shows.
- Pin the larger selvage to one quarter of the outer edge of the brim, and in from the edge, or just on it, as desired. By only pinning one quarter of the ribbon, your thread will be kept from catching on pins, and the pins will not fall out (see Figure 6). This also makes the inner edge just fit. If the inner edge seems a little tight, stretch it slightly between the fingers.

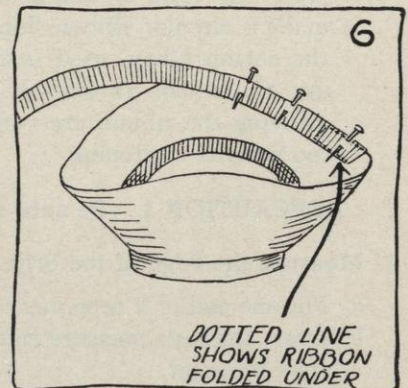


FIG. 6.

7. Sew the circular ribbon flange in place at the outer edge with slip stitches.

PRECAUTION IV. The secret in slipstitching is to start the new stitch directly opposite where the last stitch leaves the part of the hat on which you are sewing.

PRECAUTION V. Read and follow Precaution II of Job 17 (page 72).

- a. Use a fine needle and a fine thread and put a tiny knot in your thread.
- b. Begin at the larger edge and bring your needle up from the wrong side of the ribbon to the right side and right through the two selvages at the end which is turned in (see Figure 7 A).
- c. Take a tiny stitch down through these two selvages (see Figure 7 B).
- d. Exactly where your needle comes out, stick it into the brim of your hat and take $\frac{1}{4}$ -inch slip stitch in the brim (if it is felt or a fabric), but not through the brim (see Figure 7 C). Turn over the brim to be sure that the stitch does not show on the opposite side.
If you are working on a straw brim, after you have stuck your needle into the brim, pull the needle and thread right through, and take a tiny stitch right over one single strand of the straw in the direction of the weave. If it is sewed straw, take your tiny stitch parallel to the stitching. Never let stitches show in straw.
- e. Exactly where your slip stitch (or tiny stitch over the straw) comes out of the brim, stick your needle up through the selvage (see Figure 7 D). The stitches in the ribbon are tiny verticle stitches taken in the grooves directly under the loop.
- f. Take a tiny stitch in the selvage only and repeat Sections d and e (see Figures 7 A, B, C, and D) until you have completed about 3 inches of the stitching. You soon pass the point where you stitch through two selvages (as in Section c), but you continue in the same way, sticking your needle through one selvage (see Figure 8).
- g. Show your work to your teacher and if she approves continue, until you come to within 1 inch of the starting point.

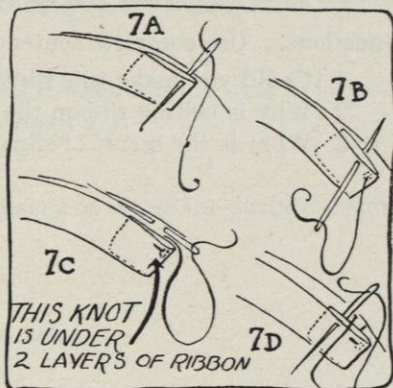


FIG. 7A-B-C-D.

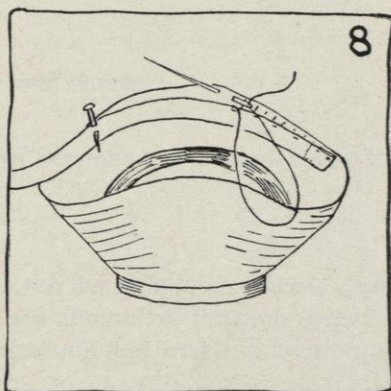
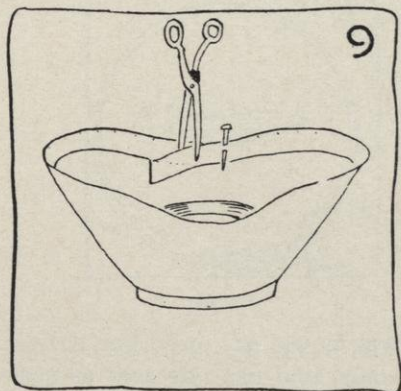


FIG. 8.

8. Arrange for, and sew seam.

- a. Bring the loose end of the ribbon over the folded edge already sewed.
- b. Put a pin in the loose end exactly over the folded edge (see Figure 9).
- c. Allow $\frac{1}{4}$ inch more for seam and cut (see Figure 9).



• FIG. 9.



FIG. 10.

- d. Turn back $\frac{1}{4}$ inch of the ribbon, allowed for the seam, against the brim of the hat so that the two folded edges and four selvages just meet (see Figure 10).
- e. Slipstitch these two folded edges together (see Figure 11 in Job 17, page 74).

9. Sew the inner edge of the circular ribbon flange to the brim of the hat following Sections 7 *a, b, c, d, e* and *f* (page 81). (See Figures 7 and 8.)

This method of making ribbon circular and sewing it on may also be used if you are putting a small piece of circular ribbon on a crown or any part of the hat.

Questions. Use complete sentences for all answers.

1. Could you make this ribbon circular without wetting it? Give reasons for your answer.
2. Why is belting ribbon the only kind that can be used this way?
3. What is the secret of slipstitching?



A CIRCULAR RIBBON FLANGE—WITH ONE AND ONE-HALF INCH BELTING RIBBON—ON A STEEL WIRE—ON A BLOCK¹—PLACED ON A BRIM OR EXTENDING

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

You will learn how to wet belting ribbon and to make it circular when it is too wide to be made circular merely by ironing, as was done in Job 19 (pages 79 through 82).

Materials Needed.

- 1 Enough belting ribbon, the length and the width necessary to cover the surface desired plus 3 inches to allow for seams, fraying, and shrinkage.
2. A steel wire 3 inches shorter than the piece of ribbon.
3. A steel wire clasp.
4. One-half inch bias of white lawn in which there is no starch.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine the wide belting ribbon flanges on stock hats and wall charts.

- a. Note tiny stitches and lack of fullness.
- b. Turn to Job 19 (Things to Do), and read and follow all of Sections 1 a through e and Precaution I (page 79).

2. Get ready to use ribbon.

- a. Measure the edge of the brim or the part of the hat where the flange is to be placed. Read and follow Job 19 (Things to Do) Sections 2 a, b, c, and see Figure 2 of that job (page 79).
- b. Cut the piece of belting ribbon the length of the final measurement taken in Section 2 a, plus 3 inches for allowance.
- c. Measure a steel wire 3 inches shorter than the measurement used in Section 2 b.

PRECAUTION I. Be careful steel wire does not spring back into your eyes.

- d. Cut steel wire by holding it firmly with nippers, then bending it back and forth.
- e. Join the steel wire with a clasp by sticking the two ends into the middle of the clasp and closing the clasp tightly with your nippers (see Figure 1).

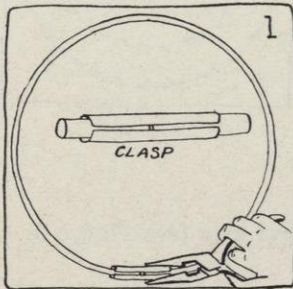


FIG. 1.

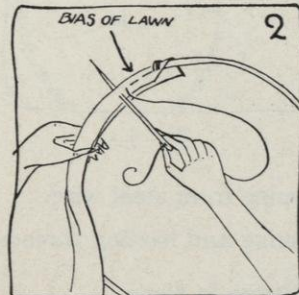


FIG. 2.

- f. Stretch and baste the bias of lawn over the steel wire, taking a few firm stitches over the clasp so that you can pull from there, and so that the lawn will not slip around as you stretch. Take the stitch as close to the wire as you can (see Figure 2).

¹ Teachers should caution students not to follow Sections 8 or 9, page 85, unless they are to work a flange over a block, or to make a loose flange which extends.

3. Make circular ribbon flange.

- a. Wet your ribbon as in Job 19, Section 4 (page 80).
- b. Stretch one selvage well and, as you stretch, baste it through the white lawn at the extreme edge of the steel wire (see Figure 3).
- c. Thread a needle with double coarse thread. Knot the thread.
- d. With this thread, shirr the selvage on the inner edge of the ribbon, using small stitches (see Figure 4).
- e. Pull up this thread to shirr your ribbon, so that it lies in as flat a circle as possible. Wet your ribbon again if necessary, for the fullness will come out more easily if you shirr it up while it is wet. Do not cut off the thread. Slip the needle into the ribbon and twist the thread around in a figure eight to hold it firm (see Figure 4).

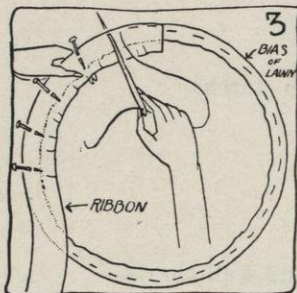


FIG. 3.

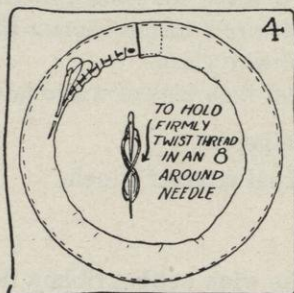


FIG. 4.

PRECAUTION II. Read and follow Job 19, Precaution II about iron and board (page 80).

4. Press flange.

- a. Put a piece of silk, preferably the color of the ribbon, over the ribbon, and press from the steel wire toward the shirring in the inner selvage. If your ribbon is still wet, (if not moisten it) you will be able to press all of the fullness out in this manner. Press until dry (see Figure 5).

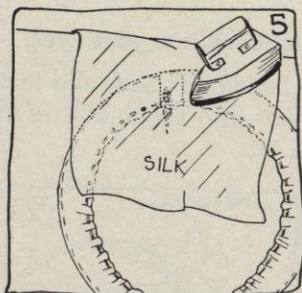


FIG. 5.

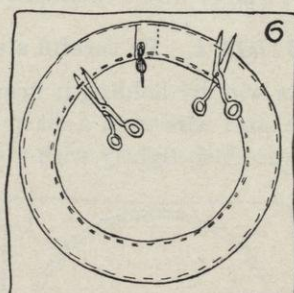


FIG. 6.

5. Remove flange from steel wire.

- a. Cut shirring and basting threads, and remove from steel wire (see Figure 6).

6. Slipstitch flange in place.

- a. See Job 19, Sections 6, 7, 8, and 9 and Figures 6 through 10 of that job (pages 80, 81 and 82).

7. Answer questions at the end of Section 9, page 85, if you have completed this job thus far.

- a. Do not follow Sections 8 and 9, unless you plan to work the flange over a block, or to use it as a loose flange which is to extend.

8. Suggestions for working flange on a block or model frame.

If you want to shape this ribbon like a wooden block or model frame, you would do the following (instead of working with a steel wire):

- a. Cover block or model frame with unbleached muslin.
- b. Wet ribbon, then stretch and pin it very carefully to the edge of the block.
- c. Shirr the inner edge, as shown in Sections 3 c, 3 d, and 3 e (page 84).
- d. Stretch it in and pin it very carefully to the block at inner edge (see Figure 7).
- e. After placing a piece of silk over the ribbon, as shown in Figure 7, press it. **Do not press over pins.**
- f. Sew on as in Section 6 (page 84).

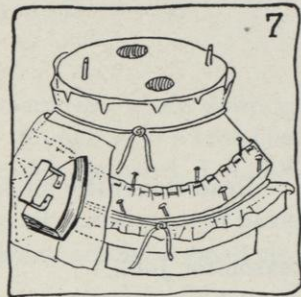


FIG. 7.

9. Suggestions for a loose, circular belting ribbon flange which extends.

- a. A loose, circular belting ribbon flange, extending beyond the edge of the brim, may be made as in Sections 1 through 6 (pages 83 and 84), if you are careful to measure the steel wire the *size you want the flange to be when it is finished*.
- b. Pin the flange in place on either the top or the under facing of the brim, extending the amount you desire.
- c. Slipstitch the flange, as in Section 6, page 84.

Questions. Use complete sentences for all answers.

1. Why did you use a steel wire for this job, and not for Job 19 (pages 79 through 82)?
2. Can you think of any way to use ribbon that is made circular in this manner, other than for a ribbon flange?
3. Can you think of any other way of getting the fullness out of the ribbon other than wetting it? Name it.



UNIT II. JOB 21

PLAIN FOLDS¹

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the references to other jobs.

Reason for Job.

Folds are useful, as well as ornamental finishing details, which may be applied in a variety of ways to hats. They are particularly useful when they cover raw edges, wires, or stitches at the base of a crown. They are ornamental when they are set at intervals on crowns or on brims, or are used as loose flanges on edges of hats. Whenever they are used, they add softness and are an added bit of decoration to the hat. There are two kinds of folds—plain and milliner's folds. In this lesson we shall learn how to make and to apply plain folds in a variety of ways.

Materials Needed.

1. A bias strip of material, long enough to go around the part of the hat where you desire to place the finished fold, and two and half times as wide as the desired width of the finished fold.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine models of folds and prepare to cut the material for the fold.

a. Examine models of folds.

- (1) Note where the joinings are.
- (2) Note where the raw edges are.
- (3) Note how the folds are sewed, and how they are attached to the hat.
- (4) Note the widths of the finished folds.

b. Find out how long your bias strip is to be.

- (1) Measure around the part of the hat where you desire to put the fold. See A, Figure 1 for measuring around a crown, and B, Figure 1, for measuring around a brim.
- (2) Write down that measurement.

c. Decide how wide the finished fold is to be. The usual width of folds when finished is $\frac{1}{2}$ or $\frac{3}{4}$ inch wide.

- (1) If there are any raw edges to hide, find out whether the fold needs to be $\frac{1}{2}$ or $\frac{3}{4}$ inch wide.
- (2) Multiply either the $\frac{1}{2}$ inch or the $\frac{3}{4}$ inch (whichever you decided upon) by two and one-half. You multiply by two and one-half because this will allow for making the fold and a little extra for stretching the material.
- (3) Write down your answer.

d. Fold over a true bias of material, if one is not already cut; read and follow Job 15, Section 1 a through d and see Figures 2 and 3 of the same job (pages 63 and 64).

e. If the measurement you wrote down in Section 1 b (2) is no longer than the true bias folded over (see Section d) or already cut, use a true bias; but if it is from 1 to 6 inches longer, then fold over a long bias, as shown in Section 5 or Section 6 of Job 15 (see Figures 3, 9 A and 9 B

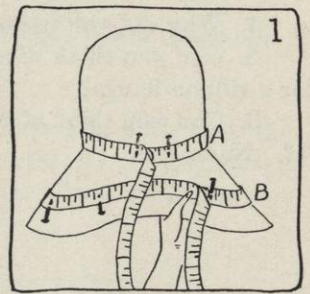


FIG. 1.

¹ Teachers should caution students to omit Section 4 (page 88) unless they wish to put the fold on a brim.

of Job 15, page 65). If it is more than 6 inches longer, then, instead of folding a long bias, use two true bias strips.

f. Tell your teacher what kind of a bias strip and how many strips you plan to use.

2. Cut bias strips for fold.

- a. Cut a bias strip the desired length by the width of the measurement you wrote down in Section 1 c (3), reading and following Job 15, *either* Sections 3 a through d for a true bias (page 64) *or* Section 5 or Section 6 for a long bias (page 65). See also Figures 4, 5, 6, 9 A and 9 B of Job 15.

PRECAUTION I. Always join a fold before making it when it is going around a small circumference, like the base of a crown, as shown in Section 3.

Always make a fold, and then join it, if it is to go around a large circumference, as on the brim in Section 4, page 88, because in handling a bias over such a large surface it is apt to stretch and if you had joined it beforehand, it might then be too long.

3. Measure, join, sew, and place the fold, if it is going around a crown.

- a. Measure bias strip around the crown.

- (1) Pin one end of bias strip at the base of the crown at the back of the hat, placing the right side of the material against the crown (see Figure 2).

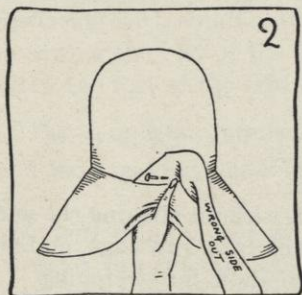


FIG. 2.

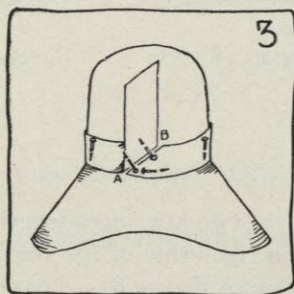


FIG. 3.

- (2) Stretch and pin strip around the base of the crown until you reach the point where you started (see point A in Figure 3).

b. Prepare to make seam.

- (1) Fold back the last end of the strip so that it just meets the first end (see line A B in Figure 3). If using a true bias, be sure to fold the end back exactly on the straight thread of the material, and make it slant in the same direction as the first end of the bias strip which it meets.
- (2) Measure and place pins $\frac{3}{4}$ inch from the folded edge to allow for your seam (see Figure 4 A). If you have done this correctly, and you have used a true bias, your pins will follow one straight thread of the material.
- (3) Show your work to your teacher before cutting, to see if it is right.
- (4) Cut on the line of the pins (see Figure 4 A).
- (5) Remove pins from the ends only, of the bias strip.

c. Make the seam.

- (1) Pin the ends of the bias strip together in a seam on the outside of the hat (see Figure 4 B). The bias strip should now fit tightly around the base of the crown.
- (2) Remove strip from hat, but do not remove the pins that pin the seam together.
- (3) Sew the seam close to your pins with small back stitches, or machine stitching, using thread to match the material.

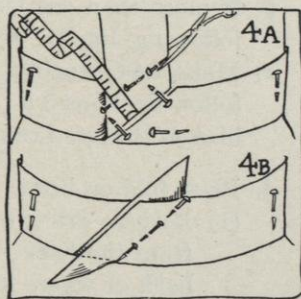


FIG. 4A-B.

- (4) Press the seam open (see Figure 5), either using your thumb nail or an iron, but remember never to press velvet.
- d. Make the fold.
- (1) Hold the strip so that the wrong side is facing you and turn both edges of material over so that they meet exactly in the center of the wrong side. Put in two or three pins, in order to hold fold in place (see Figure 5).

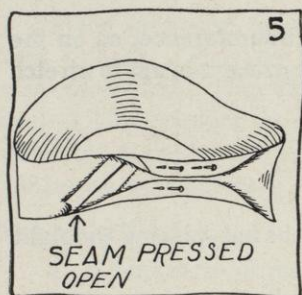


FIG. 5.



FIG. 6.

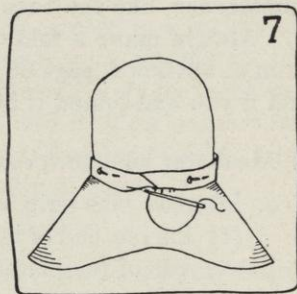


FIG. 7.

- (2) Sew the two raw edges together with a catch stitch, without sticking the needle through to the right side of the fold. Place stitches $\frac{1}{8}$ inch from raw edge, and about $\frac{1}{2}$ inch apart (see Figure 6). Leave these stitches loose to allow for stretching.
- e. Place fold around crown.
- (1) Pin fold in place on hat with the seam at the back of the hat, or where it can be hidden.
- (2) Slipstitch only the lower edge of the fold to hat (see Figure 7).
- f. Skip over to the questions on page 89, if you have completed Section 3.

4. Make, place, and join the fold if it is to be placed on a brim.

- a. Be sure that you have completed Sections 1 and 2 (pages 86 and 87).
- b. If more than one bias strip is needed, join bias strips and press the joining, by reading and following Job 15, Sections 4 a through d (pages 64 and 65).
- c. Make fold, starting about 3 inches from one end of the bias strip. Be sure to read and follow Sections 3 d (1) and (2), but do not join the fold in a circle. Leave 3 inches of your bias so that you can make the joining more easily.

d. Place fold on brim.

- (1) If there are two seams, plan to place them equal distances from the back; or if there is only one, place it at the direct back or where it can be hidden.
- (2) Stretch the outer edge of the fold and pin it about every 3 inches to the brim as you stretch (see Figure 8).
- (3) Slipstitch the fold to the brim just under the outer edge, starting about 1 inch from where you actually started to make the fold (see Figures 8, 11 A and 11 B of Job 16, page 69).
- (4) Continue to slipstitch until you come within 6 inches of the starting point.

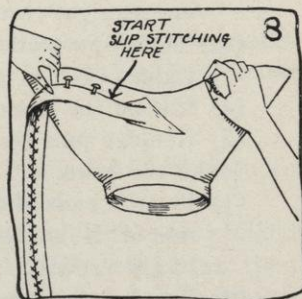


FIG. 8.

e. Make seam.

- (1) Carefully pin each bias end toward the point where you want to put the seam and stretch each a little (see Figure 9).
- (2) Fold bias over, pin, allow $\frac{3}{4}$ inch for a seam and pin, as shown in Sections 3 b (1) and (2), page 87. (See Figures 3 and 4 A, page 87, also see line A B in Figure 9.)
- (3) Before cutting for seam, show your work to your teacher to see if it is correct.
- (4) Cut on line of pins (see Figure 9).

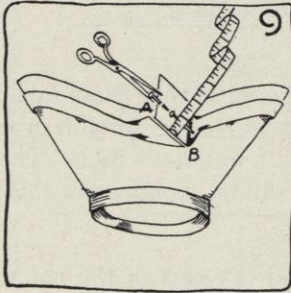


FIG. 9.

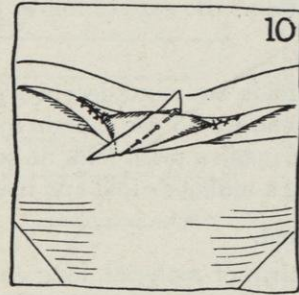


FIG. 10.

- (5) Pin the seam so that the raw edges face the brim (see Figure 10). The pinned piece should make the bias just the size necessary to finish up the fold and to sew it into place.
- (6) Sew seam with combination stitch.
- f. Finish sewing the rest of the fold, as shown in Sections 3 d (1) and (2) (page 88).
- g. Slipstitch the rest of the fold into place.

Questions. Use complete sentences for all answers.

1. If you were making this fold of velvet, would you press the seam? Give your reason for your answer.
2. If you were using velvet what would you do with the seam, instead of pressing it?
3. How must you cut the material for a fold? Why?
4. When is the best time to join a fold that is going to be placed around a crown? Why?
5. What is the advantage of joining a fold, that is going to be placed on a brim, after it is sewed almost all of the way around?



UNIT II. JOB 22

MILLINER'S FOLDS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the references to other jobs.

Reason for Job.

Milliner's folds are more decorative and take more material than plain folds. They may be used wherever one would use a plain fold, so be sure to read Reason for Job in Job 21 (page 86). If you have not made a plain fold, do so before you make a milliner's fold. The few differences between making a milliner's fold and making a plain fold will be explained in this lesson.

Materials Needed.

1. A bias strip of material, long enough to go around the part of the hat where you desire to place the finished fold, and four times as wide as the desired width of the finished fold.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Prepare to cut fold.

- a. Read and follow all of Sections 1 *a* through *f* of Job 21 (pages 86 and 87), but be sure to multiply the $\frac{1}{2}$ inch, or the $\frac{3}{4}$ inch, or any width you desire for the fold by four. Multiply by four, because almost all of that material is turned in, and no raw edges show in the finished fold.
- b. Do not fail to examine milliner's folds on wall charts, or finished hats.
 - (1) Note number of folded edges and how close they come to each other.
 - (2) Note where the seam is placed.
 - (3) Note stitches.

2. Cut bias strip for fold.

- a. Cut a bias strip, the desired length by the width of the material decided on in Section 1 *a*, reading and following Job 15, either Section 3 *a* through *d* for a true bias (page 64) or Section 5 or Section 6 for a long bias (page 65) and see Figures 4, 5, 6, 9 *A* and 9 *B* of the same job.

PRECAUTION I. Do either Section 3 or Section 4 following and read Precaution I in Job 21 (page 87).

3. Measure, join, make, and place the fold, if it is to be placed, around a crown.

- a. Read and follow Job 21, Section 3 *a*, *b* and *c* (page 87), in order to measure and join bias strip.
- b. Make fold.
 - (1) Hold the strip so that the wrong side is facing you, then turn top cut edge over on the wrong side, and turn it down $\frac{1}{8}$ inch more than the depth that the fold is to be when finished (see *A* to *B* in Figure 1 *A*, page 91). Pin if necessary. This $\frac{1}{8}$ inch more allows for stretching the fold.
 - (2) Turn the bottom cut edge up to meet the top cut edge. Pin if necessary (see *C* to *D* in Figure 1 *A*, page 91).
 - (3) Turn the bottom folded edge up on the line of the inside cut edges (see *E* to *D* in Figure 1 *B*, page 91).

- (4) Slipstitch fold just under the folded edge nearest the middle, catching through the back (see Figure 1 B). Do not let the stitches come through to the right side. The right side is the side where there are three folded edges. The slip stitches must be just loose enough to allow for stretching the fold.

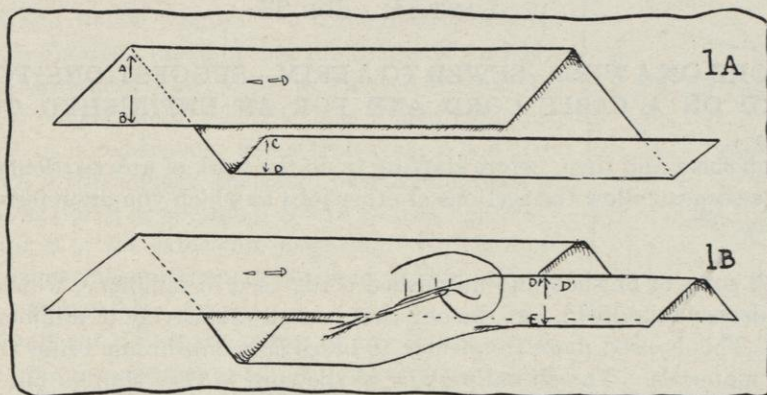


FIG. 1A-B.

c. Place fold around crown.

(1) Read and follow Sections 3 e, (1) and (2), of Job 21 (page 88).

4. Make, place, and join the fold if it is to be placed on a brim.

- Be sure to complete Sections 1 and 2 (page 90).
- Join two bias strips if more than one is needed.
- Make fold by reading and following all of sections 3 b (1) through (4), page 90 and above, however, the fold must not be joined in a circle. It must be started about 3 inches from the end of the bias strip.
- Place the fold on brim, make seam, finish sewing the rest of the fold, and slipstitch it into place by reading and following Section 4 d through g of Job 21 (pages 88 and 89).

Questions. Use complete sentences for all answers.

- What is the outstanding difference between a milliner's fold, and a plain fold?
- If you were making a bow of black satin by the yard, and you decided to make a milliner's fold of it, that would be $1\frac{3}{4}$ inches wide when finished, how wide would you cut your satin?
- Would you fold it down $\frac{1}{8}$ inch more than the depth the fold is to be when finished, or more than $\frac{1}{8}$ inch extra? Try it out using paper, before giving your answer. Then give your answer and your reasons.



UNIT II. JOB 23

A FINISHED CORD ON A WIRE—SEWED TO A BRIM—SUGGESTIONS¹ FOR A FINISHED CORD ON A CABLE CORD AND FOR AN UNFINISHED CORD

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

There are all sorts of finished and unfinished cords used in millinery, which have been borrowed from the dressmaking field, but the one that is used exclusively in millinery is the finished cord on a wire. This is used most frequently to brace large mushroom brims that are made of a great variety of materials. The actual making of the cord is very simple; but sewing it to the brim so that no stitches show, and joining it so that there is no bump in the cord and so that no raw edges show, require skill. You will learn how to do this by doing this job carefully. You will also learn how to make a finished, as well as an unfinished, cord on cable cord.

Materials Needed. (For a finished cord on a wire.)

1. A bias of any fabric $\frac{1}{2}$ inch through, if you wish to cover lace wire, or $\frac{3}{4}$ inch through, if you wish to cover cable or frame wire, by the desired length of the cord, plus 3 inches allowed for making. (For the width of bias for a finished cord on cable cord, see Section 5 (page 95); for an unfinished cord, see Section 6 (page 96).
2. A piece of lace, frame, or cable wire the desired length (the kind of wire varies according to the thickness of the cord desired, and the amount of bracing necessary). (For cable cord, see Section 5 or Section 6 (pages 95 and 96).)
3. A wire clasp to fit wire (if wire is used).
4. A hat to be braced (if wire is used).

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine finished cords on stock hats or wall charts and decide whether to make your cord on wire or cable cord.

- a. Note how invisible the stitches are.
- b. Note how tight the cord is on the wire, and on the cable cord.
- c. Note the joining in the outer fabric.
- d. Note that the joining in the wire is *not* directly under the joining of the fabric.
- e. Note how the cord is sewed to the brim.
- f. Decide whether to make your cord on wire or on cable cord.
 - (1) If you are going to make the cord on wire, go right on with Section 2; but if you are going to make the cord on cable cord, skip right over to Section 5 (page 95).

2. Prepare wire, then cut wire and material for cord.

- a. Find out how long to cut wire and bias strip.
 - (1) Put a basting on the brim where you want to put the cord.
 - (2) Measure the basting (see Figure 1, page 93).

¹ Teachers should caution the students not to follow Section 5 or Section 6, pages 95 and 96, unless they are about to make finished or unfinished cords on cable cord.

- (3) Add 3 inches to that measurement and write the new measurement down. This 3-inch allowance is for a little extra material, that may be wasted by pinning the fabric, while making the cord.
- b. Fold over a true bias of the material, if one is not already cut.
- (1) Read and follow Section 1 *a* through *d* of Job 15, and see Figures 2 and 3 of that job (pages 63 and 64).
- c. If the measurement you wrote down (see Section 2 *a* (3)) is not longer than the true bias folded over (see Section *b*) or already cut, use a true bias; but if it is from 1 to 6 inches longer, then fold over a long bias, as shown in Section 5 or Section 6 of Job 15 (see Figures 3, 9 *A*, and 9 *B* of the same job, page 65). If it is more than 6 inches longer, then, instead of folding a long bias, use two true bias strips.
- d. Measure and cut either the cable, or the frame, or the lace wire, the measurement that you have written down (see Section 2 *a* (3)) following Figures 7 and 8 of Job 1 (page 5).
- e. Tell your teacher what kind of bias you plan to use.
- f. As soon as your teacher approves, cut the bias strip the same length as the measurement that you wrote down (see Section 2 *a* (3)), by $\frac{3}{4}$ inch through, if you are going to cover a cable or frame wire; or by $\frac{1}{2}$ inch through, if you are going to cover a lace wire.

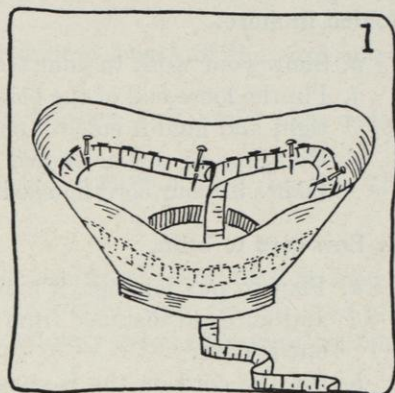


FIG. 1.

PRECAUTION I. Be sure your hands are clean.

PRECAUTION II. Be careful not to let the material fray.

3. Make cord.

- a. Join bias strips if more than one is needed, and press joining, reading and following Job 15, Section 4 *a* through 4 *d* (pages 64 and 65).
- b. Straighten out the curve in the wire by pulling and straightening it between the thumb and the index finger.
- c. Fold in each edge of the material for the cord about $\frac{1}{8}$ inch, and put a pin across it about every 3 inches (see Figure 2 *A*).

PRECAUTION III. The fabric for the cord must be folded evenly throughout its length, otherwise it will twist on the wire.

- d. Place the wire on top of the raw edges in the center of the folded material, and hold both in your left hand (see Figure 2 *A*).
- e. Starting about 2 inches from the end, take a tiny fastening stitch in the folded edge at the left of the material, using a fine needle and a fine thread with a knot at the end (see Figure 2 *A*).
- f. Stretch the thread straight across, and take a tiny stitch in the opposite folded edge, slant your needle down about $\frac{1}{4}$ inch, and stick your needle right into the folded edge at the left again (see Figure 2 *B*).
- g. Continue following Section *f* until you have about 1 inch of your cord completed.

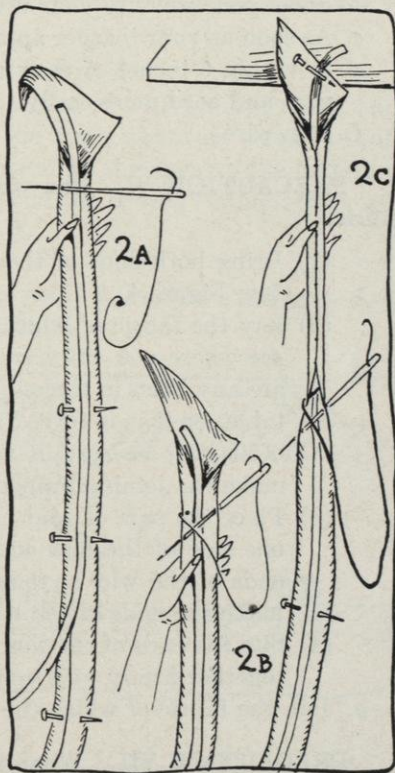


FIG. 2A-B-C.

PRECAUTION IV. The secret of making a good cord is to get the material absolutely tight on the wire and not to allow a single stitch to show. If your stitches are taken straight across and then your needle is slanted, the stitches will never show. If your material is not tight, it must be folded in more.

- h. Show your work to your teacher.
- i. Pin the loose end of the bias to something firm on the table so that you can stretch the bias tight and hold it smooth on the wire.
- j. Continue to sew as shown in Section *f*, until you have all but 6 inches of your cord finished (see Figure 2 *C*).

4. Sew cord to brim.

- a. Plan to put joinings, if more than one is needed, on either side, and an even distance from the back; or at direct back, if only one is used.
- b. Pin the cord on the basting, on about one quarter of the brim (see Figure 3).
- c. Beginning about 1 inch from where you started to make the cord, slipstitch the cord to the brim (see Figure 3) for about 3 inches.

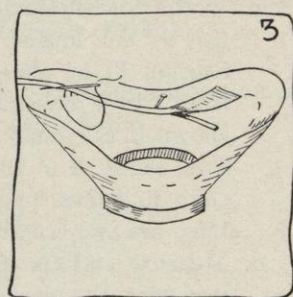


FIG. 3.

PRECAUTION V. Remember the secret of slipstitching is to begin one stitch exactly opposite the point where the last stitch ended.

- d. Show your work to your teacher, to see if it is done correctly.
- e. As soon as your teacher approves of your work, continue to slipstitch as shown in Section *c*, to within 6 inches of the starting-point. Leave these 6 inches open so that you may join wire and cord more easily.
- f. Join wire.

PRECAUTION VI. The wire must not be joined directly under the joining of the outer fabric.

- (1) Bring both ends of the wire together on the line of the basting and hold them firmly (see Figure 4).
- (2) Lay the fabric of which the cord is made over the wire, to see where you will have to join it (see Figure 4). If there are any holes in the material where you had it pinned to the table, or if it is frayed at that end, you may cut off a little of it, but be certain that you have sufficient material to make the joining properly.
- (3) Place the part of your nippers that cuts, about $1\frac{1}{2}$ inches to one side of the bias end of the fabric, and cut through both ends of the wire at the same time (see Figure 4). This will make the ends of the wire just meet.
- (4) Slip the ends of the wire into a wire clasp, and press the clasp together firmly with your nippers (see Job 20, Figure 1, page 83).
- g. Join the fabric of which the cord is made.

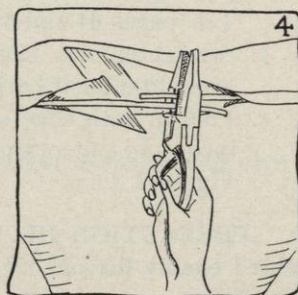


FIG. 4.

PRECAUTION VII. When you stretch the material out to see where to put the joining, be sure that the cord is not twisted and that the stitches are right against the brim of the hat.

- (1) Read and follow Sections 4 *e* (1) through (6) of Job 21 and see Figures 9 and 10 of that job (page 89). To do this you will have to stretch the bias material slightly on the wire (carefully observe Precaution VII) and be sure that the raw edges of the seam go against the wire (see Job 21, Figure 10, page 89).
- h. Fold fabric in evenly against the wire, as shown in Section 3 *c* (page 93).
- i. Finish slipstitching the cord into place, as shown in Section 4 *c*. above.

- j. If you have made the cord and sewed it to a brim as described above, go on with the questions on page 96.

5. Suggestions for finished cord made on cable cord.

- a. Cut the cable cord about 6 inches longer than *twice* the desired length of the cord when finished.
- b. Cut the bias strip (or strips) of material, the length of the finished cord, and 1 inch wider than the measurement of the circumference of the cable cord.
- c. Join the bias strips and press the seams flat if more than one strip is needed (see Job 15, Figures 7 A, 7 B, and 8, page 65).
- d. Find the middle of the cable cord.
- e. Fold the bias strip over to the cable cord with the right side against the cord (and all seams outside if more than one strip is used); start from the center, work toward the left, and pin material over the cord as in Figure 5. **Keep the bias folded very even; otherwise the fold will twist.**

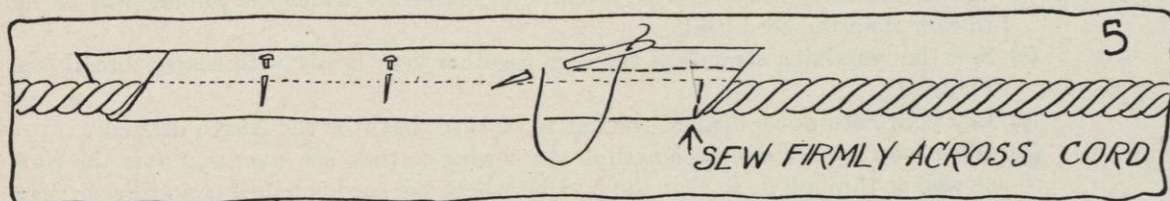


FIG. 5.

- f. Sew the bias *very firmly* right across the cord, as shown in Figure 5.
- g. Sew the bias toward the left from that point, either by machine or with back stitches, and *be sure that the stitching is $\frac{1}{8}$ inch away from the cord*. If the material is very thick you will have to sew more than $\frac{1}{8}$ inch away. This $\frac{1}{8}$ inch allows for the thickness of the material, when turning it back to finish the cord. It also prevents you from sewing through the cord. You will not be able to turn the cord if you sew through it.
- h. Turn the cord right side out.
 - (1) Take left-hand end of cord in your left hand and place point A, as shown in Figure 6 A, between the thumb and the index finger of your right hand.

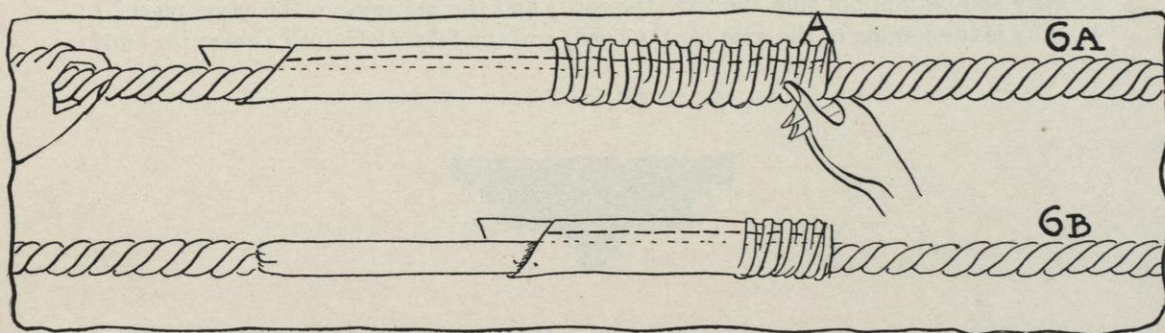


FIG. 6A-B.

- (2) *Pull the cord in your left hand, and as you pull, let the fingers of the right hand push the bias toward the right* (see Figure 6 A and 6 B). This turns the cord right side out, *but be careful not to twist the bias as you turn it*.
- (3) Continue pulling the cord with the left hand, and pushing the bias to the right with your right hand, until the entire cord is turned right side out.
- i. Use cord as desired.
 - (1) Such cords are often used to make trimmings, but are usually slipstitched into place, as shown in Section 4 c (page 94).

- (2) If necessary to join the cord, follow these directions:
- Remember the cord must not be joined directly under the joining of the outer fabric** (see Figure 4, page 94).
 - Cut the cord so that the ends lap 1 inch.
 - Untwist one strand of the cord at both ends (see Figure 7).

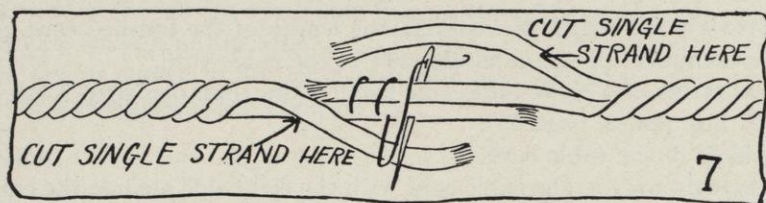


FIG. 7.

- Cut off the loose strand, on each end of the cord (see Figure 7). Cut part of each end of the cord away so that, when it is sewed up again, the joining will be no thicker than the cord itself.
 - Sew the remaining strands of the cord together very firmly with coarse thread (see Figure 7).
 - Lay your cord down against the hat to be sure that it is the length desired.
 - When you are certain the length of the cord is correct, sew over and over the cord as well as through it, so that the portion where the cord is joined is no thicker than the cord itself.
 - Join the fabric of which the cord is made, reading and following Precaution VII and Section *g* (1), (page 94).
- j.* Go on with the questions if you have made your cord as described above.
6. Suggestion for an unfinished cord on a cable cord.
- Read and follow Job 41, Sections 11 *b* and *c* (page 167).

Questions. Use complete sentences for all answers.

- What must you guard against to prevent the cord from twisting?
- What are the two most important characteristics of a good cord?
- Why should you not join the wire (or cord) and the material in the same place?
- Why is the joining of the wire (or the cord) and the fabric left until almost the end?



UNIT III
FRAME-MAKING—BRIMS

UNIT III. JOB 24

HAND-MOLDED BRIMS—BIAS—ON HEADSIZE BANDS OR ON CROWNS¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

French milliners use hand-molded brims almost exclusively, because the lines can be adapted to the wearer and changes can be made easily. One can copy models, as well as design original brims, by making hand-molded brims of rice net, crinoline, or willow on the bias. Great care must be taken to get a good edge line on hand-molded brims. Brims may be made in this manner with or without an edgewire. If the brims are made without an edgewire, they are usually made of double crinoline or rice net. In this lesson we shall learn to make a small brim of single material, putting a wire on the edge.

Materials Needed.

1. Either a wired headsize band of the desired headsize, or a 2-pieced crinoline crown of the desired headsize (see Section 4, page 102).
2. A bias of rice net, crinoline, or willow. The length and width vary according to the size of the brim desired (a bias 3 inches through by 27 inches long makes an average small-sized brim). Crinoline might be used double. Fabric varies according to the stiffness of the brim desired.
3. Lace or frame wire (weight to be determined by the use of the brim), enough to wire the edge of the brim and 2 inches extra for the lap.
4. A bias of crinoline or mull, 1 inch through and long enough to go around (bind) the edge of the brim.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. **Examine the model you are planning to make and decide whether it should be made on a headsize band or over a crown.** (If in doubt, ask your teacher.)
 - a. If model is to be made *on a headsize band*, follow these directions:
 - (1) Be sure that the headsize band is the desired headsize.
 - (2) Mark front, back, and sides of headsize band, both inside and out.
 - (3) Shape the headsize band oval.
 - (4) Be sure to look back at Figure 19 of Job 7 (page 27).
 - (5) Examine hand-molded brims on wall charts.
 - (a) Note materials, the way that the edge is finished, binding, seam, and kind of stitches.
 - (6) Follow Sections 2 and 3.
 - b. If model is to be made *over a crown*, skip over all sections in this text to Section 4 (page 102); then begin to read and follow from there on.
2. **Measure and cut rice net, crinoline, or willow.**
 - a. Choose either crinoline, rice net, or willow. Crinoline is generally used double, but makes very light weight brims; rice net makes very flexible brims; and willow makes fairly firm brims and is the most durable of all frame fabrics.
 - b. Measure a bias strip of material for a brim 3 inches wide and 27 inches long (for average size brim) as follows:

¹Teachers should caution students not to read or follow Section 4, page 102, unless they have first made a hand-molded brim on a headsize band.

- (1) See Job 15, Figures 1 through 6, (pages 63 and 64).
 - (2) If the bias edge on the piece of material from which you are to cut your strip does not look like a true bias, fold it over until it does. Do not cut it off until you show it to your teacher; be sure to show it to her *before* you start to measure for your strip.
 - (3) Be sure to use your tape measure at right angles, as shown in Figure 4 of Job 15 (page 64); that is, measure *through the bias*, not along the selvage or straight edge.
 - (4) Fold over the strip of material on the marks where you intend to cut. Show it to your teacher *before* you cut.
- c. Cut on fold, if your teacher approves.
- d. For a brim made on a headsize band, follow all of Section 3; or for a brim made over a crown, follow Section 4 (page 102).

3. Make brim on headsize band.

a. Stretch one edge of your material. Follow *either* Section (1) for rice net; *or* Section (2), for crinoline; *or* Section (3), for willow.

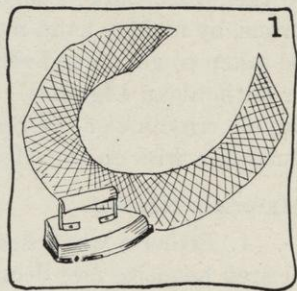


FIG. 1.

- (1) For rice net.
 - (a) Lay your bias material on the ironing board.
 - (b) Stretch one edge and press it into a curve as you iron (see Figure 1). Sometimes it is necessary to steam and to stretch the material first, and then to press it.
 - (2) For crinoline (it is usually used double).
 - (a) Fold in half along its length, and crease firmly.
 - (b) Stretch folded edge circular by pulling well, as shown in Figure 6 of Job 9 (page 39) (over steam if necessary). (One rarely puts a wire on a double edge.)
 - (3) For willow.
 - (a) Dampen willow by patting it with a cloth saturated with water.
 - (b) Stretch as shown in Figure 6 of Job 9 (page 39).
- b. Place headsize band on brim.
- (1) Hold the center of the curved strip of rice net, willow, or crinoline in your left hand, with the larger edge near you.
 - (2) Hold the headsize band in your right hand, with the wired edge down.
 - (3) Put the center of the smaller edge of the strip of material inside the headsize band, on the pencil mark indicating front.
 - (4) Pin the smaller edge to the headsize band in front, on the outside of the headsize band, as near the wire as you can. *Be sure to look back at Figure 7 of Job 9 (page 39).*
 - (5) Ease the strip of material into the headsize band as you go along, working from the front towards the back, first on one side, and then on the other (see Figure 8 A of Job 9, page 39). You can get a good line more easily by working in that manner.
 - (6) Lap the material 1 inch at the back (see Figure 8 B of Job 9, page 39) and pin.
- c. Try on brim to see if the line is becoming.
- (1) You may have to stretch the edge a little more by pulling it in the steam (see Figure 3 of Job 10, page 44).
 - (2) You may have to ease it in a bit at the headsize (see Figure 4 of Job 10, page 44).
 - (3) If your brim is going to be used for a model frame, you may pleat the edge, slash, and lap it, or put in a gusset, as shown in Figures 23, 24, 25 and 26 of Job 7 (pages 28 and 29). But never do that if the frame is to be covered.
 - (4) Change if necessary.
 - (a) Pencil edge line (see Figure 21 A of Job 7, page 28).
 - (b) Turn up edge to give the desired effect (see Figure 21 B of Job 7, page 28).
 - (5) Show your work to your teacher and get her approval before cutting or sewing.

PRECAUTION I. Do not cut the edge before headsize band is sewed. You may have to change the edge a little after the headsize is sewed, but it is wise to get the general effect at this point.

- d. Sew brim to headsize band with back stitches, just above the headsize wire. The stitches may be $\frac{1}{2}$ inch long on the inside of the headsize band and $\frac{1}{4}$ inch long on the outside (see Figure 5 of Job 25, page 105).
- e. Try on again to see if the edge line is still perfect.
 - (1) Change, if necessary, as shown in Sections 3 c (4) (a) and (b), page 100.
- f. Cut off the rice net, willow, or crinoline that extends above the backstitches on the inside of headsize band (see Figure 2).
- g. Cut edge on desired penciled line (see Figure 2).
- h. Decide on the amount of wire needed. Use lace wire for brims to be covered and stiff frame wire for model frames.
 - (1) Put a pin at the center back, right at the edge of the brim.
 - (2) Measure from this pin with the tape measure around the edge of the brim until you come to the pin again (see Figure 2 of Job 16, page 67). Jot down that measurement. Be careful not to hold in the edge of the brim or you will cut the piece of wire too short for the brim.
 - (3) Add 4 inches to this measurement and jot it down.
 - (4) Measure and cut a piece of wire the length of this last measurement. See Figures 7 and 8 of Job 1 (page 5) to remind yourself of the proper method of measuring wire.
- i. Wire the edge of the brim (with frame wire for model frame; with lace wire for brims to be covered).
 - (1) Take some of the curve out of the wire by running it between the thumb and the index finger and by bending it slightly, making it curve in the opposite direction.
 - (2) Start to sew the wire at the back of the brim and keep it even with the edge; hold the front of the brim nearest your body. Use buttonhole stitches $\frac{3}{8}$ inch apart (see Figure 3).
 - (3) Watch the shape of the brim while sewing on the wire, in order to give the brim a good line.
 - (4) Put a few extra buttonhole stitches at each end of the wire. The wire should lap only 2 inches when it is finished.
- j. Bind the edge wire.
 - (1) Cut a bias of crinoline or of mull or of some other thin material 1 inch wide and long enough to go around the brim. If you use pieces, do not seam them, just lap them.
 - (2) Place this bias of material over the edge wire starting at the back.
 - (3) Stretch the bias as you go, and sew with basting stitches near the cut edge of the bias (see Figure 4). This binding will keep the wire from showing through the outer material after the brim is covered.
- k. Press brim.

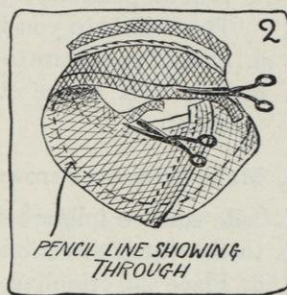


FIG. 2.

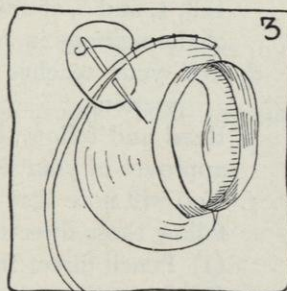


FIG. 3.

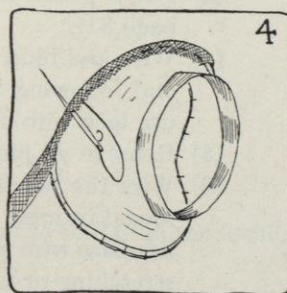


FIG. 4.

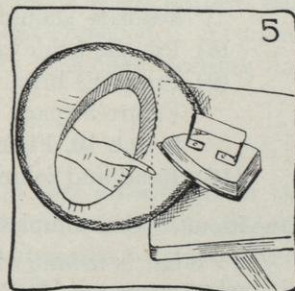


FIG. 5.

PRECAUTION II. Press only a very small portion of the brim at a time, since it is now completely shaped.

- (1) Place the headsize of the brim against the ironing board so that a small portion of the brim itself rests on the board.
- (2) If necessary, dampen brim with a slightly dampened cloth.
- (3) Press very carefully so as not to change the shape of the brim (see Figure 5).
- (4) Press the brim until it is perfectly dry.

- (5) Turn brim so that you can press right along side the part that you have just pressed and continue, as shown in Sections 3 *k* (1), (2), (3) and (4), page 101.
- l.* If at all possible, try the frame on the individual for whom it is being made before covering it. This will help you to see if the line is perfect.
- m.* Should you desire to wire this for a model frame, read and follow Job 28 (pages 113 through 116).
- n.* Skip over to the questions at bottom of page, unless you plan to make your brim over a crown.

4. Make brim over crown.

Be sure to follow references carefully. There are frequent references to other jobs as well as to the various sections of this job. Note the models on the wall charts.

- a.* Place the crinoline crown on the crown block or the model wooden head-form of the correct headsize and get the correct height, by doing *either* Section (1) *or* Section (2) following.
 - (1) If you are working from a sketch, you will have to estimate the height of your crown. Be sure to look back at Figure 31 *A* and *B* of Job 7 (page 30). Show your work to your teacher before you cut, as shown in Figure 31 *B* (page 30).
 - (2) If you are copying a model, read and follow Job 10, Sections 4 *f* (1) through (7) (*f*) (pages 45 and 46). Be sure to look back at Figures 6, 7, 8, 9, and 10 of Job 10 (pages 45 and 46). Show the crown to your teacher before you cut.
- b.* Measure and cut rice net, crinoline, or willow; read and follow Section 2 (page 99). Be sure to choose material which will bring out the desired effect.
- c.* Read Section 3 *a* (page 100) but **do not stretch the material until you have read** Sections 1, 3, 4, and 5, of Job 9 (pages 39, 40 and 41). As you read, jot down the numbers and letters of the sections in Job 9 which you think you will use.
- d.* Tell your teacher which sections of Job 9 you plan to follow. Show her your list of sections.
- e.* Read and follow the sections of Job 9 which you decided upon, as soon as your teacher approves of your list.
- f.* You will note that Job 9 (pages 39, 40 and 41) does not mention wiring the brim; therefore, follow these directions:
 - (1) Pencil direct front, back, and sides of brim.
 - (2) Sew up any inserts or pleats with $\frac{1}{2}$ -inch back stitches.
 - (3) Put a pencil mark where the headsize touches the crown (see Figure 33 *C* of Job 7, page 31).
 - (4) Wire and bind the edge of the brim while the brim is still pinned to the crown, reading and following Section 3 *h*, *i* and *j* (page 101). Use stiff frame wire for model frames; use lace wire if the brim is to be covered.
 - (5) Remove all pins at the headsize and lift the brim *gently* from the crown.
 - (6) Wire the headsize, being careful not to stretch it or to draw it in. Use stiff wire for model frames; lace wire if the brim is to be covered. If this brim is to be covered, the headsize wire may be removed later, but putting it in now will prevent the headsize from stretching or from getting too tight while you are working on it.
 - (7) Place the brim, now wired at both the edge and the headsize, back on the crown. The headsize should just fit on the pencil mark on the crown (see Sections 4 *f* (3) above).
 - (8) Pin the brim to the crown.
 - (9) Press the brim. You will not be able to lay the brim on an ironing board, as shown in Figure 5 (page 101), but you will probably have to press the brim in the hand, as shown in Job 10, Figure 18 (page 48). Be sure to turn back and look at it.
 - (10) Read and follow Section 3 *l* and *m*, above.

Questions. Use complete sentences for all answers.

1. What is meant when we say, "Give the brim a good line"?
2. Why do we bind the wire at the edge of the frame?
3. Why do we start at the front and work to either side when making a brim?

UNIT III. JOB 25

MAKING BRIMS WITH PATTERNS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reasons for Job.

The frame of the hat is the foundation on which a covering of silk, straw, velvet, etc., is placed and to which it is sewed. A frame actually consists of a crown and a brim; both may be made by several different methods, but we still frequently call a brim a *frame*. The brim frames the face, enhancing its beauty, while the crown covers the head, and if it is not correct, it may even spoil the effect of a charming brim. With the aid of a pattern, almost everyone can make a simple brim and can get a good line on it.

Materials Needed.

1. A wired headsize band (see Job 1, page 3).
2. A piece of willow, crinoline, or buckram—the size varies according to the pattern; fabric varies according to the stiffness of the frame desired.
3. Sufficient lace or frame wire to wire edge of brim and 2 inches extra for lap (weight to be determined by use of the brim).
4. A bias of crinoline or mull 1 inch through and long enough to go around (bind) the edge of the brim.

Tools and Equipment.

1. The usual milliner's tools.
2. A paper pattern of the brim you are about to make.

Things to Do.

1. Examine stock brims made on patterns.

- a. Note the materials of which they are made.
- b. Note how they are cut at the headsize.
- c. Note how the brims are finished at the edge and at the headsize.

2. Select the pattern.

- a. Either try on several of the model frames, or look at the sketches on the wall or in the fashion magazine. Also see the models on wall charts.
- b. Decide which shape you would like to make.
- c. Pick a pattern, that is like the hat you decided on, from the envelopes in the pattern box. (Be sure you return the pattern to the correct envelope when you have finished.) You may make your own pattern too, if you so desire, and are sufficiently advanced, reading and following Jobs 7, 8, or 9 (pages 24, 34, and 38).

3. Get material for brim.

- a. Decide which material, crinoline, willow, or buckram, will work to best advantage for the brim that you want to make. (Willow is light weight, but expensive; crinoline is soft and makes very light weight frames; buckram is very stiff, but inexpensive.) If you have examined the stock brims which have been made on patterns, it will help you to select the right material.

4. Place paper pattern on material for frame.

- Choose the fabric most desirable for the use to which you will put the brim.
- Pin the pattern so that the part marked *under facing* is against the rough side of willow or buckram, in the most economical way, and with the front of the pattern in the corner of the material (see Figure 1). Putting the crinoline side of the buckram or willow, in other words the smooth side, against the head keeps the brim from cracking at headsize.

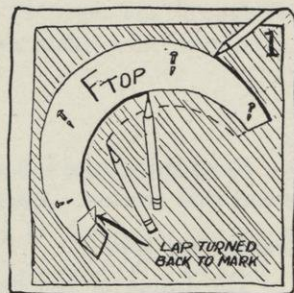


FIG. 1.

5. Trace outline of pattern.

- Pencil larger outline, or edgewire; smaller outline, or headsize; turn back paper lap, and put a pencil mark to indicate the lap, if there is one (see Figure 1). If there is not, put a dotted line 1 inch outside of the seam to allow for a lap.
- Draw a dotted line 1 inch inside of headsize to allow for slashes, which will be turned up later, against headsize band (see Figure 1).
- Remove pattern and return to proper envelope.

6. Cut brim.

- Cut on the larger outline, the edgewire; on the dotted line drawn 1 inch inside of the headsize; and on the outer line allowed for the lap (see Figure 3).

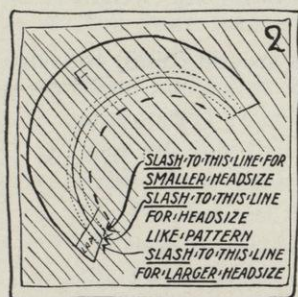


FIG. 2.

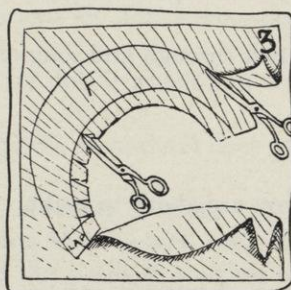


FIG. 3.

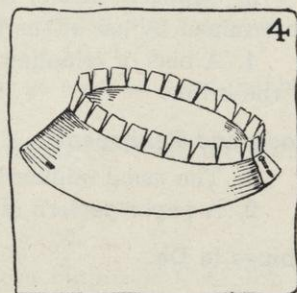


FIG. 4.

PRECAUTION I. If headsize is to be smaller than headsize of pattern, slash evenly inside of headsize line (see Figure 2). If headsize is to be larger than headsize of pattern, slash evenly outside of headsize line (see Figure 2).

- Slash from the smaller cut edge (dotted line) to headsize that you desire, with slashes $\frac{1}{2}$ inch apart (see Figure 3).
- Turn slashes up on headsize line (see Figure 4).

7. Lap seam and pin.

- See Figure 4.

8. Set headsize band on brim.

- Shape headsize band oval with seam at back, and put a pencil mark at direct front, back, and sides on both inside and outside of headsize band (see Figure 19 of Job 7, page 27).
- Place and pin headsize band against and outside of turned up slashed headsize of brim, beginning at direct front of brim and working from each side toward lap of the back (see Figures 5 and 7 of Job 8, page 35).

9. Sew headsize band in place.

- a. Backstitch headsize band to slashes just $\frac{1}{8}$ inch above headsize wire, with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches, using coarse needle and thread. Use the longer stitch inside of the headsize band (see Figure 5).

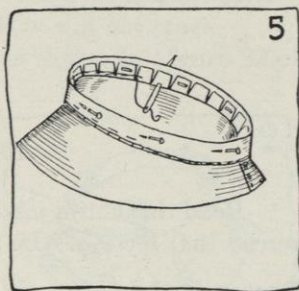


FIG. 5.

10. Wire edge of brim.

- a. Try on brim to see if it has a good line.
b. Shave off edge of brim, if necessary, to give a perfect line.
c. Approximate amount of wire necessary, allow at least 2 inches for lap, and cut from roll with nippers (see Figures 7 and 8 of Job 1, page 5; also see Sections 3 *h* (1) through (4) of Job 24, page 101). Use lace wire if brim is to be covered; use stiff frame wire for model frame.
d. Take some of the curve out of the wire by running it between the thumb and the index finger, bending wire slightly to curve in the opposite direction.
e. Starting at the back of the brim, sew the wire even with the edge, using buttonhole stitches $\frac{3}{8}$ inch apart, and using a coarse needle and thread (see Figure 3 of Job 24, page 101). Hold the front of the brim nearest your body.
f. Watch the edge while you are wiring it, to keep it perfect.
g. Put a few extra buttonhole stitches at both ends of the wire. The wire should lap 2 inches when finished.

11. Bind edgewire.

- a. Cut a 1 inch bias of crinoline. You may use pieces; do not seam them, just lap them.
b. Stretch binding, raw edge, over edgewire, then baste binding to edge (see Figure 4 of Job 24, page 101). Be sure to start at the back. This binding prevents the wire from showing through the outer covering in the finished hat.

12. Press brim if necessary.

- a. Read and follow all of Sections 3 *k* (1) through (5) of Job 24, and see Figure 5 of the same job (page 101).

Now the brim is ready to be covered.

Questions. Use complete sentences for all answers.

1. What is the edgewire of a hat?
2. What is the headsize of a hat?
3. When making a pattern brim, why is 1 inch allowed inside of the headsize?
4. What stitch do you use when wiring a headsize band, and an edge of a brim?
5. What stitch do you use when sewing a headsize band to a brim?
6. What stitch do you use when binding edgewire with crinoline?



UNIT III. JOB 26

MAKING BRIMS—FREE HAND—STRAIGHT¹

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

To be a really skillful milliner, one must learn to recognize similarities between various problems. Even though some of the problems look different, they may frequently be worked out in almost the same manner. Until one knows all of the various problems in millinery and is able to recognize similar points, it is wise to confine oneself to copying models or sketches. As one gains experience, one may begin to originate. If you carefully follow the suggestions given below, you will have no difficulty in making a brim free hand. Making brims on the straight is very similar to draping them, as was done in Jobs 7 and 8 (pages 24 and 34). The few differences in these methods will be pointed out in this lesson.

Materials Needed.

1. A piece of willow, crinoline, or buckram—the size varies according to the brim to be made (average size 18 inches square).
2. Either a wired headsize band of the desired size (see Job 1, page 3) or a two-piece crinoline foundation crown of the desired headsize (see Job 43, page 174).
3. Frame or lace wire (weight to be determined by the use of the brim) enough to wire the edge and 2 inches extra for a lap.
4. A bias of lawn or crinoline 1 inch wide and long enough to go around the edgewire.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Prepare to make brim.

- a. Study the picture of the hat, or the actual model that you are planning to make. Compare it with Figures 1 through 4 in Job 7 (page 24) and Figures 1 through 3 in Job 8 (page 34).
- b. Decide which illustration most closely resembles the hat that you are planning to make.
- c. Turn to the job sheet which contains the illustration most nearly like the hat you are making.
- d. Carefully read the instructions for that particular model, and as you read, jot down the numbers and the letters of the sections that you think you will need. There are so many points of similarity in draping crinoline models and in making brims free hand, that it is necessary to become familiar with the operations of draping your particular crinoline model before you start to make your brim.
- e Do not fail to examine the models of brims made free hand.

2. Make brim.

- a. Bring the list of sections that you plan to follow to your teacher for her approval.
- b. As soon as she approves, draw a dotted oval, using merely eye measurement, and cut right into your material on that line (see Figure 1).

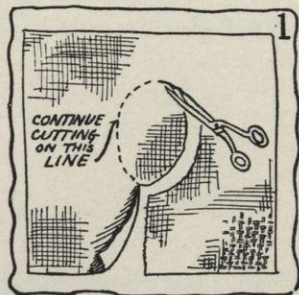


FIG. 1.

¹ It will be wise for the teachers to guide beginners toward choosing a model which may be made on a headsize band, before choosing one that must be made over a crown.

- c. Study these points which apply particularly to making brims free hand on the straight:
- (1) The *smooth* side of willow must go to the face, so that the willow will not crack.
 - (2) Stretch fullness out in the bias parts of the headsize, either as shown in Figure 22 of Job 7 (page 28) or by pulling down at edge, as shown in Figure 2, or by pulling up into the headsize in the opposite direction from Figure 2.
 - (3) Avoid putting in pleats, slashing, and lapping, or inserting gussets, as shown in Figures 23, 24, 26, and 29 of Job 7 (pages 28, 29, and 30), if the brim is to be covered; but if the brim is to be used for a model frame, these may all be pressed out later, moreover, they will help to reënforce the brim.
 - (4) Stretch material to obtain particular curves or pleats. You may moisten or steam it if necessary.
 - (5) "Thimble" curves in brim, if necessary, that is, gently rub your finger, with a thimble on it, along the desired line to get the desired curve (see Figure 3).
- d. Proceed to make your brim, following your list of sections approved, as shown in Section *a*, using as many of the Sections (1) through (5) in Section *c*, as you need.

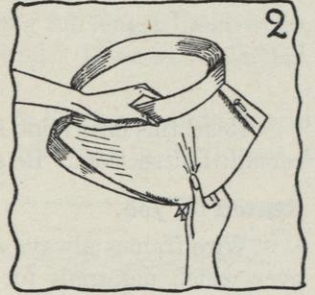


FIG. 2.

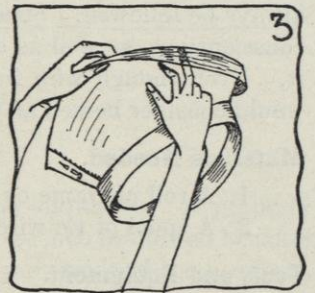


FIG. 3.

PRECAUTION I. Try brim on person for whom it is intended, if possible, before wiring edge.

- e. Wire edge, either with lace wire, if brim is to be covered, or with stiff frame wire for a model frame, using buttonhole stitches (see Figure 3 of Job 24, page 101).
- f. Sew up all seams and joinings of any kind that are in the brim. Use back stitches.
- g. Baste a binding over the edge of the brim, using a 1-inch bias of raw-edged crinoline (see Figure 4 in Job 24, page 101).
- h. Skip Section *i* if the brim is made on a headsize band.
- i. Wire headsize, if brim is not already on a headsize band.
 - (1) Read and follow Job 24, Sections 4 f (3) and 4 f (5) through (10) (page 102).

Questions. Use complete sentences for all answers.

1. What is the great advantage of making brims in this manner?
2. What is the outstanding difference between a model frame and a brim to be covered?
3. What is the advantage of keeping the smooth side of the willow to the face?



UNIT III. JOB 27

WIRE FRAMES¹—BRIMS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Wire frames always suggest transparent hats, but their other great use is for model frames, over which materials for duplicate frames can be stretched or straw braids can be sewed. To produce a well-balanced wire frame, the fundamental essentials of frame-making, (1) accuracy of measurement, (2) a correctly fitting headsize, and (3) a close study and observance of line, must always be followed. Success in making wire frames is largely dependent on good judgment, and conscientious, as well as constant, application to the work, with a firm determination to master it. Even though wire frames are not used as much today as they were in days gone by, no one would consider herself an expert milliner, unless she were able to make a perfect wire frame.

Materials Needed.

1. A roll of frame or lace wire.
2. A spool of tie wire.

Tools and Equipment.

1. The usual milliner's tools. (The ends of the nippers should not be completely pointed; if they are squared off just a bit, they are easier to use for wire frame-making.)

Things to Do.

1. Learn the names of the wires.

Before actually making the frame, learn the names of the wires and you will be able to do your work much more intelligently.

a. The names of the wires, with their abbreviations, are as follows:

Headsize.....H.S.	Round wire.....R.W.
Front.....F.	Right side back.....R.S.B.
Right side.....R.S.	Right side front.....R.S.F.
Back.....B.	Left side back.....L.S.B.
Left side.....L.S.	Left side front.....L.S.F.
Edgewire.....E.W.	Brace wire.....(no abbreviation)

Any wire that projects from the headsize to the edge, or any round wire is, in reality, a brace wire.

b. Examine models of wire frames.

- (1) Note how evenly the headsize is divided.
- (2) Note how firmly all wires are twisted.
- (3) Note how even the space is between top and bottom headsize wires.
- (4) Note the line of the edgewire.
- (5) Note that the cut ends of the wire do not stick out at either the edge or the top headsize.
- (6) Note that all tie wires are tight and do not slip.

¹ Wire frames will not be discussed further in these job sheets, since their use is now on the decline. Those interested in studying this subject further should read the following references: "Making Wire Frames," 102-2 and "Making Wire Block," 103-2, Woman's Institute of Domestic Arts and Sciences, Scranton, Pa.

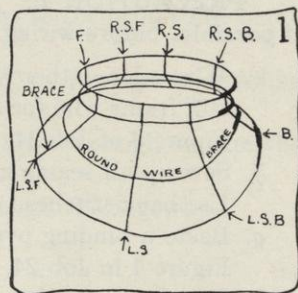


FIG. 1.

2. Practice cutting, joining, and twisting wire.

The only way to get any practice in wire frame-making is to actually make a frame, therefore

- Read and follow, step by step, Sections 3, 4, 5, and 6 (below and pages 110 and 111) very carefully.
- Make the headsize (Section 4, below) to fit you, but instead of using full length brace wires, make a practice frame that will have an even 2-inch brim all around. In order to do this, cut your brace wires 5 inches long (see Section 5 *d* page 110).
- As soon as your teacher approves your practice frame, go back to Section 3 and start to make another frame, using the actual measurements which you will take in Sections 4 *a* below, and 5 *a* (page 110).
- You cannot be too careful in making a frame, so do each step very carefully.

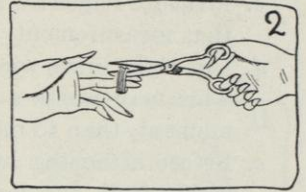


FIG. 2.

3. Cut tie wire.

- Wrap tie wire around the first and second fingers of the left hand.
- Insert one blade of the scissors under the coil on top of the index finger.
- Cut directly across (see Figure 2).

4. Make headsize.

The headsize when joined, equals the actual headsize, plus 1 inch allowance. A properly fitting and firmly made headsize is the foundation of the entire brim. One inch is allowed because the twists of the brace wires take up room, so will any material that is put inside of the headsize.

- Measure your headsize or that of the person for whom the brim is being made (see Figure 1 in Job 1, page 3), by placing the tape measure around where the hat is to rest.
- Add 1 inch to allow for twists of wires and materials, and then jot down that measurement.
- Open wire properly and take the curve out of it, by running it between the thumb and the index finger, bending it slightly to curve in the opposite direction from the curve which it already has.
- Put the zero end of the tape measure exactly on one end of the wire, on the outside of the curve, and, while holding tape measure tight and flat on wire, move your thumb and index finger along until you come to the measurement you want.
- At that point mark off with a pin, pencil, or chalk mark, or a tiny bend, the headsize measurement just taken, plus 1 inch (see Figure 7 in Job 1, page 5).
- Allow 3 inches for the lap of the headsize and cut the wire at that point (see Figure 8 of Job 1, page 5, only allow 3 inches this time, instead of 2 inches).
- Place one end of wire on the other end of wire at the exact spot where the headsize was marked or bent (see Figure 3 A).
- Join by twisting double tie wire twice around lapped wire $\frac{1}{4}$ inch from end (see Figure 3 A).
- Finish twisting ends of tie wire with nippers.
- Cut off remaining tie wire $\frac{1}{16}$ inch above lapped wires (see Figure 3 B).
- Press ends of the wire flat (see Figure 3 C).
- Cut and join another wire $\frac{1}{4}$ inch smaller than wire just joined, reading and following Sections *a* through *k*. This will be used for the top headsize wire. By making it a trifle smaller, the frame will be kept firm.
- Pull the headsize wire slightly oval (see Figure 4).

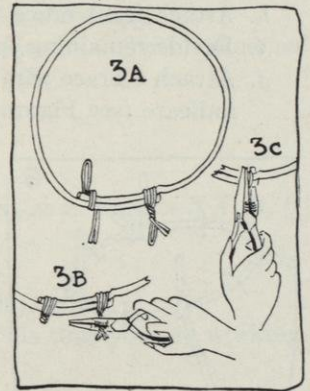


FIG. 3A-B-C.

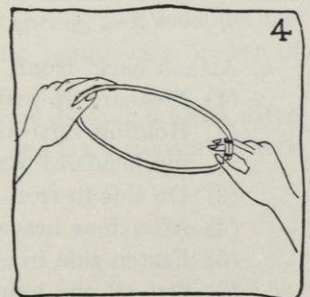


FIG. 4.

- n.* Slip both headsize wires over the head to prove that they are the correct sizes, taking into consideration the necessary allowance for making.

5. Attach brace wire.

There are usually eight brace wires in a wire frame. Sometimes there are 4 or 6 for transparent hats, or 16 for model frames.

- a.* Choose your model and take the measurements of front, back, sides, side fronts, and side back wires, by measuring carefully from the headsize to the edgewire at each point (see Figure 11 of Job 10, page 46), or use given measurements.
- b.* Jot down these measurements, if not already given.
- c.* Measure edgewire also, reading and following Section 2 in Job 18 (page 75), and jot down that measurement.
- d.* Cut eight brace wires 4 inches longer than the desired width of the frame in its widest part. This may waste a little wire but it is much easier to measure all the wires alike at this moment, than to measure them individually for front, back, side front, and side back wires.
- e.* Before attaching brace wires to headsize, turn all brace wires up at sharp right angles 2 inches from one end (see Figure 5 A).
- f.* Always attach back brace wire first (see Figure 5 B) to middle of the lap of bottom (larger) headsize.
 - (1) Slip the right angle under headsize.
 - (2) Hold the two wires together firmly, with the 2-inch part of the wire vertical (see Figure 5 B).
 - (3) Twist the 2-inch vertical wire over headsize and down firmly (see Figure 5 C).
 - (4) Continue twisting under headsize, and up again to the vertical position where you started (see Figure 5 D).
- g.* Divide headsize in half, starting at the direct back brace, and put a pencil mark or a pin at that point. If you use pins, be very careful not to "skin" the wire, that is, remove the floss from the wire.
- h.* Attach front brace wire at exactly the front mark (see Figure 6).
- i.* Divide remaining spaces in fourths and put pins or pencil marks at each point.
- j.* Attach a brace wire first at direct sides, and then at side fronts and side back, as the marks indicate (see Figure 6).

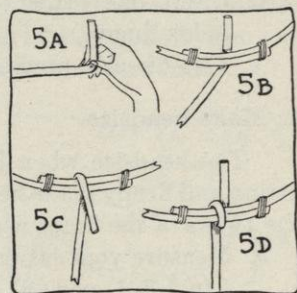


FIG. 5A-B-C-D.

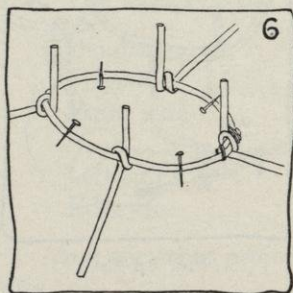


FIG. 6.

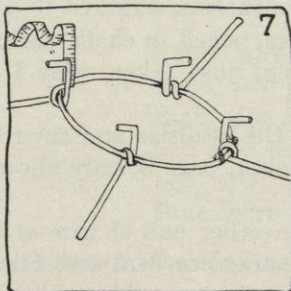


FIG. 7.

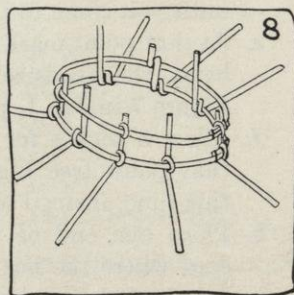


FIG. 8.

- k.* Attach back, front, and side braces to top headsize wire.
 - (1) Measure up just 1 inch from headsize on the 2-inch vertical wire (see Figure 7).
 - (2) Holding vertical wire under top headsize wire, twist it at right angles toward you, over top headsize wire, under and up again vertically (see Figures 8, and 5 A, B, C, and D).
 - (3) Do this to front, back, and direct side brace wire (see Figure 8).
 - (4) After four braces are attached to top headsize, see that headsize is a well-shaped oval.
 - (5) Fasten side front and side back wires to top headsize wire.
 - (6) Cut off the remainder of wire close above top headsize wire (see Figure 3 B, page 109). (The process is the same even though you are not cutting tie wire.)

(7) Press down with nippers (see Figure 3 C, page 109).

l. Get frame in line.

PRECAUTION I. All wires should run straight from front to back and from side to side, and from side front to side back on frame.

6. Attach edgewire.

- a. Put the zero end of the tape measure on brace wire, (see Figure 9) exactly at headsize and measure $\frac{1}{8}$ inch more than the desired measurement you took after reading Section 5 a, b (page 110). The extra $\frac{1}{8}$ inch is taken up in twisting.
- b. Bend the wires up at right angles.
- c. Do this to all eight braces (see Figure 9).

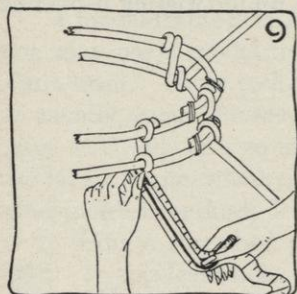


FIG. 9.

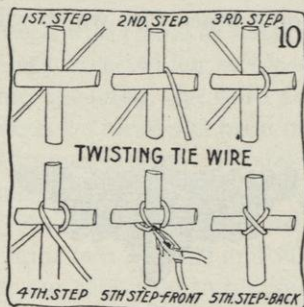


FIG. 10.

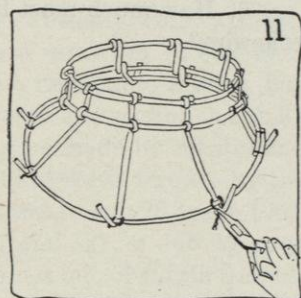


FIG. 11.

- d. Measure and join edgewire with tie wire (see Figure 3 A, B, and C, page 109) and place it on top of brace wires.
- e. Tie edgewire to brace wires with tie wire (see Figures 10 and 11). You tie the edgewire in place so that you can see the line of the frame easily.
- f. Change if necessary. Try on to see if the line is perfect and if it is becoming.
- g. Starting at the left side back, twist brace wires over, then under edgewire. This is done as shown in headsize wire above (see Figure 5 A, B, C, and D, page 110).
- h. Do this until right side back brace is reached.
- i. Adjust edgewire.
 - (1) Alter lap, if necessary.
 - (2) Twist direct back brace wire over the joining in the edgewire, as in Figures 5 A, B, C and D, page 110.
- j. Hold frame off from you to see if it is in perfect line.
 - (1) Cut off brace wires close to edgewire (see Figure 3 B, page 109).
 - (2) Press ends down with nippers (see Figure 3 C, page 109). This time you are working with wire heavier than tie wire.

7. Attach round wires.

- a. If the frame needs round wires, put them in by taking the curve or spring, as it is sometimes called, (see Figure 4 C, page 109) out of the wire, and attaching round wire on top of the braces with tie wire.
 - (1) Twist the wire over the brace and round the wires, as if you were making a cross stitch at that point (see Figure 10 for five steps in twisting tie wire and both front and back view of the fifth step).
 - (2) Finish twisting the tie wire with nippers (see Figure 11).
 - (3) Cut off the remaining tie wire (see Figure 3 B, page 109).
 - (4) Press the tie wire flat (see Figure 3 C, page 109).
- b. Go right on with the questions if you have finished your brim as already described.

8. Model frames.

- a. Follow all steps in Sections 1 through 7 (pages 108 through 111), only use very heavy frame wire.
- b. Attach extra round wires to the brace wires, particularly where you want to keep a special line, by cross stitching with tie wire, as shown in Figure 10, page 111.
- c. If model frame is to be used a great deal, put an extra brace wire between each of the original eight.
- d. Be sure that all tie wires are flattened as much as possible, to avoid any bumps in a finished frame, which is to be used as a model frame.

Questions. Use complete sentences for all answers.

1. What are two uses of wire frames?
2. What three good trade habits are necessary if you want to make a good wire frame?
3. How much must be allowed on a brace wire which will be taken up in twisting it over an edgewire?



UNIT III. JOB 28

MODEL FRAMES¹—BRIMS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

A model frame is either a reënforced wire frame or a reënforced fabric (usually willow) frame. You may use a model frame as a block, over which to block felt, to sew straw, or to stretch a fabric brim. In its technically correct meaning, the word *frame* means a crown and a brim, but we usually speak of a *model frame*, when we mean the brim only. The very last section in Job 27 (page 111) tells how to make model frames in wire. Model frames may be made by reënforcing any fabric frame, which may previously have been made in a great variety of ways, namely by the hand-molded method, Job 24 (page 99), by the free hand method, as shown in Job 26 (page 106), or by using a stretched or pattern brim (see Jobs 29 and 30, pages 117 and 121, or Job 25, page 103). In this lesson, we shall devote our attention to making model frames out of fabric frames.

Materials Needed.

1. Stiff, covered frame wire (iron wire—not steel wire).
2. Ribbon wire, $\frac{3}{4}$ -inch wide.
3. Shellac, if desired.
4. A frame to be braced.

Tools and Equipment.

1. The usual milliner's tools.
2. A tin can, if shellac is used.
3. A brush 1 inch wide, if shellac is used.

Things to Do.

1. Prepare to make model frame.

- a. While model frames may be made by reënforcing any fabric brim, the fabric most used for model frames is willow. If the frame you desire to reënforce is made in a fabric, of a softer or lighter weight than willow, make another frame exactly like it in willow, by following directions in either Job 24, 25, 26, 29 or 30 (pages 99, 103, 106, 117, or 121). Should you desire to make a model frame from a particular hat, it would first be necessary to copy the brim according to one of the jobs suggested above, and then reënforce it, as described below.
- b. Examine the exhibits of model frames.
 - (1) Note the fabrics of which they are made.
 - (2) Note the kinds of wire with which they are braced.
 - (3) Note how the ribbon wires radiate from the headsize.
 - (4) Note how firmly they are sewed.
 - (5) Note how perfect the line is.
 - (6) Note that only white thread is used.

¹ Model frames for crowns will not be discussed in these job sheets, as wooden crown blocks seem to be here to stay. Those interested in learning how to reënforce crowns may use the following references:

"Making Fabric Foundation Crowns," 105-2, Woman's Institute of Domestic Arts and Sciences, Scranton, Pa.
PATTY, VIRGINIA C., "Hats—And How to Make Them," Rand McNally & Co., Chicago, Ill.

PRECAUTION I. Use coarse white cotton for all stitching on model frames. This is done to prevent discoloration from colored thread, when stretching wet or steamed materials over them.

2. Rewire headsize and edge. Follow *either* Section *a* or *b*.

- a.* If using a brim, which when made was not intended for a model frame, buttonhole a stiff frame wire as close as possible to the headsize and edgewire which are already sewed to that brim.
- b.* If you are making a new brim, use the very stiff wire throughout. Then it will not be necessary to rewire any parts of the brim.

PRECAUTION II. Be sure headsize is oval—see Figure 19, Job 7 (page 27).

3. Decide on which facing of the brim to put ribbon wires.

Most brims are more easily handled if braced on the top facing. Blocking and stretching are more easily done on the under facing of model frames; still many people prefer to block mushrooms on the top facing instead of on the under facing. In such an event the mushroom model frame would have to be reënforced on the under facing. These are two general rules about bracing model frames.

- a.* Brace a model frame so that, when a brim is blocked or stretched over it, the finished brim will not be any larger than the block, and so that it will have all the desired curves of the model frame.
- b.* Brace a model frame, so that the bumps, from either the ribbon wires or the frame wires, will not show in whatever material is blocked or stretched over it. The outstanding value of blocking over this type of model frame is that bumps rarely show, but no matter how careful one is when blocking over a wire frame, it is almost impossible to hide the bumps. By eliminating the bumps, one saves a great deal of time and trouble in pressing.
- c.* After carefully reading the above suggestions, decide on which facing your brim is to be braced.
- d.* Have your teacher approve your decision, before you proceed.

4. Sew ribbon wire to brim.

- a.* Put a pencil mark on both top and bottom facings at direct front, back, and sides of the brim (see Figure 1). Let the pencil mark extend from the edge up and on to the headsize band.
- b.* Turn the cut end of the ribbon wire in $\frac{1}{8}$ inch against the side where there is a raw edge on the muslin covering of the wire, and press firmly with nippers. For convenience we shall call that side of the ribbon wire the wrong side.
- c.* Place the turned-in end of the ribbon wire against the facing of the brim, which you decided to reënforce, and directly under the edgewire at direct side of brim (see Figure 1).
- d.* Buttonhole the ribbon wire to the edgewire.
- e.* Stretch the ribbon wire flat, and into any curve of the brim, which may come between the edgewire and the headsize wire, on the line of the pencil mark at the direct side (see Figure 2).
- f.* Make a sharp bend in the ribbon wire, right at the headsize wire (see Figure 2), and pin it in place.
- g.* Let the ribbon wire run up on the headsize band and cut it off $\frac{1}{2}$ inch above the top of the headsize band (see Figure 2). (This $\frac{1}{2}$ inch is to be turned back later.)
- h.* Backstitch this wire to the brim firmly on both edges and just over the headsize wire, but not up to the top headsize (see Figure 4, page 115).
- i.* Repeat Sections *b* through *h* at direct front, sides, and back of the brim. You now have the general direction for all ribbon wires.

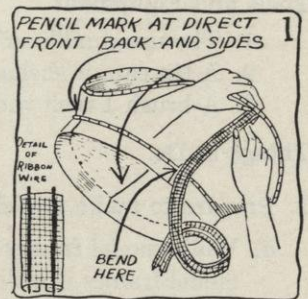


FIG. 1.

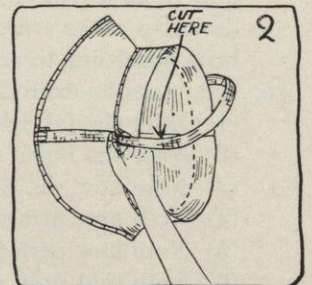


FIG. 2.

PRECAUTION III. Ribbon wires must gradually lap as they are sewed toward the headsize, because the headsize is smaller than the edgewire.

- j. Place the turned-in end of the ribbon wire under the edgewire and barely lap the one edge over the ribbon wire, which is already sewed at the side. Be sure that the end is turned in against the wrong side of the ribbon wire.
- k. Graduate this ribbon wire, so that, as it reaches the headsize, it laps over the one already sewed at the side, a little more than it was lapped at the edge (see Figure 3). Watch the ribbon wire carefully as you make the sharp bend at the headsize. The ribbon wire must fit close to the headsize wire. Cut it off, so it extends $\frac{1}{2}$ inch above the top of the headsize band.
- l. Buttonhole this lapped ribbon wire firmly at the edge and backstitch it firmly to the ribbon wire, which is already sewed in place. The backstitches must go right through the edge where the second wire laps over the first wire (see Figure 3). Backstitch second wire just over headsize wire, but not up to the top headsize.
- m. Continue to fill in each quarter, always lapping one wire over the other and sewing, as shown in Sections j, k and l.

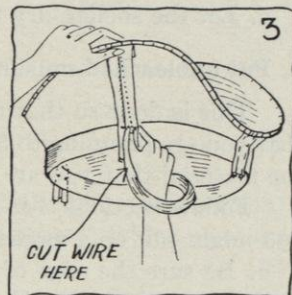


FIG. 3.

5. Finish headsize of model frame.

- a. Turn down all the $\frac{1}{2}$ -inch pieces of ribbon wire that extend above the headsize, even with the top of the headsize band, and against the outside of the headsize band (see Figure 4).
- b. Press the turned-down edges of ribbon wire flat with nippers (see Figure 4).
- c. Buttonhole a stiff frame wire at the top of the headsize band and right through the edges of all the turned-down pieces of ribbon wire (see Figures 9 and 10, Job 1, page 5).
- d. Sections 6 and 7 may be omitted, if you are certain that there will be no great strain on the model frame. Section 8 (page 116) should be done even if Sections 6 and 7 are omitted.

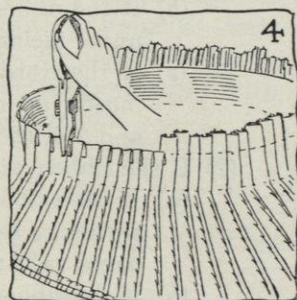


FIG. 4.

6. Sew round brace wires to brim, if desired.

If you plan to use the model frame a great deal, you may have to reënforce it still more. As a rule, round brace wires for a new model frame may be 1 inch apart. As you use the model frame, it may be necessary to put more round braces between those originally sewed to the model frame.

- a. Plan how much stiff frame wire will be needed for the first round brace wire, which is to be sewed 1 inch in from the edgewire, and which must be lapped at least 3 inches.
- b. Straighten this piece of wire out so that almost all the curve is removed.
- c. Buttonhole the stiff frame wire on top of all the ribbon wires with a 3-inch lap of the wire at direct back (see Figure 5).
- d. Be sure that the lapped ends of the wire are firmly buttonholed to the brim.
- e. Repeat Sections a, b, c, and d for as many round brace wires as you desire.

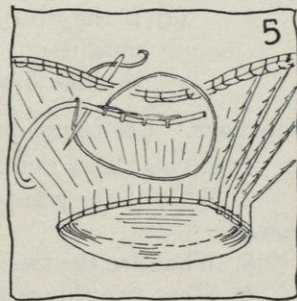


FIG. 5.

7. Shellac model frame if more stiffness is desired.

If the model frame will be used a great deal, a coat of shellac will keep it firm. This is applied in the same way that sizing is applied to straw hats.

- a. Slip brush into can partly filled with shellac.
- b. Remove the brush and wipe off the surplus shellac against the side of the can (see Figure 1 in Job 12, page 54).
- c. Paint the frame on the ribbon *wire side only*, with an even coat of shellac.
- d. Let the shellac dry thoroughly.

8. Put unbleached muslin facing in the facing where there are no ribbon wires.

This is done so that no bumps from the stitchings in the model frame show in the materials that you are planning to block over it, and so that no starch or dirt from the model frame gets on the material that you are blocking.

Follow Sections *a* and *b* for any type of unbleached muslin facing you might put on a model frame.

- a. Be sure the edge of the muslin in either the under facing or the top facing is brought over the edgewire and backstitched through both facings, as if it were binding the wire (see Figure 6).
- b. Be sure that the muslin at the headsize is brought over the top headsize wire and back-stitched over it, as if it were binding it (see Figure 6).
- c. Remembering Sections *a* and *b*, select the kind of facing that will be best to use for your model frame. Follow *either* Section (1) *or* Section (2).

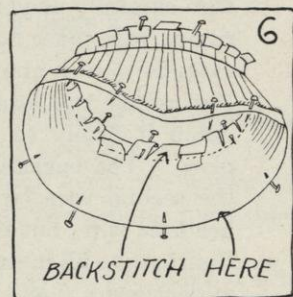


FIG. 6.

- (1) If the ribbon wires are on the top facing (as in this job), follow Section (a), (b), or (c).
 - (a) If the ribbon wires are on the top facing, you may fit an under facing of unbleached muslin without a seam, as shown in Job 37 and watch Figure 1 of that Job (page 148).
 - (b) If the ribbon wires are on the top facing and the shape is irregular, you may fit an under facing of unbleached muslin with a seam as in Job 38, page 150.
 - (c) If the ribbon wires are on the top facing, you may stretch a bias of unbleached muslin on the under facing, reading and following Job 33. (Also see Figures 1 and 2 of the same job, page 133.)
- (2) If the ribbon wires are on the under facing, do *either* Section (a), (b), *or* (c).
 - (a) If the ribbon wires are on the under facing, fit a top facing of unbleached muslin without a seam, as shown in Job 35. (Also see Figure 1 through 4 of the same job, pages 142 and 143.)
 - (b) If the ribbon wires are on the under facing and the shape is irregular, you may fit a top facing of unbleached muslin with a seam, as shown in Job 36. (Also see Figures 1 through 5 C of the same job, pages 144, 145 and 146.)
 - (c) If the ribbon wires are on the under facing, you may stretch a bias of unbleached muslin on the top facing, reading and following Job 32. (Also see Figures 1 through 5 of the same job, pages 129 through 131.)

Questions. Use complete sentences for all answers.

1. Give at least two reasons for making model frames.
2. What is the great advantage of this kind of model frame over that of a reinforced wire frame?
3. What are the two most important facts to remember in bracing a model frame?
4. What two things should be done to a model frame that you expect to use often?



UNIT III. JOB 29

STRETCHED BRIMS—FITTED

Read this entire job sheet and then, before starting to do the work of any particular section, reread that individual section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Stretching is done by wetting willow, cape net, crinoline, canvas or rice net, or by steaming it over a model frame or a wooden block, in order to get each frame just like the model or block that is being copied. This is done either on the straight, that is fitted, very much like a Fitted Under Facing with Seam (see Job 38 page 150), or on the bias like a Bias Under Facing (see Job 33 page 132). The decision reached on whether to stretch a brim on the straight or on the bias depends for the most part on the shape and the size of the brim. Large brims are more frequently stretched on the straight.

Two points that make a hat salable today are: it must have style and it must be light weight. The choice of material that is used for stretching the frame (or blocking, as it is sometimes called) influences the weight a great deal. The style of the hat often demands certain frame materials. The material most frequently used for stretching is willow, which comes in three weights. Cape net, canvas, and rice net are very pliable, and are also used for stretching. Crinoline weighs less than any of these. Sometimes one combines crinoline with the others, in order to add a little more firmness. In this lesson you will learn how to stretch a brim on the straight.

Materials Needed.

1. A model frame or block.
2. Willow or other stretching material, the amount varies according to the size of the hat (see Section 2, page 118).
3. Lace or frame wire—weight to be determined by use of brim, sufficient for edge and head-size with a 3-inch lap for each.
4. A 1-inch bias of lawn or of crinoline.

Tools and Equipment.

1. The usual milliner's tools.
2. A few tacks if you are using a block.
3. A piece of cord if you are using a block.

Things to Do.

1. Examine stock models of fitted stretched brims.

- a. Note on which facings the materials are stretched.
- b. Note the shapes of the models and compare them to the model you are about to stretch, to help you to decide if your model should be stretched on the top or bottom facing.
- c. Note where the seams come.
- d. Note that there is no fullness in any of the stretched brims.
- e. Note how the stretched materials are pinned, tacked, and sewed.
- f. Decide if the model you are about to stretch should be stretched on the top or the bottom facing.
- g. Tell your teacher on which facing you plan to stretch your brim, to see if you are correct.

2. Cut the material for stretching.

- Measure from front to back and from side to side of the model frame or the block (see Figure 1) or measure across the smallest and the largest part of model frame or of block.
- Add 2 inches to each measurement to allow for stretching, and jot down those measurements.
- Cut a piece of willow or other stretching material, according to the measurements written down in Section *b*. Willow makes a firmer frame than the flexible materials, such as rice net or canvas.

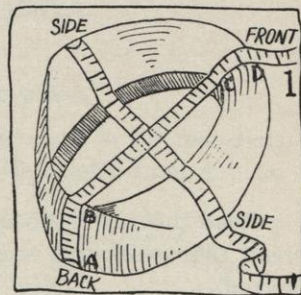


FIG. 1.

3. Wet material for stretching—any except crinoline.

- Take your piece of material and wet it, by tapping it with a sponge saturated with water, or by running it very quickly through a basin filled with water, or by cupping the hand, filling it with water, and pouring it on the material.

PRECAUTION I. Do not wet material too much, for the starch will run out of it if you do. Do not wet crinoline—steam it.

4. Fit stretching material.

- Plan where to put the seam, and how to use the material.
 - Do not always place the seams at direct back. Always plan to start to stretch material directly opposite where you want the seam to go. When fitting a frame, always put a bias corner in the most difficult part of the frame. If there are no unusual lines, put the straight in front. Tell your teacher how you plan to use the material.
 - If you are using a wooden block or a model frame that cannot be blocked on the under facing, tack or pin the material above the headsize line; skip Sections *b* and *c*, and follow Sections *d*, *e*, *f*, *g*, *h*, and *i*.
- Turn the model frame, or block, so that the under facing is up.
- Push the moist frame material well into the headsize (see Figure 2) in order to get material enough to *swing* when making a seam.
- Pin the moist frame material to the bottom headsize of a model frame (see Figure 2) by starting opposite the place where you want the seam to go, and putting either the straight or bias of the material at that point, according to the decision reached with your teacher (see Section 4 *a* (1)); or tack it below the headsize line in a wooden block, which must be worked from the under facing, or above the headsize line in a wooden block, which must be worked from the top facing.
- Smooth the material over the model frame (or block) with the palm of the hand.
 - Gently push any fullness toward the place where you decided to put the seam, and pin (or tack).
 - Gently pull out the fullness at the bias corners, stretching toward the edge.
- Pin at the edgewire of a model frame (or tack in the groove of a block).
- Cut the material about $1\frac{1}{2}$ inches inside of headsize for a distance of about 3 inches, just below where it was pinned at the headsize (see Figure 3). This will allow you to *swing* the material more easily. (If you are using a block, you will have to cut either above or below the headsize, according to whether you are stretching on the top or the under facing).

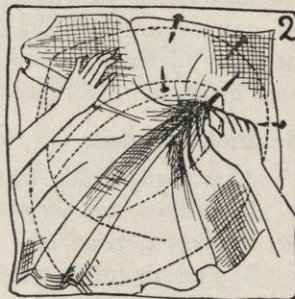


FIG. 2.

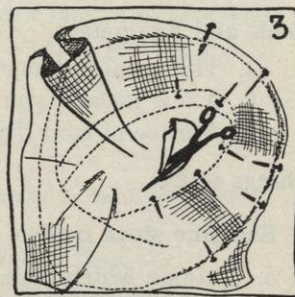


FIG. 3.

- h. Continue pinning (or tacking), cutting at headsize, and stretching about every 2 inches (as in Sections *d* through *g* page 118), always pinning (or tacking) at headsize, and working from headsize out to the edge, and from starting point, first on one side toward the lap, and then on the other side (see Figure 4).
- i. Slash the material from the inner edge to the top headsize so that it lies flat against the model (see Figure 4) but be careful not to slash too far. A few small slashes are better than one or two big ones.
- j. Cut the material for a lap, and pin or tack in place at edge and headsize (see Figure 4).

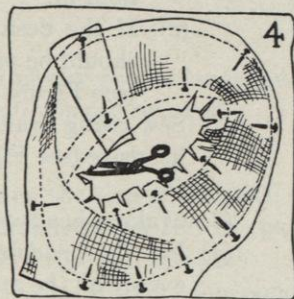


FIG. 4.

PRECAUTION II. Be careful not to pull model frame out of shape. If there are grooves or pleats in the frame (or block), sew blocking material to the model frame at these points (or tack with thumb tacks on a block). **Never use black thread if you are going to use light-colored material on the brim.** Black thread discolors.

- k. Omit this section if you are working on the under facing of a model frame or a block.
 - (1) Tie a cord around the headsize if you are blocking on the top facing of either a model frame or a wooden block, as shown in Figure 9 of Job 3 (page 14).
- l. Remove pins, (or tacks) from the bottom headsize wire (or from below the headsize line in a wooden block). Draw material smooth; slash it at headsize, if necessary (see Figure 4) and pin it to the top headsize wire (or further down on the headsize of a wooden block).
- m. Stretch out any fullness that may appear at the edge and (either tack or) pin in place.
- n. Examine frame to see if it is in line. If necessary, straighten edgewire or any other part.

5. Dry frame.

- a. Put frame in safe place where it will not be knocked about or get out of shape. It is wise to hang model frames up, but wooden blocks should be set aside in a safe place.
- b. Let frame dry thoroughly.

6. Remove from model frame.

- a. Mark with pencil the edgewire, headsize, direct front, any particular line which you want to be sure to remember, and the lap of the seam (see Figure 5).
- b. Remove all pins, (or tacks) and place them in a separate box (as starch ruins them and they can not be used for other things). Note that there are no pins in Figure 5.
- c. Remove frame by slipping fingers between the frame and the block, using great care not to stretch or to pull brim out of shape; move only a small portion at a time (see Figure 5).

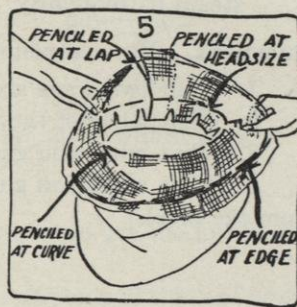


FIG. 5.

7. Complete brim.

- a. Lap the seam as indicated by the pencil line and sew firmly.
- b. Cut off material that extends above top headsize.
- c. Arrange headsize wire and band. Follow *either* Sections (1) and (2) *or* Sections (3) and (4). Use stiff frame wire for model frames; lace wire for a brim to be covered.

PRECAUTION III. Be sure that headsize is oval (see Figure 19 of Job 7, page 27).

- (1) Join headsize wire making it the desired size, and follow *either* Section (a) *or* (b) *or* (c).
 - (a) If the headsize of the model is exactly the desired headsize, the headsize wire should fit exactly at the penciled headsize line. Pin to frame and then buttonhole in place (see Figure 12 of Job 51, page 219).

- (b) If the desired headsize is larger than that of the model headsize, then the headsize wire should be pinned evenly outside of the penciled headsize line and buttonholed into place (see Figure 12 of Job 51, page 219). If necessary, slash more. Do not hold in.
- (c) If the desired headsize is smaller than that of the model, then the headsize wire should be pinned evenly inside of penciled headsize line, and buttonholed into place (see Figure 12 of Job 51, page 219).
- (2) Sew rising braid or bias of willow against slashes of headsize and on the outer side of headsize (see Figure 5 of Job 25, page 105). If you have done this skip Sections (3) and (4).
- (3) Make a headsize band the required size (see Job 1 page 3).
- (4) Pin the headsize band to the stretched brim, either on the penciled headsize line or evenly on the inside of it, if it is smaller than the model headsize, or evenly on the outside of it, if it is larger than the model headsize (see Figures 5 and 7 of Job 8, page 35) and sew in place with back stitches (see Figure 5 of Job 25, page 105).
- d. Finish edgewire.
 - (1) Cut off the extra material that extends beyond the penciled edge, watching the line carefully (see Figure 20 of Job 3, page 15).
 - (2) Determine the amount of wire needed. Allow 3 inches for lap and cut from the roll of wire.
 - (3) Take out some of the curve, *or spring*, of the wire.
 - (4) Buttonhole wire to the edge on top of the frame, working from back to front, *via* left, holding the front next to you (see Figure 3, of Job 24, page 101).
 - (5) Lap wire 2 inches and buttonhole cut ends firmly.
 - (6) Bind with $\frac{3}{4}$ -inch bias of crinoline (see Figure 4 of Job 24, page 101).
- e. Press if necessary (see Figure 5 of Job 24, page 101).

A brim may be stretched by following this job step by step, but instead of wetting the fabric, steam it frequently, so that it remains moist enough to stretch.

Questions. Use complete sentences for all answers.

- 1. What two ways are there for removing the fullness when stretching?
- 2. What parts of the brim should you mark before removing?
- 3. What must you guard against in stretching, particularly when using a model frame?
- 4. What must you guard against in removing the stretched frame from the model frame or from the block?



UNIT III. JOB 30

STRETCHED BRIMS—BIAS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

As was stated in Reason for Job in Job 29, brims may be stretched on the straight, as well as on the bias. Small brims are usually stretched on the bias. An understanding of Job 29 (page 117) is necessary in order to do this job successfully, therefore read that entire job carefully. In this job, you will learn how to stretch brims on the bias, thereby you will see how very few points differ from stretching brims on the straight.

Materials Needed.

1. A bias of willow or other material. The amount varies according to the size of the hat (see Section 2, below).
2. All other materials listed under Materials Needed in Job 29 (page 117).

Tools and Equipment.

1. Same as Job 29 (page 117).

Things to Do.

1. Examine stock models of brims stretched on the bias.

- a. Note all the points in Section 1 of Job 29 (page 117).

2. Cut the material for stretching.

- a. Measure the edgewire and the width of the frame in the widest part (see Figure 1) and jot down these measurements.
- b. Cut the length of the bias like the edgewire measurement.
- c. Cut the width of the bias 2 inches more than the width of the brim in the widest part.

3. Stretch bias material.

This brim will be stretched on the under facing, as it is usually easier to get the line in that manner.

- a. Turn the model frame (or block) so that the under facing is up. If you will think of how to do a bias under facing while stretching this brim, you will see how similar they are.
- b. If you are stretching on the under facing, omit this section. (If your block can only be used on the top facing, tack in the groove in the edge, follow Sections *c*, *d*, *e*, *f*, and *g* and tie a cord at the headsize just as if you were blocking felt (see Figures 3 through 9 in Job 3, pages 13 and 14).) If your model frame must be stretched on the top facing, follow Sections *c*, *d*, *e*, *f*, and *g*.
- c. Start where you want the seam to go, and pin $\frac{1}{2}$ inch of material extending beyond edgewire (see Figure 2) (or tack it in groove at edge of block).
- d. Stretch well and pin over edgewire (or tack in groove at edge of block), at 2-inch intervals (see Figure 2) until starting point is reached. This removes a great deal of fullness that you will find at the headsize.

- (1) If edgewire (E.W.) is a great deal larger than headsize, you may stretch outer edge of the material in the hand, as was done in "Draped Crinoline Brims—With Bias Crinoline,"

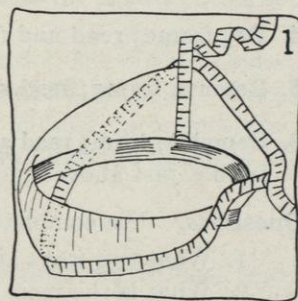


FIG. 1.

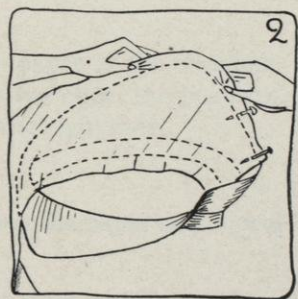


FIG. 2.

before pinning (or tacking) it to the frame. Be sure to turn back and look at Figure 6 of Job 9, page 39.

- e. Pin $1\frac{1}{2}$ -inch lap of material at edgewire of the model frame (see point A in Figure 3) (or tack it in the groove at the edge of the block).
- f. Stretch the material into the headsize, removing all of the fullness, and when smooth and flat, pin at top headsize (wire) of model frame (see point B Figure 3) (or just tack it above the headsize line on the block on which you block on the top facing, or below the headsize line on the block on which you block on the underfacing).
- g. If you are stretching on the underfacing omit this section. Tie a cord around the headsize, if you are blocking on the top facing of either a model frame, or a wooden block (see Figure 9 of Job 3, page 14).
- h. Look at your stretched brim carefully to see if there is any fullness to be removed.
 - (1) Remove fullness if necessary, by stretching it out on bias, at edge.
 - (2) Pin it to edgewire (or tack it in groove at edge of block).
- i. Examine frame carefully to see if it is in line, watch edgewire carefully, and straighten any parts necessary. This is unnecessary, if you have used a wooden block.

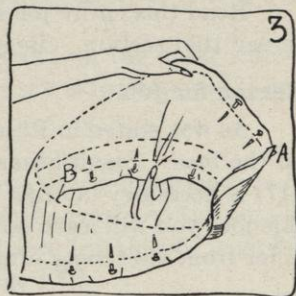


FIG. 3.

4. Dry frame; read and follow Section 5, Job 29 (page 119).
5. Remove frame; read and follow Section 6, Job 29 (page 119).
6. Complete brim; read and follow Section 7, Job 29 (pages 119 and 120). See note on steaming frames just above questions in Job 29 on page 120.

Questions. Use complete sentences for all answers.

1. What two ways are there of making a fabric frame just like your model frame or block?
2. What is the most important difference in these two methods?
3. Name at least two other jobs in millinery that are done in very much the same manner as stretching a frame on the bias, but for which you do not wet the material.



UNIT III. JOB 31

TAKING A PATTERN FROM A BRIM

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Patterns have many uses. The use of patterns makes it easier to copy some brims and to cut materials. By using patterns one saves time. In retail shops, the milliners and copyists copy their own hats and usually cut their own materials. Patterns help them to do this easily. These patterns should be saved, properly labeled, and used each time that a particular hat is duplicated. In wholesale houses, the girls in the designing room must be able to give the cutters, the exact patterns of practically every hat that they make. These are saved, properly labeled, and used each time the model is repeated or reordered. Patterns are essential for the soft brims that are sewed on the machine and turned inside out. Many collapsible hats, berets for instance, can be made on patterns.

Taking a pattern from a brim is done in almost the same way that Job 38—Fitted Under Facing—With Seam (page 150) and Job 29, Stretched Brims—Fitted (page 117) are done. Since patterns have so many uses and since taking them is so similar to other millinery processes, the points of similarity will be clearly pointed out in this lesson, so that you will have no difficulty in taking a pattern from a brim.

Materials Needed.

1. Tissue paper, crinoline, or newspaper, about 5 inches more than the front to back and side-to-side measurement of brim.
2. Stiff wrapping paper—the same size as above.
3. A brim to copy.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine the models of the various steps used in taking a pattern from a brim.

- a. Note how perfectly the paper or the crinoline fits the brim.
- b. Note the slashes, pleats, and gussets that have been inserted in the paper or the crinoline.
- c. Note how carefully the paper or the crinoline has been penciled at the edge, the headsize, all laps, pleats, and gussets to indicate direct front, back, left side, and right side.

2. Fit tissue paper, crinoline, or newspaper on brim.

This is similar to stretching a brim on the straight, however, **do not wet the paper** as you wet the stretching material.

PRECAUTION I. Be very careful not to soil a finished brim or ruin it by putting too many pins in it, or by handling it carelessly.

- a. In order to cut paper, see Figure 1 of Job 29, and read all of Section 2 of that job (page 118).
- b. Read and follow Section 4 of Job 29, and be sure to look at Figures 2, 3, and 4 of that job (page 118). If you use paper, you need not think of the straight or the bias. The advantage of using crinoline is that it is transparent. **If crinoline is used, do not stretch it.**

- c. In order to get the crinoline or the paper to curve, and to slope gradually from the headsize, follow Sections *d* through *f* (1) following.
- d. You cannot pull fullness out of paper, and since you should not stretch the crinoline, **remove the fullness** by following these directions:
 - (1) Pleat the brim to remove the fullness (see Job 7, Figure 23, page 28).
 - (2) Slash the brim and lap it to remove fullness (see Job 7, Figure 24, page 28).
- e. If the paper or crinoline seems too tight—that is, if it should flare more, **make the circumference larger** by following these directions:
 - (1) Slash the brim and insert a gusset to make the brim spread or flare more (see Job 7, Figure 26, page 29).
- f. If you should cut off too much of the brim at the edge, **fix the edge line** by
 - (1) Adding on a piece of paper to give the edge a good line (see Figure 29, Job 7, page 30).

3. Trace outline of brim on paper pattern.

- a. Put a pencil mark exactly at headsize of pattern (see Figure 1).
- b. Put a pencil mark at edgewire of pattern (see Figure 1).
- c. Mark the lap with a pencil (see Figure 1).
- d. Mark with a pencil any gussets, pleats, or piecings of any kind (see Figure 1).
- e. Mark front, back, left side, and right side of pattern—*F*, *B*, *L.S.*, *R.S.* (see Figure 1).
- f. Write *under* on the part of the paper pattern that faces you (meaning under facing) (see Figure 1). This is necessary because, if both sides of brim are not exactly alike and you turn the pattern upside down, the cut material will not fit, nor will a frame that is made on it have the correct line; therefore, be **very careful not to reverse the pattern**.

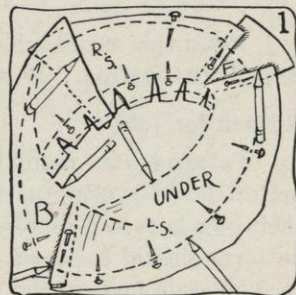


FIG. 1.

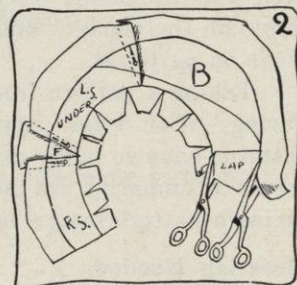


FIG. 2.

4. Cut a new pattern.

- a. Remove pins that hold the paper pattern to the brim, but do not remove the pins that hold the pieces of the pattern itself together, except at the lap (see Figure 2).
- b. Lift pattern from brim carefully, so that no pins fall out.
- c. Cut on penciled headsize and edge line and on the line that is allowed for the lap (see Figure 2).
- d. Cut pattern out of stiff paper.
 - (1) Pin the pieced paper, or crinoline pattern on fresh, stiff paper. Be sure that the pattern lies perfectly smooth on the fresh piece of paper (see Figure 3).
 - (2) Trace headsize and edgewire (see Figure 3).
 - (3) Make a line to indicate the lap (see Figure 3).
 - (4) Put in all marks, such as front, back, left side, right side, and under facing (see Figure 3).
 - (5) Show your work to your teacher at this point for her approval.
 - (6) Cut out on edge and headsize (see Figure 3) as soon as your teacher approves.

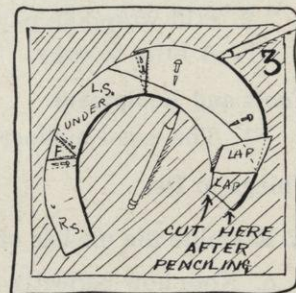


FIG. 3.

5. Pin pattern back on brim to test if it is perfect.

- a. Be sure that the pattern fits exactly between headsize and edgewire.
- b. Make any necessary changes (see Sections 2 *c* through *f*, above).
- c. Never leave pattern until it is perfect. Show your work to your teacher again. If your teacher approves the way your pattern is pinned to the brim, it is then ready to be used, but **remember that you must always allow at headsize for slashes or for any necessary**

alterations. Allow at edgewire or cut on it, according to the method to be used in finishing the edge.

Questions. Use complete sentences for all answers.

1. Give at least two reasons why it is very essential to take absolutely accurate patterns.
2. Why are patterns first cut out of tissue paper, newspaper, or crinoline, and then out of stiff paper?
3. When the brim is not the same on both sides, why must you be careful not to reverse your pattern?
4. Did you like to cut this pattern? If you did or if you did not, give the reasons for your answer.



UNIT IV
COVERING BRIMS

UNIT IV. JOB 32

BIAS TOP FACING—RAW EDGE—FINISHED¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The part of the brim furthest from the face is known as the top facing. There are many ways of covering top facings. One method that, at times, saves material and is always a quick and a fairly easy one to use, is to make the top facing on the bias. Whenever you plan to bind the brim or to use some other finish on the edge, use the top facing raw edge; but if you plan to put the underneath facing in on a wire, or to slipstitch it into place, or to finish it with a circular ribbon flange, you should be certain that the top facing has a finished edge. The differences in the methods of finishing the edge are so slight, that they have been taken up in this one lesson; therefore, be sure that you follow directions carefully.

Materials Needed.

1. Brim to be faced.
2. Bias strip of material. Its width and length will be determined by size of brim (see Sections 1 *a* and *b*).
3. Interlining if desired, same size as bias.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Decide on the size of the bias needed.

- a. Measure width of brim at the widest part for width of bias strip.
 - (1) Measure from headsize to edgewire, as shown at point A in Figure 1.
 - (2) If you wish to put the *facing in raw edge*, add 1 inch to this measurement, because, when you stretch the bias of material around the brim, it will be narrower. If you wish a *finished edge* skip over to Section 10, page 131.
 - (3) Write down this measurement and label it *for raw edge facing*. If you want a finished edge facing see Section 10 (page 131).
- b. Measure edgewire of brim for length of bias strip.
 - (1) Pin tape measure to the edgewire and draw it smooth on edge of brim until you reach the pinned end (see point B in Figure 1).
 - (2) Subtract 1 inch from the measurement, for a bias will stretch.
 - (3) Write down that measurement, and label it *length of bias*.
- c. Look at the finished model of a bias top facing.
 - (1) Note that there is no fullness.
 - (2) Note where the seam is.
 - (3) Note where the stitches are taken.
 - (4) Note how it is finished at the edge.

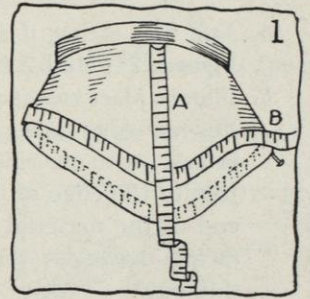


FIG. 1.

2. Cut material.

- a. Cut bias strip of material the width that you wrote down after reading Section 1 *a* (3) and the length that you wrote down after reading Section 1 *b* (3) above and follow these directions:

¹ Teachers should caution students not to read or follow Section 10 (page 131) unless they are ready to put a finished edge on their brims.

- (1) Fold over a true bias of material (if one is not already cut).
 - (a) Read and follow Section 1 *a* through *d* in Job 15 (pages 63 and 64).
 - (b) If the measurement written down in Section 1 *b* (3) (page 129) is not any longer than the true bias that is folded over in Section (a) above (or already cut) use a true bias; but if it is from 1 to 6 inches longer, then you must fold a long bias, as described in Section 5 or 6 of Job 15 (see Figures 3, 9 *A* and 9 *B* of Job 15, pages 64 and 65). *If it is more than 6 inches longer, then instead of folding a long bias, you must use two true bias strips.*
- (2) Do not fail to tell your teacher what kind of a bias strip you plan to cut and how many you need.
- (3) In order to cut a true bias, read and follow Job 15, Sections 1, 2, and 3 (pages 63 and 64). In order to cut a long bias, follow Job 15, Section 5 or Section 6 (page 65). Also see Figures 3, 4, 9 *A*, and 9 *B* of Job 15.

PRECAUTION I. If the frame is rough, or if the material is thin or transparent, use an interlining. Follow Section 3 for interlining, before putting on the outer facing. The seam of interlining may be either just lapped for non-transparent material, or seamed right with transparent material, as shown in Section 5. The edge may be sewed, as shown in Section 6 *a* (below or Section 10 *f* (page 131).

3. Stretch bias around brim at the edgewire.

- a.* Join bias strips, if more than one is needed, reading and following Job 15, Section 4, See Figures 7 *A* and 7 *B*, and 8 of that same job (page 65).
- b.* Plan to place seams an even distance to either side of direct back, if more than one is needed.
- c.* For raw-edge facing, start with one end of the bias strip at the back of the brim, if one strip is used, or to one side of the back, if more than one strip is needed, letting the raw edge come just to the edge of the brim. Stick a pin through the material and the brim, to hold the end of the material in place. Be sure to look back at Figure 3 of Job 16 (page 68). In a facing, however, the material reaches beyond the headsize and you work with the right side out.
- d.* Stretch the bias strip from the pinned end, and pin and stretch it about every 3 inches, as shown in Figure 4 of Job 16 (page 68).

4. Prepare for seam.

- a.* Read and follow Job 16, Sections 3 *c* (1) through (5) and carefully follow Figures 3 through 6 of the same job (page 68).

5. Make the seam.

- a.* Pin the two ends of the bias strip together in a seam so that the raw edges of the seam will be next to the brim. To do this, you may have to bend the brim a little out of shape (see Figure 2). The bias strip should now fit the brim tightly.
- b.* At this point, show your work to your teacher for her approval.
- c.* As soon as your teacher approves, sew the seam with very small combination stitches.
- d.* Flatten the seam.
- e.* Pin the part of the bias where the seam is back again on the brim at edgewire (see Figure 3).

6. Sew top facing at edge.

- a.* If the facing is to be a raw-edged one, sew the bias top facing to the brim with $\frac{1}{2}$ -inch forward and $\frac{1}{4}$ -inch back stitches, very close to the edgewire. The long stitch should be on the top of the brim (that is the side that you are facing) (see Figure 3).
- b.* If the facing is to have a *finished edge*, see Section 10 (page 131).

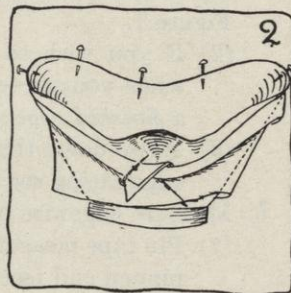


FIG. 2.

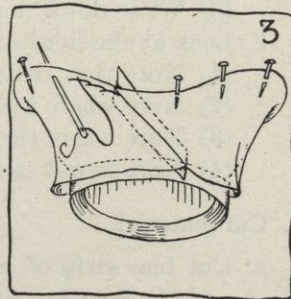


FIG. 3.

7. Stretch the loose edge of the bias into headsize.

- a. Gently and evenly, stretch all of the fullness out at the headsize just where it falls and pin (see Figure 4). Do not try to pull all of the fullness out in one place. Be careful not to get your brim out of shape by drawing the bias too tight.
- b. Show your work to your teacher for her approval.

8. Sew headsize.

- a. Sew the bias top facing to the brim just under the headsize wire with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches (see Figure 5).

Now the raw edge top facing is completed.

9. Skip over to the questions below unless you plan to put a finished edge on this top facing.**10. Suggestions for facing with finished edge.**

- a. In order to find the width of bias strip, read and follow all of Section 1 a (1) (page 129). Add $1\frac{1}{2}$ inches to it, for you will need to stretch the material around, and to use a little extra for finishing at the edge. Write down this last measurement and call it *width of bias for a finished edge*.
- b. In order to find the length of bias strip, read and follow Sections 1 b (1), (2) and (3) (page 129). Write down this measurement and call it *length of bias*.
- c. Do not fail to look at finished model and note what you are asked to do in Sections 1 c (1) through (4), page 129.
- d. Cut a bias *the width* that you wrote down after reading Section 10 a and *the length* that you wrote down after reading Section 10 b, following the directions in Sections 2 a (1), (2) and (3), page 130.
- e. Stretch bias around brim at edge, reading and following Section 3 a, b, c and d (page 130), only let the raw edge extend $\frac{3}{8}$ inch beyond the edge of brim, and pin.
- f. Arrange seam, as shown in Sections 4 and 5 (page 130).
- g. Overcast the raw edge to the under facing of the brim, catching the frame. Be careful not to stitch through the top facing (see Figure 6).
- h. Stretch into headsize and sew, as shown in Sections 7 and 8 above.

Questions. Use complete sentences for all answers.

1. What is the top facing of a hat?
2. Why is the bias strip cut 1 inch wider than the widest part of your brim?
3. Why is the length of the bias strip cut 1 inch less than the edge of your brim?
4. What helps to remove any fullness at headsize of facing?

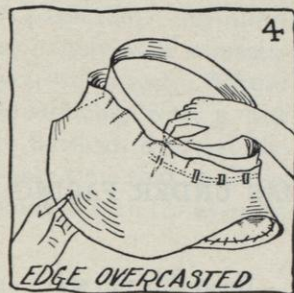


FIG. 4.

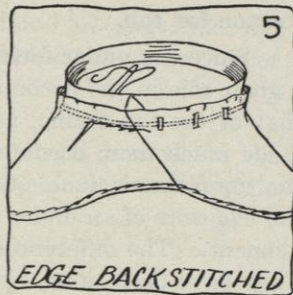


FIG. 5.

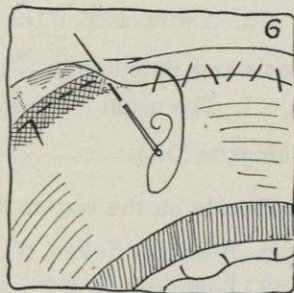


FIG. 6.



UNIT IV. JOB 33

BIAS UNDER FACING¹—RAW EDGE—ON A WIRE—SLIPSTITCHED—IN ONE WITH BINDING

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Since the under facing is the part of the brim that is nearest the face, the color of it plays a great rôle in the becomingness of the hat. By using an under facing of a different color from that of the top facing, not only is variety added to the style of your hat, but the hat is often made much more becoming to the wearer. The under facing is put in almost the same way that the top facing is done, but it is placed on the opposite side of the brim. The manner of finishing the edgewire of an under facing and of varying the color depends, of course, on the fashion of the moment. The differences that are due to the variety of methods of finishing the edge are slight. They have been taken up in this lesson. Be sure that you follow directions, when this job says "*do . . . either . . . or . . .*."

Materials Needed.

1. The same as those used in Job 32 (page 129).
2. A piece of lace wire 3 inches more than the length of the edge, if the under facing is to be finished on a wire.
3. A wire clasp, if the under facing is to be finished on a wire.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. **Decide on the way to finish the under facing and if you will use interlining.**
 - a. Read and follow Section *b*, to help you to decide.
 - b. Examine the stock models of under facings, and you will see that there are many ways to finish the edges of under facings.
 - (1) If the top facing is finished with a raw edge, then in all probability the under facing will have the same finish. There is one exception to this rule—if you wish to bind the edge and to put the bias under facing in, all in one piece (Section 5, page 135), then the top facing should be put on with a raw edge, and the underfacing will be a combination of a bias binding (Job 16, page 67) and this *job*.
 - (2) If the top facing has a finished edge, then in all probability the under facing will have a finished edge too. A finished edge may be wired or slipstitched. There is one exception to this rule—the under facing might be put in with a raw edge and finished later with a circular ribbon flange (Jobs 19 or 20 pages 79 and 83), even if the top facing were finished.
 - c. Choose *either* (1), (2), (3), *or* (4), and be sure to follow the sections as indicated:
 - (1) For a facing to be finished with a raw edge, follow Section 2 (page 133).
 - (2) For a facing to be finished on a wire, follow Section 3 (page 133).
 - (3) For a facing to be slipstitched, follow Section 4 (page 134).
 - (4) For a facing to be in one with the binding, follow Section 5 (page 135).

¹ Teachers should caution pupils to read and follow the sections which relate particularly to the method they are to use in finishing the edges of their under facings.

d. To decide if an interlining is needed, read Precaution I of Job 32 (page 130). An interlining is rarely put in an under facing, unless it turns up, because it only adds unnecessary weight to the hat. Tell your teacher of your decision, to see if you are correct. Should you decide to use an interlining, proceed exactly as in an underfacing with a raw edge (see Section 2, below). In case the top facing is already finished, overcast the interlining to it so that no stitches come through at the top. The only time that an interlining goes over the wire or is turned in with the facing for slipstitching is with transparent material. In this case, it is seamed right with the facing.

e. Get your teacher's approval of your plan.

2. For raw edge facing.

- a. Read and follow carefully all instructions in Sections 1 through 6 of Job 32 (pages 129, 130 and 131) but **pin and sew the material to the part of the brim nearest the face (under facing) and keep it even with the edge.**
- b. Stretch the loose edge of the bias into the headsize.
 - (1) Stretch all fullness out by pulling gently and evenly at the headsize, just where the fullness falls. Do not try to pull all of the fullness out in one place. Be careful not to get your brim out of shape by drawing it too tight.
 - (2) Pin at the headsize wire, as shown in Figure 1.
 - (3) Show your work to your teacher for her approval.

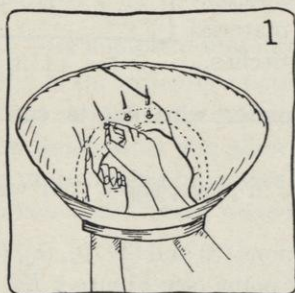


FIG. 1.



FIG. 2.

c. As soon as your teacher approves, sew with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches *halfway* between the top of the headsize and the headsize wire (see Figure 2). Do not catch the material on the top facing that extends above the headsize wire, for, if you do, it will be very difficult to remove the headsize wire.

d. Go on with the questions (page 135) if you have completed the under facing.

3. For under facing—to be finished on a wire.

- a. Read and follow carefully Sections 1 through 5 of Job 32 (pages 129 and 130), but **be sure to allow the material to extend beyond the edge $\frac{1}{2}$ inch, when it is pinned at the edge of the under facing.** Be sure to add $1\frac{1}{2}$ inches of material to the width of brim in the widest part, see Section 10 a, page 131.
- b. Put in wire.
 - (1) Estimate the amount of lace wire needed, allowing at least 3 inches extra, and cut it from the roll with the nippers.
 - (2) Take some of the curve out of the wire, by running it between the thumb and the index finger, bending it slightly to curve in the opposite direction.
 - (3) Start near the back of the brim, with about 2 inches of wire extending, and roll $\frac{1}{2}$ inch of the material, that extends beyond the edge, over the wire about one-fourth of the way around the edgewire; pin it in place at edgewire by sticking pins through the facing and into the frame just under and inside of the wire (see Figure 3, page 134).

If you pin only one quarter, at a time, the pins will not be so apt to fall out, nor will the thread catch so easily on the pins that extend.

PRECAUTION I. Keep wire either exactly even with the edge-wire, or extending just beyond the edge.

- (a) Do not go on with the next step until you show your work to your teacher for her approval.
- (4) Sew wire in place.
 - (a) Bring threaded needle from wrong side through the facing directly under the wire (see Figure 4 A). The stitch consists of three parts:
 - (b) Take a stitch $\frac{1}{4}$ inch forward in the groove, and through the material that is rolled over the wire (see Figure 4 B).
 - (c) At that point take a tiny slip stitch through the top facing directly on the edge and catch the frame if possible (see Figure 4 C).
 - (d) Slant the needle and come out in the groove directly under the wire, about $\frac{1}{8}$ inch away from the first stitch described in Section 4 (b) (see Figure 4 D).
 - (e) The next stitch is the same as the one described in Section (b) (also see Figure 4 B and E).
 - (f) Run the needle under the wire before and after stitching, for about $1\frac{1}{2}$ inches, in order to push the material under the wire, thus making a *groove* for your stitches.

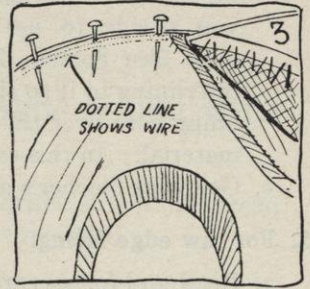


FIG. 3.

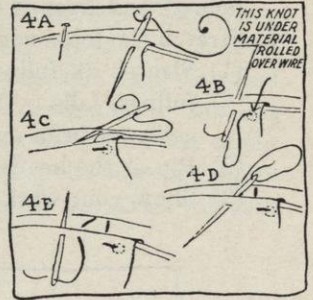


FIG. 4A, B, C, D, E.

PRECAUTION II. Be careful when running needle under wire not to cut threads of material.

- (g) After you have sewed about 3 inches of the wire in place, show your work to your teacher for her approval.
- (h) Continue pinning and stitching as shown in Sections (3) and (4) (b), (c), (d), (e), and (f), until you are within 3 inches of the starting point (see Figure 4 E).
- (5) Put in clasp.
 - (a) Hold the two ends of the wire so that they just fit at the edgewire.
 - (b) Cut through both of them at once with the nippers so that the ends will just meet. Be sure to look back at Figure 4 of Job 23 (page 94).
 - (c) Slip ends of the wire in a clasp (see Figure 1 of Job 20, page 83) so that they just meet in the center.
 - (d) Press the clasp tightly closed with nippers (see Figure 1 of Job 20, page 83).
- (6) Roll the material over the wire and finish sewing at edgewire, as shown in Sections (4) (b) through (f) above).
- (7) Stretch the loose edge of the bias into the headsize and sew, reading and following all of Sections 2 b and c (page 133).
- (8) Skip over to the questions, if you have finished the under facing.

4. For under facing to be slipstitched.

- a. Read and follow carefully Section 3 a (page 133).
- b. Slipstitch the edge.
 - (1) Turn in, against the brim, the $\frac{1}{2}$ inch of the material that extends beyond the edge (see Figure 5 A).
 - (2) Pin about one quarter of it so that the folded edge is exactly even with the edge of the brim (see Figure 5 A).
 - (3) Slipstitch the folded edge to the top facing (see Figure 5 B).

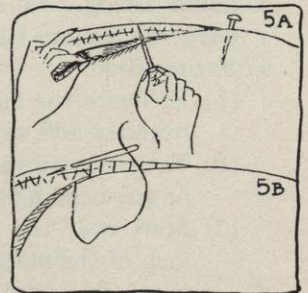


FIG. 5A-B.

If you pin only one quarter, at a time, the pins will not be so apt to fall out, nor will the thread catch so easily on the pins that extend.

PRECAUTION I. Keep wire either exactly even with the edge-wire, or extending just beyond the edge.

- (a) Do not go on with the next step until you show your work to your teacher for her approval.
- (4) Sew wire in place.
 - (a) Bring threaded needle from wrong side through the facing directly under the wire (see Figure 4 A). The stitch consists of three parts:
 - (b) Take a stitch $\frac{1}{4}$ inch forward in the groove, and through the material that is rolled over the wire (see Figure 4 B).
 - (c) At that point take a tiny slip stitch through the top facing directly on the edge and catch the frame if possible (see Figure 4 C).
 - (d) Slant the needle and come out in the groove directly under the wire, about $\frac{1}{8}$ inch away from the first stitch described in Section 4 (b) (see Figure 4 D).
 - (e) The next stitch is the same as the one described in Section (b) (also see Figure 4 B and E).
 - (f) Run the needle under the wire before and after stitching, for about $1\frac{1}{2}$ inches, in order to push the material under the wire, thus making a *groove* for your stitches.

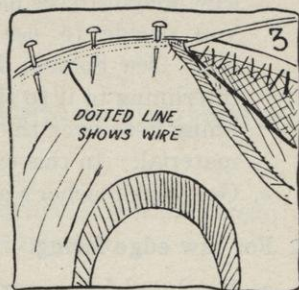


FIG. 3.

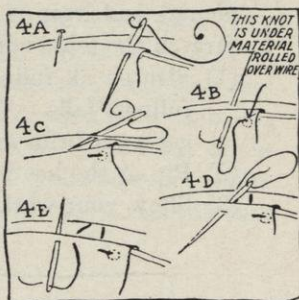


FIG. 4A, B, C, D, E.

PRECAUTION II. Be careful when running needle under wire not to cut threads of material.

- (g) After you have sewed about 3 inches of the wire in place, show your work to your teacher for her approval.
- (h) Continue pinning and stitching as shown in Sections (3) and (4) (b), (c), (d), (e), and (f), until you are within 3 inches of the starting point (see Figure 4 E).
- (5) Put in clasp.
 - (a) Hold the two ends of the wire so that they just fit at the edgewire.
 - (b) Cut through both of them at once with the nippers so that the ends will just meet. Be sure to look back at Figure 4 of Job 23 (page 94).
 - (c) Slip ends of the wire in a clasp (see Figure 1 of Job 20, page 83) so that they just meet in the center.
 - (d) Press the clasp tightly closed with nippers (see Figure 1 of Job 20, page 83).
- (6) Roll the material over the wire and finish sewing at edgewire, as shown in Sections (4) (b) through (f) above).
- (7) Stretch the loose edge of the bias into the headsize and sew, reading and following all of Sections 2 b and c (page 133).
- (8) Skip over to the questions, if you have finished the under facing.

4. For under facing to be slipstitched.

- a. Read and follow carefully Section 3 a (page 133).
- b. Slipstitch the edge.
 - (1) Turn in, against the brim, the $\frac{1}{2}$ inch of the material that extends beyond the edge (see Figure 5 A).
 - (2) Pin about one quarter of it so that the folded edge is exactly even with the edge of the brim (see Figure 5 A).
 - (3) Slipstitch the folded edge to the top facing (see Figure 5 B).

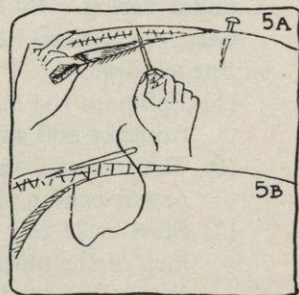


FIG. 5A-B.

UNIT IV. JOB 34

STEAMED DOUBLE FACING—BIAS—WITH SUGGESTIONS¹ FOR USING IT AS A BRIM— A CORONET—A LOOSE FLANGE

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Soft hats are very fashionable now. Many of them look as if they were made of a bias of material stretched over the frame, or as if they were made entirely without frames. However, in order to get that smooth effect, the material often has to be steamed over a steel wire before it can be put over the frame. Steel wire is a very stiff wire that lies perfectly flat when cut into lengths, and which must be joined with clasps. In this lesson, you will learn how to steam a double facing over a steel wire and how to apply this knowledge to other processes in millinery.

Materials Needed.

1. A bias that is twice the width of the brim in the widest part, plus 3 inches extra to allow for sewing at headsize and for stretching (some materials stretch more than others, therefore try strips before cutting bias strips).
2. Interlining that is the same size as the bias described above, if desired.
3. A steel wire, the size of the edgewire of the frame.
4. A wire clasp.
5. One-inch bias of lawn.

Tools and Equipment.

1. The usual milliner's tools.
2. Steaming kettle.
3. Stove.

Things to Do.

1. Examine working and finished models of steamed double facing.

- a. Note how the material is stretched on the steel wire, how it is joined, and how it is shirred.
- b. Note how smoothly it fits the brim.
- c. Note where the seam is.
- d. Note all the variations of a steamed double facing.

2. Cut and prepare material for steaming.

- a. Measure the width of the brim at the widest part for the width of the bias.
 - (1) Measure the brim in the widest part (see point A in Figure 1 of Job 32, page 129).
 - (2) Multiply by two.
 - (3) Add a 3-inch allowance for stretching and sewing at headsize.
 - (4) Jot down your answer.
- b. Measure edgewire.
 - (1) Pin tape measure to the edgewire and draw it smooth on the edge of the brim until you reach the pinned end (see point B in Figure 1 of Job 32, page 129).
 - (2) Subtract 1 inch from it, because a bias will stretch.
 - (3) Jot down this last measurement.

¹ Teachers should caution students to use the suggestions in Section 6, (page 139), only as they are needed.

c. Cut bias strip of material.

- (1) Read and follow Job 32, Sections 2 a (1) (a) and (b) (page 130) to help you to decide on the kind of bias to cut.
- (2) Do not fail to show your teacher how you are planning to cut the bias strip and to tell her how many strips you plan to cut.
- (3) Cut the bias strip the width that you wrote down after reading Section 2 a (4) (page 136) and the length that you wrote down after reading Section 2 b (3) (page 136), by reading and following Job 15, Sections 2 and 3 (page 64) for a true bias and Section 5 or 6 (page 65) for a long bias. See Figures 3, 4 and 9 A and 9 B of the same job.
- (4) Cut interlining, if desired, the same size as bias. An interlining is used if the frame is rough, or if the material is thin or transparent.

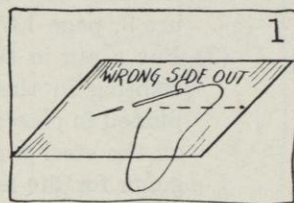


FIG. 1.

- d. Put a basting as a guide along center of strip (lengthwise), keeping wrong side out (see Figure 1).

PRECAUTION I. Be careful that the steel wire does not spring back into your eyes. Be sure that the wire is the correct measurement, otherwise the entire facing will be wrong.

- e. Cut and join the steel wire, making it the size of edgewire, that was taken in Section 2 b (1) (page 136).
- (1) Slip the ends into a wire clasp so that they meet in the center (see Figure 1 of Job 20, page 83).
 - (2) Press ends closed (see Figure 1 of Job 20, page 83).
- f. Stretch and baste 1 inch bias of lawn to steel wire (see Figure 2 of Job 20, page 83).
- g. Follow Section h, only if you are using interlining.
- h. If interlining is used, stretch it over a steel wire if necessary, as shown in Sections 3, a, b and c. (Some interlinings are so thin that they may be stretched right on the frame and sewed without any steaming.)
- (1) Do not join interlining unless the outer material is transparent, in which case interlining should be stretched, steamed, and seamed with outer material. Lapping interlining is usually sufficient.
 - (2) Shirr it, as shown in Sections 3 g through j (pages 138 and 139), if it is necessary to steam it over a steel wire.
 - (3) Place on frame, as shown in Section 4, page 139.

3. Steam and stretch material.

PRECAUTION II. Be careful not to burn yourself with steam.

- a. Starting at one end of basting, pin the material to the steel wire with the wrong side out (see Figure 2). Keep the basting on the steel wire.
- b. Moisten in steam and stretch well, pinning and stretching again about every 3 inches until the pinned end is reached (see Figures 2 and 3).

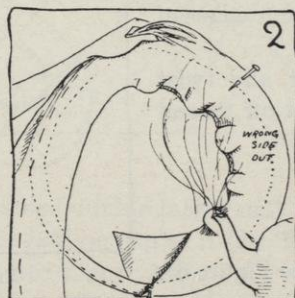


FIG. 2.

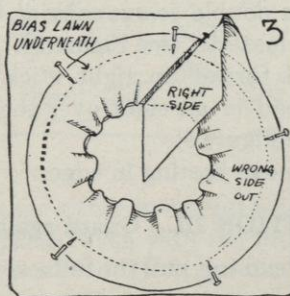


FIG. 3.

- c. Steam and stretch it again to be certain that it is stretched as much as possible.
- d. Pin the end you have just stretched so that it will just meet the first end. This allows the end that you have been working with to hang loose.
- e. Join the bias.

- (1) Fold back the end that you have been working with so that the folded edge just meets the first end which was pinned to the steel wire (see Figure 3, page 137).
- (2) Put a pin in the folded edge only, being careful to keep it slanting in the direction of the cut end which is already pinned in place. Also be careful not to pin through the lawn on the steel wire (see Figure 3, page 137). **This pin is the guide for the length of the bias strip.**
- (3) Unpin entire strip but do not remove the pin that marks the length of the bias strip.
- (4) Lay bias strip on the table **wrong side up**.
- (5) Fold bias strip back on the line of the pin that marks the length of the bias (see Figure 4 A).
- (6) Bring cut edge up to folded edge to see if they are the same length (see Figure 4 B), **but do not twist the bias**. If they are not the same length, you will not be able to make your seam properly.

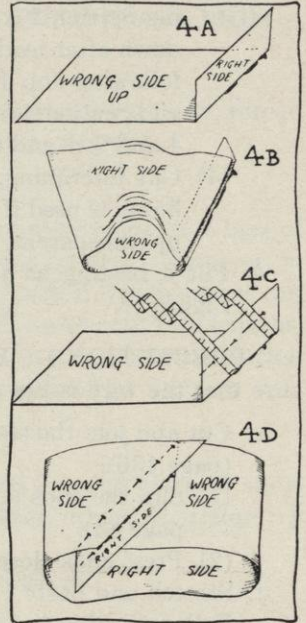


FIG. 4A-B-C-D.

- (a) If necessary, shift the folded edge a little so that it is exactly the length of the cut edge.
 - (7) Measure and put pins $\frac{3}{4}$ inch from folded edge to allow for your seam (see Figure 4 C). **Do not cut off extra material.**
 - (8) Turn the material so that the right side is up, and bring the cut edge even with the row of pins, and pin a $\frac{3}{8}$ -inch seam (see Figure 4 D).
 - (9) Baste on line of pins for seam.
 - (10) With the raw edge of the seam outside, slip basted strip of material over the steel wire in order to see if it is very tight. It should be. You will remember that it was stretched and steamed.
 - (11) Show your work to your teacher at this point.
 - (12) As soon as your teacher approves of your work, stitch the seam on the line of the basting by machine. Since there is a good deal of strain on such a seam, it always looks better if it is stitched by machine.
 - (13) Press seam flat. (Never press velvet.)
- f. Put the material back on the steel wire with the right side out (see Figure 5). Be sure the basting is on the steel wire.
 - g. Shir cut edges of bias.

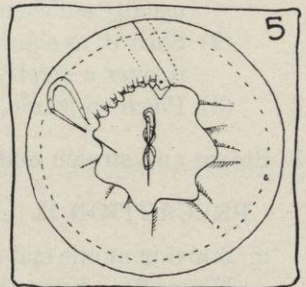


FIG. 5.

- (1) Thread a coarse needle with double coarse cotton and put a knot in it.
- (2) Run double coarse shirring thread through both cut edges of the material (see Figure 5).
- (3) Pull thread up tight, stick needle into shirring, and twist thread in an eight over the needle. **Do not cut off thread** (see Figure 5).
- (4) Remove basting in edge.

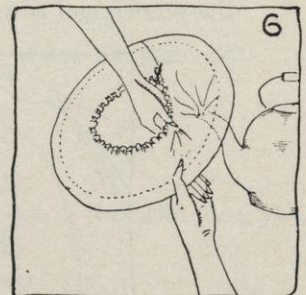


FIG. 6.

PRECAUTION III. Guard against steam burns.

- h. While steaming, pull the fullness toward the center (see Figure 6).

- (1) You will see the fullness coming out, but the material has become loose, therefore pull up shirring string tighter, and twist it on the pin again.
- (2) Continue steaming, and pulling up the shirring string until you have taken out as much of the fullness as is possible.
- i. Show your work to your teacher when you think it is steamed as much as possible.
- j. As soon as your teacher approves, let the steamed facing dry thoroughly.

4. Remove steamed facing from the steel wire and place it on the frame.

- a. Cut all shirrings and pull them out (see Figure 6 of Job 20, page 84).
- b. In order not to stretch the bias again, lift it carefully from the steel wire (see Figure 7).
- c. Place the crease in the material over the edge of the frame and pin in a few places along the edge (see Figure 8 A). If you have measured correctly, it will just fit.
- d. Sew top facing with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches, just under the top headsize wire (see Figure 8 B). Do not stitch through under facing.
- e. Pin and sew the under facing, as shown in Job 33, Sections 2 b and c. Examine carefully Figures 1 and 2 of that job (page 133).

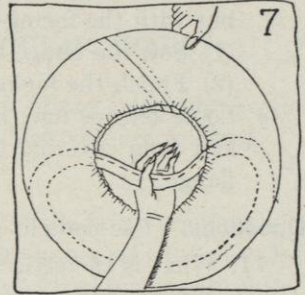


Fig. 7.

5. If you have finished the steamed double facing as above, go right on with the questions (page 140).

6. Suggestions for using steamed double facings for brims, or flanges.

- a. Be sure that you measure steel wire the size of the edge of the brim, or the desired size of the coronet, or the desired size that the flange is to extend.
- b. This steamed double facing may be set on a headsize band, thus forming a collapsible brim (see Figures 5, 6, 7, 8 A, B, and C of Job 8, pages 35 and 36). However, this time there are no slashes.
- c. This steamed double facing may be draped to form a coronet on a turban (see Figure 9 of Job 8, page 36 and Figures 32 A, B, C, D of Job 7, page 31, only the seam, this time, is already sewed).

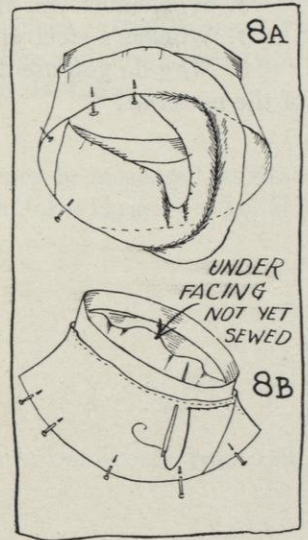


Fig. 8. A-B

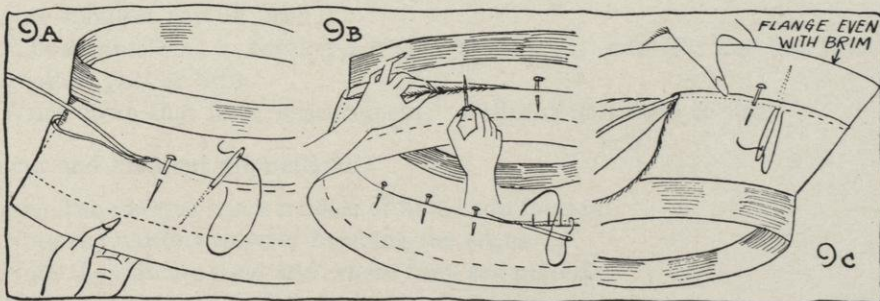


Fig. 9A-B-C.

- d. This steamed double facing may be used as a loose flange either to extend beyond the brim and to be laid on top of it (see Figure 9 A) or to be placed even with the brim, merely for softness (see Figure 9 C).

(1) In Figure 9 A the raw edges are shown finished on a wire.

- e. This steamed double facing may be used as a loose flange with part on the top facing of the brim and part on the under facing of the brim (see Figure 9 B, page 139).
 - (1) In Figure 9 B the raw edges are turned in and slipstitched.
- f. The steamed double facing may be used as a loose flange, even with the edge or extending, but with the facing of the hat finishing the flange.
 - (1) Sew the flange to the brim wherever it is desired, with back stitches.
 - (2) Finish the facing on a wire, as shown in Figure 9 C, page 139.
- g. Loose flanges may be finished by sewing them as shown in Figure 9 C, but without a wire and then covering the raw edges with a row of straw braid, a bias fold, or a circular ribbon flange.

Questions. Use complete sentences for all answers.

- 1. What is the great advantage of steaming over a steel wire?
- 2. What is one great aid in stretching out the fullness when steaming the material over a steel wire?
- 3. What must you always guard against when using steam?
- 4. What is a steel wire?
- 5. Why do you use double coarse thread to shirr with when trying to steam out the fullness of the material?



UNIT IV. JOB 35

FITTED TOP FACING—WITHOUT SEAM—FAIRLY REGULAR SHAPES

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Hats are divided into two groups: first, the mushrooms, sailors, and the fairly regular shapes which may usually be fitted without seams; and second, the irregular shapes which have pleats and odd curves, etc., and which must be fitted with seams. Both of these fitted facings are entirely different from the bias facings, as are described in Job 32 (page 129).

The top facing is the part of the brim which is usually fitted first. Read Reason for Job in Job 32 (page 129) to learn about finished and unfinished edges of top facings. In this lesson, you will learn how to sew the facing for either a finished or an unfinished edge and how to remove the fullness by stretching it out at the edgewire, without putting a seam in the facing.

Materials Needed.

1. The amount of material varies with the size of the hat, but it must be measured, as shown in Figure 1 of Job 29. (Even for a top facing, we measure underneath, for it is easier to get at.)
2. Interlining if desired—same size as outer material.
3. A frame to be covered.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. **Measure the brim to calculate amount of material needed** (see Figure 1 of Job 29, page 118).
 - a. Measure largest part of brim.
 - (1) Place the hat in your lap so that the under facing is up.
 - (2) Pin the tape measure even with the edgewire (see Figure 1, point *A*, of Job 29, page 118).
 - (3) Follow line of brim to headsize (see Figure 1, point *B*, of Job 29, page 118).
 - (4) Stretch tape measure right across headsize (see Figure 1, point *C*, of Job 29, page 118).
 - (5) Stretch tape measure to edgewire opposite the point where you began, and pin (see Figure 1, point *D*, of Job 29, page 118).
 - (6) Write down the final measurement. Call it *F to B* (front to back).
 - b. Measure smallest part of brim.
 - (1) Follow directions in Section 1 *a* (1), (2), (3), (4), and (5); but this time measure the smallest part of brim.
 - (2) Write down that final measurement. Call it *S to S* (side to side).
2. **Plan to cut and then cut the material.**
 - a. Examine the various stock models of fitted top facings.
 - (1) Note the various ways of finishing the edges.
 - (2) Note the stitches used and where they are placed.
 - (3) Note that there is no fullness in the facing.
 - b. Decide if the brim is to have a finished edge or a raw edge. Then follow *either* Section *c* or Section *d*.
 - c. If the brim is to have a **raw edge**, use the measurements written down in Sections 1 *a* (6) and 1 *b* (2) above, **but add 1 inch to them** and jot down the answers. Write *for raw edge* alongside of these measurements.

- d. If brim is to have a **finished edge**, use the measurements that you wrote down after you read Sections 1 a (6) and 1 b (2) (page 141), but **add 2 inches to them** and jot down the answers. Write *for finished edge* alongside of these measurements.
- e. Mark off the measurements decided upon, in one corner of the material.
 - (1) Use pins on right side to mark off the desired amounts.
 - (2) Show your material, marked off, to your teacher to see if it is correct. Ask her if you may work with the whole piece of material. Sometimes it saves material, if you do not cut each facing off separately; then one *swings* into the other as they are cut.
- f. If your teacher approves, cut off the amount you need, which you have already marked off with pins on the big piece.
- g. Follow Section h, only if you are using interlining.
- h. If the material is thin or the frame is rough, cut a piece of interlining the size shown in Section 2 c, page 141, or Section 2 d, above. Choose the thinnest, lightest weight interlining that will hide whatever you desire hidden. Fit the interlining before fitting the outer material, following all of Section 3. Baste at headsize and pin it at edgewire. The interlining may be sewed at the edgewire at the same time as the material from the top facing is sewed.
- i. Some materials, like velvet, have a nap. There is a difference of opinion as to which way this nap should run. In my opinion, the safest way is always to be able to look into the nap of velvet, when the hat is so held that the front is nearest you. This makes the velvet shade dark and produces a rich effect.

3. Fit material.

- a. Pin the material at the edgewire on the top of the brim, with the straight of the goods running from front to back and from side to side, without cutting or pinning at the headsize (see Figure 1).

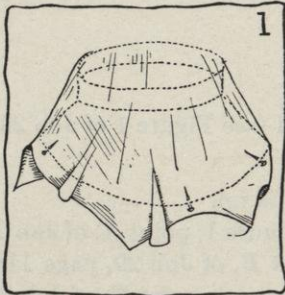


FIG. 1.

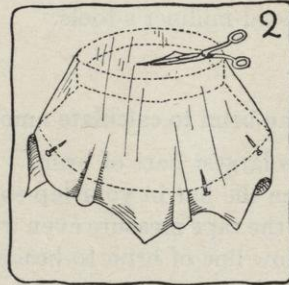


FIG. 2.

- b. Cut headsize.
 - (1) Cut out an oval 1 inch inside of top headsize (see Figure 2).
 - (2) Slash this cut edge with slashes $\frac{1}{2}$ inch apart to within $\frac{1}{4}$ inch of the top headsize (see Figure 3).
- c. Fit facing.
 - (1) Slip material over top headsize and let it drop to bottom headsize, then pin at a sharp angle (see point A, Figure 3).

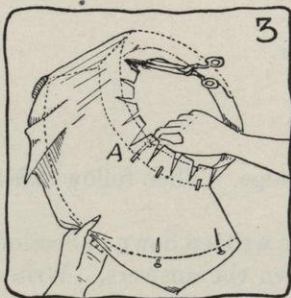


FIG. 3.

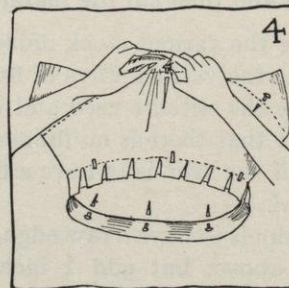


FIG. 4.

- (2) With pins at headsize, repin material at edgewire, drawing with the grain of goods and on bias, until it is smooth (see Figure 4).
- (3) Work the fullness away from the headsize and keep the fullness in the section where it belongs.
- (4) Show your work to your teacher before going on with the next step.

4. Sew at headsize.

- a. Use $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches directly under headsize wire (see Figure 5 in Job 32, page 131).
- b. Should the facing need to be pasted, read and follow Section 5 *h* in Job 36 (page 146).
- c. Show your work to your teacher at this point.

5. Finish edgewire. Follow *either* Section *a* or *b*.

- a. For raw edge (if hat is to have a binding):
 - (1) Backstitch top facing through frame directly under the edgewire (see Figure 3 of Job 32, page 131).
 - (2) Catch interlining, if there is one, at the same time.
 - (3) Cut off surplus material when the edge is stitched in place.
- b. For finished edge:
 - (1) Trim edge of material so that it extends $\frac{3}{8}$ inch all around.

PRECAUTION I. If fingers perspire, hold a piece of velvet over them when overcasting, or pasting, hat, to prevent marring the facing.

- (2) Overcast the cut edge to the under brim, being careful not to stitch through to top side of hat (see Figure 6 of Job 32, page 131).
 - (3) If you have put interlining on the top facing, overcast it as you overcast the top facing, catching both layers at the same time.
- Now the brim is ready for the under facing.

Questions. Use complete sentences for all answers.

1. If you were using silk 18 inches wide for the top facing of a hat that measured $16\frac{1}{2}$ inches from side to side, and $14\frac{1}{2}$ inches from front to back, would you let the selvage of your material run from front to back or from side to side? Why?
2. When do you use interlining under a top facing?
3. Divide hats into two classes and tell in what two ways fitted facings are put on each.



UNIT IV. JOB 36

FITTED TOP FACING—WITH SEAM—IRREGULAR SHAPES

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

As was said in Job 35, Reason for Job, fitted facings in irregular shapes must have seams. The more irregular the shape—the greater amount of material that must be cut away at the seam. Read “Reason for Job” in Job 35 (page 141). If you follow this job sheet carefully, you will learn how to put fitted facings in irregular shapes.

Materials Needed.

1. The amount varies with the size and shape of hat, but it must be measured as in Figure 1.
2. Interlining if desired—same size as outer material.
3. A frame to be covered.
4. Milliner's glue, if facing is to be pasted.

Tools and Equipment.

1. The usual milliner's tools.
2. A tin can for glue if facing is to be pasted.
3. A paste brush, if facing is to be pasted.

Things to Do.

1. Measure brim to calculate amount of material needed.

a. Measure largest part of brim, and allow for swing and seam (see Figure 1).

- (1) Place hat in your lap, so that the under facing will be up. At largest part of brim, let tape measure extend 1 inch at edgewire, and pin to edgewire. The under facing is measured, because it is the easiest one to get at when measuring.
- (2) Follow line of brim to headsize (see Figure 1, point A).
- (3) Be sure to drop the tape measure down 1 inch at headsize to *top headsize* and pin (see Figure 1, point B). (This differs from regular shapes, in that the tape measure is stretched right across.) Dropping the tape measure allows for the swing.
- (4) Then continue to stretch the tape measure across headsize at top headsize (see Figure 1, point C).
- (5) Then stretch the tape measure up 1 inch to the lower head size (see Figure 1, point D), and pin.
- (6) Then continue to edgewire at a point directly opposite where you began, and pin at edgewire.
- (7) Allow 1 inch to extend again and write down the final measurement (see Figure 1). Write *raw edge facing* alongside of this measurement.

b. Measure smallest part of brim and allow for swing and seam.

- (1) Follow directions of Sections 1 a (1) through (7) above, only measure in the smallest part of the brim.
- (2) Write down that final measurement (see Figure 1). Write *raw edge facing* alongside of this measurement.

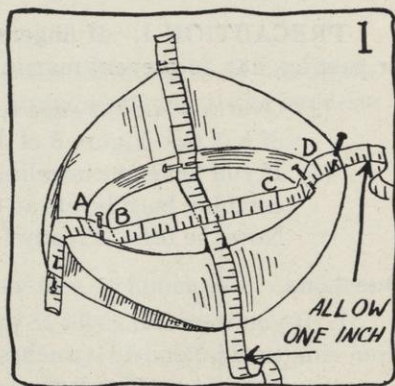


FIG. 1.

2. Plan to cut and then cut the material.

- a. Examine stock models of under facings.
 - (1) Note the various ways of finishing the edges.
 - (2) Note the stitches used and where they are placed.
 - (3) Note where the seams are in the different shaped brims.
 - (4) Note which shaped brims have pasted facings.
 - (5) Note that there is no fullness in any facing.
- b. Decide if the brim is to have a finished edge or a raw edge. Then follow *either* Section *c* or Section *d*.
- c. For raw edge top facing, use the measurements written down in Sections 1 *a* (7) and 1 *b* (2) (page 144).
- d. For finished edge top facing, use the measurements that you wrote down after reading Sections 1 *a* (7) and 1 *b* (2) (page 144), **but add 1 inch** more to them. This 1 inch takes care of finishing at the edge. The 1 inch that was allowed at each end of the tape measure, when measuring as above from front to back and from side to side, took care of the allowance for the swing.
- e. Read and follow Sections 2 *e* (1) and (2) of Job 35 (page 142), on how to mark off material.
- f. Be sure to show your marked-off material to your teacher before cutting.
- g. Read Sections 2 *g*, *h* and *i* in Job 35 (page 142), before going on to Section 3.
- h. If you are going to use an interlining follow Sections 4 and 5, *before* putting on outer material.

3. Arrange for seam and direction of nap.

- a. A seam should always go where it will show least, and if possible, where the brim is smallest.
- b. You should always be able to look into the nap of materials, such as velvet.

4. Get swing of material.

- a. Put a pin at the point in the edgewire where you desire to put the seam. This will help you to get the swing (see Figure 2).
- b. Place bias corner of material on that part of the brim that is most difficult to fit and let it sink into headsize (see Figure 2).
- c. Start at this point to pin material at headsize and smooth it out, working from headsize toward edgewire, then pin at edgewire (see Figure 2).
- d. Repeat Section *c*, working from right and left of starting point, toward the pin which marks the position of the seam, in order to get the swing (in other words, to find the way the material will fit best), and pin as you go (see Figure 2).

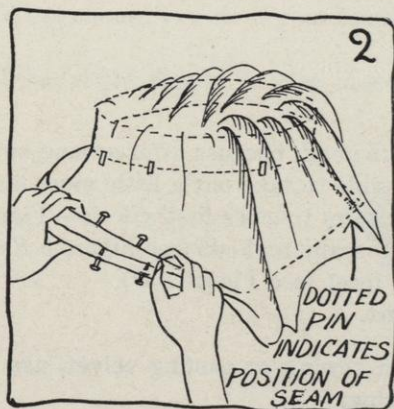


FIG. 2.

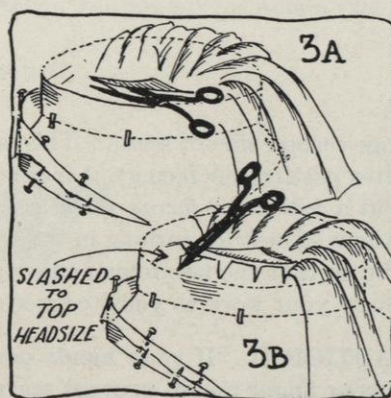


FIG. 3A-B.

5. Fit facing.

- a. Start to cut about 2 inches inside of headsize, at the point where you first started to pin the headsize, curving to follow headsize line (see Figure 3 A) and cut the material for 2 or 3 inches only.
- b. Slash from this cut edge toward headsize with $\frac{1}{2}$ -inch slashes, just enough to allow material to fit over the headsize band (see Figure 3 B).

- c. Drop material to bottom headsize and pin (see Figure 4).
- d. Continue, as shown in Sections 5 a, b, page 145, and c, above, to work fullness out from headsize toward edge-wire and around to point where the seam is to go.
- e. Pin until absolutely smooth (see Figure 4).
- f. Show your work to your teacher at this point in order to be sure that it is done correctly thus far.

PRECAUTION I. If the facing is to be pasted, follow Sections *g* and *j*, then Sections *h* and *i*. Material should be well stuck to the frame before sewing it at the headsize. It is easier to work out fullness when pasting, if the facing is not sewed at the headsize. If the facing is not pasted, proceed in regular order from Section *g* through Section *j*.

g. Cut one side of the seam and pin in place.

- (1) Put a pin in the facing at the point where the seam is to be made (see Figure 5 A).
- (2) Allow $\frac{1}{4}$ inch for turning in, and cut one side of seam (see Figure 5 A).
- (3) Turn in and pin to frame (see Figure 5 B).

h. Sew at headsize with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches, directly under headsize wire (see Figure 5 of Job 32, page 131). Do not sew across the seam.

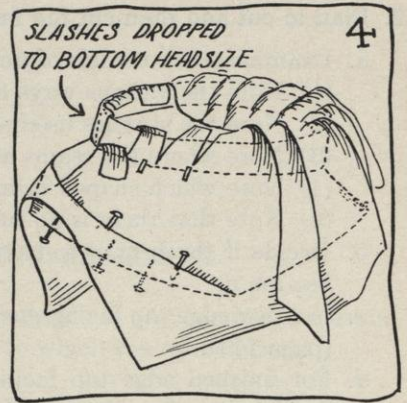


FIG. 4.

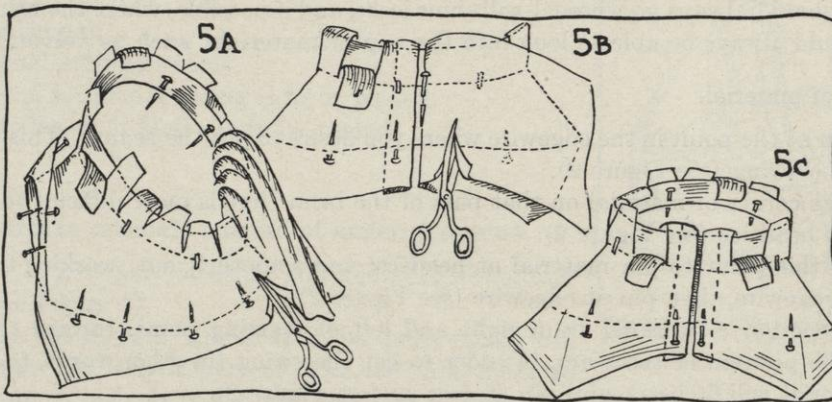


FIG. 5A-B-C.

- i.* Arrange second side of seam. This is left until the end, because after sewing our headsize (or after pasting our facing), it is sometimes possible to take out a little more material.
 - (1) Put a *pin* in the *facing* where second side of seam touches first side (see Figure 5 B).
 - (2) Allow $\frac{1}{2}$ inch for turning in the second side of seam, and cut (see Figure 5 B)
 - (3) Pin so that the two folded edges just barely meet (see Figure 5 C).
 - (4) Show your work to your teacher at this point.

PRECAUTION II. If your hands perspire when sewing or pasting velvet, use a piece of velvet over your finger tips to prevent marring the facing.

j. Paste facing.

- (1) Remove pins from about one quarter of the edgewire, directly opposite the place where the seam is pinned.
- (2) Spread milliner's glue evenly over all of this part of the frame (see Figure 6 A).

- (3) Lay material back on the paste on the frame, and press gently with hands until it is dry, working any fullness from headsize out toward the edge (see Figure 6 B).
 - (4) Continue to remove the pins that are next to the part that is already pasted, then apply paste to the next part. Lay the material on the paste and press gently, working the fullness out from headsize to edgewire and from starting point to the right, then to the left, until the seam is reached.
 - (5) When the facing is pasted where desired, let your teacher see the brim.
- k. Sew seam.
- (1) If necessary, re-arrange seam, as shown in Sections *g* and *i* (page 146).
 - (2) Sew with slipstitches, slipping from headsize out to edgewire (see Figure 18 in Job 3, page 15).
- l. Finish edgewire. Follow *either* Section (1) or Section (2).
- (1) *Raw edge.* If hat is to have a binding, backstitch top facing through frame directly under edgewire (see Figure 3 of Job 32, page 130). Cut off surplus material after the stitching is completed.
 - (2) *Finished edge.* Trim edge of material so that it extends $\frac{3}{8}$ inch all around. Overcast the cut edge to the under brim, being careful not to stitch through to top side of hat. See Precaution II (page 146) and Figure 6 of Job 32 (page 131).

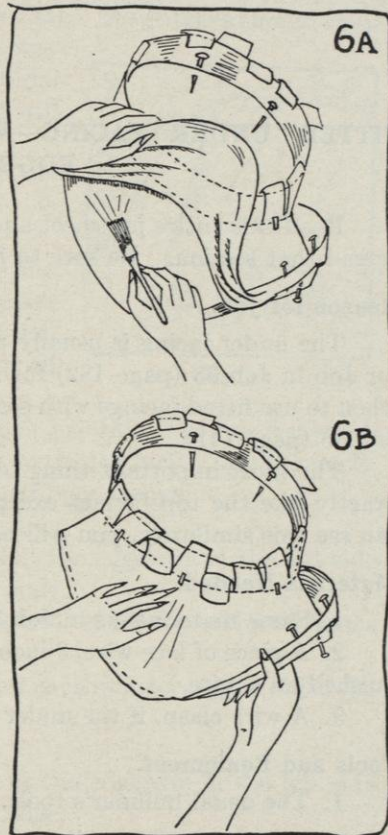


FIG. 6A-B.

Questions. Use complete sentences for all answers.

1. When calculating the amount of material for a fitted facing with a seam, why must you be very careful to drop down 1 inch into headsize and to go up again at the opposite point?
2. What is meant by "getting the swing" of a facing?
3. Should the headsize be sewed before or after you have pasted the facing? Give the reason for your answer.
4. Is the material cut for the second side of the seam before or after the headsize is sewed? Why?
5. What should you do if your hands perspire when you are overcasting a raw edge of a top facing?
6. What stitch should be used in sewing the seam?



UNIT IV. JOB 37

FITTED UNDER FACING—WITHOUT SEAM—FAIRLY REGULAR SHAPES—RAW EDGE—ON A WIRE—SLIPSTITCHED

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The under facing is usually put on after the top facing has been completed. Read Reason for Job in Job 33 (page 132) for a discussion of color of an underfacing. For the discussion on when to use fitted facings with seams and when to use them without seams, see Reason for Job in Job 35 (page 141).

The most important thing to remember about under facings is that they are put on almost exactly like the top facings except that they are placed on the reverse side of the brim. If you can see this similarity, you will have no difficulty in fitting this under facing without a seam.

Materials Needed.

1. Same materials as in Job 35 (page 141).
2. A piece of lace wire, 3 inches longer than the length of the edge, if the under facing is to be finished on a wire.
3. A wire clasp, if the under facing is to be finished on a wire.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Measure brim and calculate the amount of material needed.

- a. Measure the largest and smallest part of the brim.
 - (1) Read and follow carefully all of Sections 1 *a* and *b* of Job 35 (page 141).

2. Plan to cut, then cut material.

- a. Read and follow Section 2 of Job 35 (page 141).
- b. Be sure to examine stock models of under facings which are made without seams.
- c. If you plan to use interlining, read Section 2 *h* of Job 35 (page 142). If you are in doubt, read that Section to help you to decide whether to use an interlining.

3. Pin material and cut headsize.

- a. Read and follow carefully all of Sections 3 *a* and *b* of Job 35 (page 142). In this case, work on the under facing.

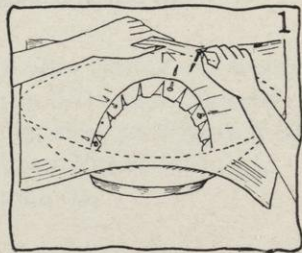


FIG. 1.

PRECAUTION I. Be careful not to slash above headsize wire.

4. Continue to fit facing.

- a. Pin slashes to headsize of brim (see Figure 1).
- b. Draw material out from headsize and toward edgewire, working out the fullness in this way, and pin at edgewire (see Figure 1).
- c. Loosen pins at headsize, if necessary, to remove fullness, but always repin after fullness is removed.

- d. Show your work to your teacher to be sure you are correct thus far.
- e. Sew at headsize with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches, half way between top headsize and lower headsize (see Figure 2 of Job 33, page 133). No stitches should show at headsize when the lining is in; therefore, sew half way between the headsizes. As you sew, do not catch any material of the top facing that may be above the headsize wire. It will be difficult to remove the wire if you do.

f. Finish edgewire—follow *either* Section (1) or Section (2) or Section (3).

(1) For raw edge, follow *either* Section (a) or Section (b).

(a) If top facing is raw edge, sew the facing at the edgewire with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches, taken directly under the edgewire (see Figure 3 of Job 32, page 130). After the facing is sewed in place, cut off the surplus material.

(b) If top facing has a finished edge, cut off the under facing so that it comes *just inside* the edge, pin it in place and overcast the under facing to the top facing (see Figure 2). This would then probably be finished with a circular ribbon flange.

(2) For edge finished on a wire, follow these directions:

(a) Turn under facing toward you and cut the material at the edgewire in the left side back quarter so that it extends $\frac{3}{8}$ inch beyond the edge.

(b) Read and follow very carefully Sections 3 b (1) through (6) of Job 33, and see Figures 3 and 4 of that job (pages 133 and 134).

(c) Cut the material that extends, pin in the wire, and sew each quarter as you finish the last quarter.

(3) For slipstitched edge, follow these directions:

(a) Turn underfacing toward you and cut the material at the edgewire in the left side back quarter so that it extends $\frac{3}{8}$ inch beyond the edge.

(b) Read and follow very carefully Sections 4 b (1) through (4) of Job 33 and see Figure 5 A and B of the same job (page 134).

(c) Cut the material that extends in each quarter, pin and sew each quarter, as you finish slipstitching the quarter just ahead of it.

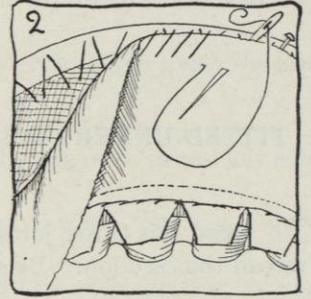


FIG. 2.

Questions. Use complete sentences for all answers.

1. Which facing of a hat is usually put on first?
2. If you measured your brim only from front to back, could you be sure that you would have enough material for covering your brim? Give reason for your answer.
3. Why does the color of the under facing play such an important part in the becomingness of the hat?
4. When putting a wire in the under facing of a hat, why do you cut the material that extends on only one-quarter of the edgewire at a time?
5. In making a groove under the wire of an underfacing, against what should you guard?



UNIT IV. JOB 38

FITTED UNDER FACING—WITH SEAM—IRREGULAR SHAPES—RAW EDGE—ON A WIRE—SLIPSTITCHED

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

If the top facing of your hat was put on with a seam, you will probably need a seam in the under facing. For a discussion on the color of under facings, see Reason for Job of Job 33 (page 132). One important thing to remember about seams in under facings is never to put them where they will show. You will see how easy it is to put an under facing in with a seam if you follow directions carefully.

Materials Needed.

1. The same materials as in Job 36 (page 144), except the milliner's glue (one rarely pastes an under facing).
2. A piece of lace wire, 3 inches longer than the length of the edge, if the under facing is to be finished on a wire.
3. A wire clasp, if the underfacing is to be finished on a wire.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Read and follow carefully all of Sections 1, 2, 3, 4, and 5 *a* through *g* and *i* of Job 36 (pages 144 through 146), but work only on under facing of brim.
 - a. Be sure to place the seam where it will not show.
2. Sew at headsize.
 - a. Use $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches half way between top and lower headsize (see Figure 2 of Job 33 and read Section 2 *c* of that job, page 133).
3. Slip stitch seam.
 - a. See Figure 18 of Job 3 (page 15).
4. Finish edge. Follow *either* Section *a* or Section *b* or Section *c*.
 - a. For raw edge, follow *either* Section (1) or Section (2).

PRECAUTION I. When you have about 3 inches of the edge sewed, be sure to show your work to your teacher.

- (1) If the top facing has a raw edge, backstitch under facing right through top facing with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches (see Figure 3 of Job 32, page 130). Cut off surplus material after the facing is sewed in place.
- (2) If top facing has a finished edge, cut off under facing so that it comes *just inside* the edge, pin in place, and overcast under facing to top facing. The raw edge would then probably be finished with a circular ribbon flange (see Figure 2 of Job 37, page 149).

b. For edge finished on a wire, follow these directions:

- (1) Turn under facing toward you and cut the material at the edgewire in the left side back quarter so that it extends $\frac{3}{8}$ inch beyond the edge.
- (2) Read and follow very carefully Sections 3 b (1) through (6) of Job 33, and see Figures 3 and 4 of that job (pages 133 and 134).
- (3) Cut the material that extends, pin in the wire, and sew each quarter as you finish the last quarter.

c. For slipstitched edge, follow these directions:

- (1) Turn the under facing toward you and cut the material at the edgewire in the left side back quarter so that it extends $\frac{3}{8}$ inch beyond the edge.
- (2) Read and follow very carefully Sections 4 b (1) through (4) of Job 33. See also Figure 5 A and B of that job (page 134).
- (3) Cut the material that extends in the next quarter, pin, and sew each quarter, as you finish slipstitching the quarter just ahead of it.

Questions. Use complete sentences for all answers.

1. Name two ways of working out any fullness that appears in a facing.
2. If the brim is turned up at the back, and the back is the smallest part of the brim, would the seam be in the back? Give the reason for your answer.
3. With what is the wire in an underfacing joined? How is it joined?



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UNIT V
CROWNS

UNIT V. JOB 39

STEAMED CRINOLINE FOUNDATION CROWN—ONE PIECE

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Shaping a flat piece of material into a crown is accomplished by steaming the material over a crown block and stretching the fullness out in the bias corners. In this lesson you will learn just how this is done.

Materials Needed.

1. A piece of crinoline that is 1 inch larger from front to back and from side to side than the crown block itself (see Figure 1 A and 1 B).

Tools and Equipment.

1. A crown block of desired headsize with a headsize lift (if the latter is detachable) that fits the block, also wooden pegs if there are none in the headsize lift.
2. A stove.
3. Steam kettle.
4. Thumb tacks and staples.
5. A tack hammer.
6. A whalebone.
7. The usual milliner's tools.

Things to Do.

1. **Decide on size of block.** Follow *either* Section *a* or Section *b* or Section *c*, then follow Sections *d* and *e*.
 - a. If crinoline crown is to be used on a brim, measure tightly around the outside of the headsize of the brim in order to find out how large the block should be. Get out a block that size. See Figure 2 of Job 40 (page 158).
 - b. If crinoline crown is to be used for a turban, be sure to measure the head carefully, as shown in Figure 1, Job 1 (page 3), for turbans must fit well. Find a block that size.
 - c. If you have been given a particular measurement for a crown, find a block that size.
 - d. If the headsize lift is detachable, get one that sets about $\frac{1}{4}$ inch inside the bottom edge of the crown and that fits into the holes carved in the bottom of the crown.
 - e. Set crown on headsize lift. Use wooden pegs, if there are none already attached to headsize lift.
2. **Prepare crinoline for steaming.**
 - a. Measure from front to back and from side to side of crown block (see Figure 1 A and B).
 - b. Cut piece of crinoline 1 inch larger than these measurements.

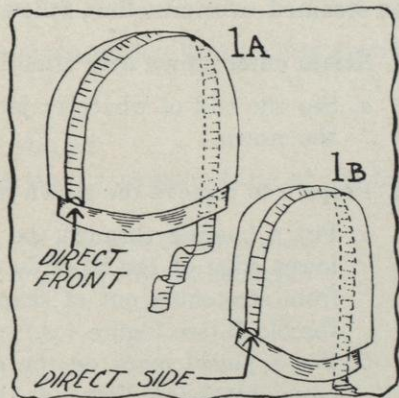


FIG. 1A-B.

- c. Tack the crinoline on the crown block with the straight grain of the material running from front to back and from side to side of block. When it is tacked, be sure the crinoline is perfectly smooth from front to back and from side to side. Stick staples firmly into wooden headsize lift, under crown block (see Figure 2 A). Do not stick staples into the edge of the block. Use a hammer if necessary.
- d. Put a staple 1 inch away and to each side of those at direct front, back, and sides, keeping the crinoline flat against the block. This will leave the bias corners free (see Figure 2 B).
- e. Stop here to examine the finished model of a steamed crinoline crown.

(1) Note that there are no wrinkles in it.

PRECAUTION I. Be careful not to burn yourself with steam.

3. Steam material.

- a. Hold block so that one bias corner of the material is over the steam. When it is slightly moist, stretch the crinoline away from you, pulling bias corner down and against block, away from straight of goods toward center of bias corner, and under your thumb as you stretch, until all fullness is removed. In order to keep fullness from jumping back, tack the material to the block with staples at several places, but only in the headsize lift (see Figure 3).
- b. Repeat steaming and tacking to the headsize lift of the block, first at the corner directly opposite the one you have just steamed, then at the other two corners, until all of the fullness is removed. Always pull the material away from the straight of the goods and toward the bias.

4. Press crown, dampen slightly if necessary.

- a. Use a hot iron, and press the corners well.
- b. Show the crown to your teacher for her approval.

PRECAUTION II. If an outer crown is not to be steamed over the crinoline, skip Section 5, then follow Sections 6, 7, and 8. If an outer crown is to be steamed over crinoline, follow Section 5 carefully.

5. Steam outer crown over crinoline crown (if desired).

- a. See the end of whatever job sheet you used in making the crown.

6. Prepare to remove the crown from the block.

- a. Put a basting through the crinoline 1 inch above the lower edge of the block in order to prevent the crown from stretching out of shape when it is removed from the block (see Figure 4 A).
- b. Put a pencil mark on the crinoline at the edge of the crown block (see Figure 4 A).

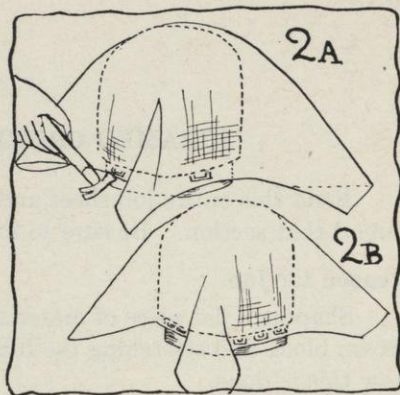


FIG. 2A-B.

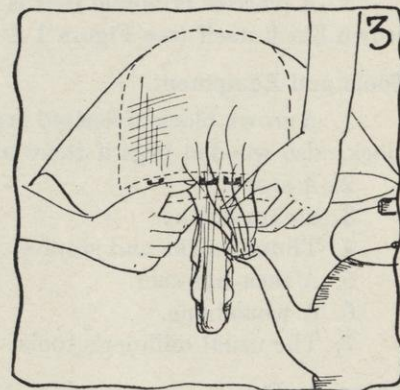


FIG. 3.

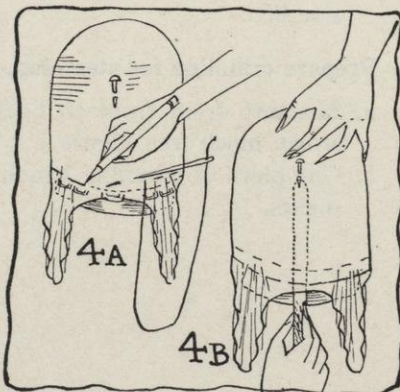


FIG. 4A-B.

- c. Place a pin vertically at the direct front of crown (see Figure 4 A).
 - d. Be sure the crown has dried thoroughly and then slip a whalebone carefully between crinoline and block until the crown is sufficiently loose to come off easily (see Figure 4 B).
7. Remove crown from block by carefully lifting it with one hand, without wrinkling it, and at the same time by pushing it very gently with the pusher (see Figure 4 B).
8. Use crown as desired. Follow *either* Section a or Section b and Section c.
- a. Put the crown on the brim and sew it into place.
 - (1) Cut the crinoline off on the penciled line that you drew on the headsize (see Figure 5).
 - (2) Put a pin in the front edge of the brim and a pin in the front of the crown (see Figure 6 A).
 - (3) Slip the crown over headsize of brim, matching the pin in the front of the crown to the pin in the front of the brim, and pin to headsize of brim (see Figure 6 A).
 - (4) Try hat on head.
 - (5) Lower or raise crown if necessary to fit the head properly (see Figure 27 A and B of Job 7, page 29).

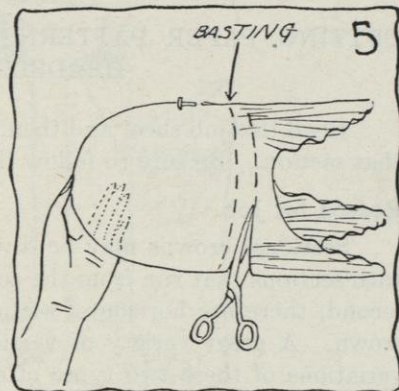


FIG. 5.

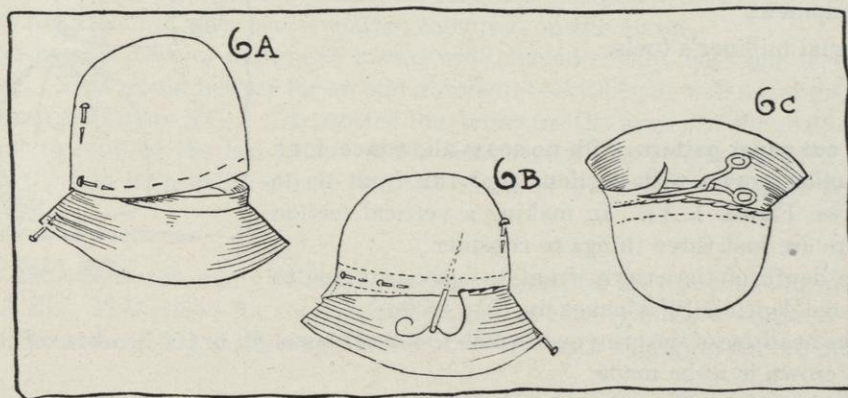


FIG. 6A-B-C.

- (6) Sew the crown to the headsize a little above the headsize line with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches (see Figure 6 B).
 - (7) Cut off extra material, if any extends below headsize line (see Figure 6 C).
- b. Use as a foundation for a turban (see Job 53, page 222).
 - c. Stuff with tissue paper, pin to hat stand, and put in a safe place, so that it will not be spoiled

Questions. Use complete sentences for all answers.

1. What two dangers must be guarded against in using steam?
2. Where can the fullness be removed from the crinoline on the straight parts or the bias parts?
3. What is the advantage of putting bastings 1 inch above the headsize of the crown?
4. What is the best way to put a crown on a brim so that it is on perfectly straight?

UNIT V. JOB 40

CUTTING PAPER PATTERNS FOR VERTICAL SECTION CROWNS—FROM TIP TO HEADSIZE OR WITH PLAIN SIDE CROWN¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Sectional crowns may be divided into two classes. First, there are vertical section crowns with sections that run from the center tip to the headsize, or only part way to the headsize; and, second, there are horizontal section crowns with sections that run from side to side across the crown. A great variety of vertical section crowns may be made by using combinations and variations of these two types of crowns. Follow the directions carefully and you will see how easy it is to cut patterns for vertical section crowns.

Materials Needed.

1. A strip of paper $8\frac{1}{2}$ inches wide by the length of the headsize measurement.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Prepare to cut paper pattern, with no seam allowance, for a vertical section crown with sections that run from tip to headsize (see Figure 1 A). In making a vertical section crown, there are just three things to consider:

First, the depth of the crown, front to back and side to side (the average depth is $16\frac{1}{2}$ inches by $15\frac{1}{2}$ inches).

Second, the headsize of the brim over which the crown must fit, or the headsize of the individual for whom the crown is to be made.

Third, the number of sections needed—four, five, six, eight, ten, etc.

- a. Measure the headsize of the person for whom the crown is to be made (see Figure 1 of Job 1, page 3) or measure the outside of the headsize of the brim, over which the crown must fit (see Figure 2) and jot down that measurement.
- b. Decide on the number of sections you want in the crown. The rest of this job sheet deals specifically with a six-section crown. If you desire a different number of sections, fold paper according to Sections 3 b and c or Section d.

2. Cut paper.

- a. Cut the paper the length found after reading Section 1 a, by $8\frac{1}{2}$ inches wide. This will be a little more than one half the greatest depth of the average crown (see Figure 3 A).

¹ Teachers should caution students not to read or follow Section 7, page 159, unless they are to make a sectional tip in one with the side crown.

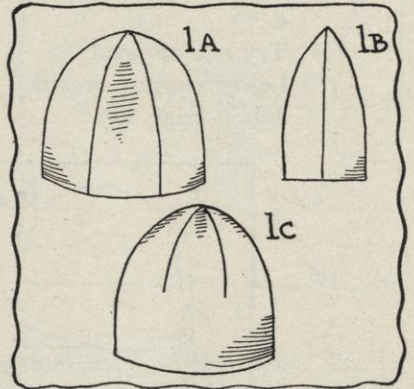


FIG. 1A-B-C.

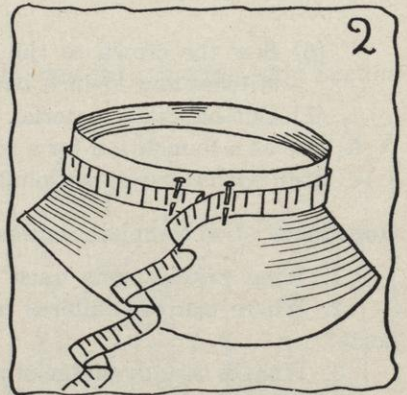


FIG. 2.

3. Fold paper evenly into as many sections as you have decided upon. Follow either Section a, b, c, or d.
- a. For a six-section crown, fold the strip of paper in half and then in thirds (see Figure 3 B). Dotted lines indicate where to fold in thirds. If you have done this, omit Sections b, c and d.

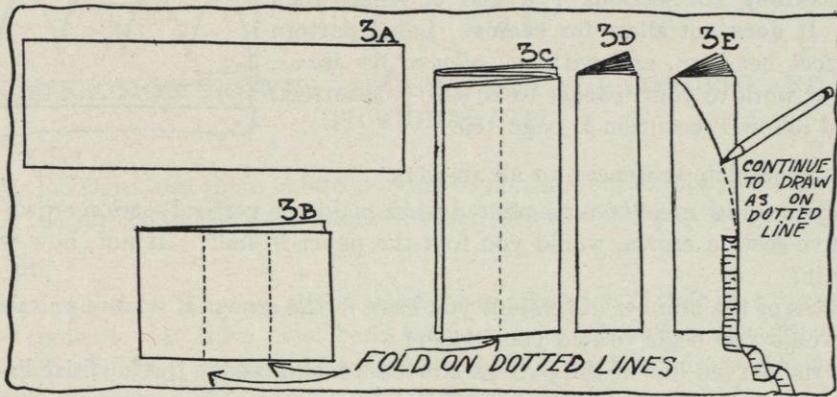


FIG. 3A-B-C-D-E

- b. For an eight-section crown, fold the paper in half and then in quarters.
- c. For any even number of sections, fold the paper in half first, and then divide it again, and fold according to the number of sections that you need.
- d. For an odd number of sections, divide the length of the paper by the number of sections, mark off the amounts with pencil marks; then fold on the marks.
- e. Now you have a piece of paper $8\frac{1}{2}$ inches wide, folded evenly, with one section on top of the other. This would be true for an odd number of sections, as well as for an even number of sections (see Figure 3 C). The dotted line indicates the center of the sections where you are about to fold for the last time. While holding the paper tightly folded (as shown in Figure 3 C), fold it in half again to find the center of a section (see Figure 3 D).
4. Sketch outline of sections.
- a. On the side where the many folded edges show, measure up 3 inches and put a dot (see Figure 3 E). This allows for the forehead, which is usually fairly straight.
- b. Connect the extreme tip of the single fold and the dot with a gradual curved line (see Figure 3 E).
- c. Show your work to your teacher for her approval.
5. Cut sections.
- a. Cut on curved line just drawn, and slit down on the outside folds where you put the dot, at the point 3 inches up from the headsize. Be careful not to cut on center fold. This gives you 6 six-section crown patterns, all exactly alike, with the headsize that you desire, but without any allowance for seams (see Figure 1 B, page 158). (You will remember that in Section 1 b, we planned to cut a six-section crown.) Label each pattern with the correct headsize, *not allowed for seams* and *6 section cr.* (crown).
- PRECAUTION I.** No pattern is ever finished until it is tried out in a fabric. Job 41 (page 161) tells how to make a six-section crown. Try your pattern out in practice material first.
6. Answer the first four questions now, if you have made your crown as described above.
- a. Omit Section 7 if you have made your crown as described above.
7. Cut a paper pattern for a sectional tip in one piece with the side crown (see Figure 1 C, page 158).
- a. Should you want to make a sectional crown when only the tip is made in sections, fold your paper exactly the same way, as shown in Sections 1 through 4 (page 158 and above).

- b. When you cut the sections, as shown in Section 5, page 159, **do not slit down on the folded edges; cut only on the curved line.**
- c. When using such a pattern, **be sure to allow all around for seams.** Figure 4 shows how a six-section pattern, made according to Sections 7 *a* and *b*, looks when opened. **It does not allow for seams.** Label pattern with correct headsize, and with *not allowed for seams.*
- d. Show your work to your teacher to be sure it is correct.
- e. Read and follow Precaution I, page 159.

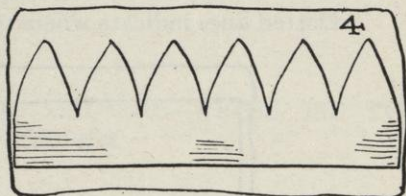


FIG. 4.

Questions. Use complete sentences for all answers.

1. What three things must be remembered when making a vertical section crown?
2. For a five-section crown, would you fold the paper in half? If not, how would you go about dividing it?
3. Regardless of the number of sections you have in the crown, if it were an even number of sections, how would you begin to fold your paper?
4. Why is the curved line of the pattern started 3 inches above the headsize line?
5. What is the main difference between cutting a sectional crown that goes from the tip to the headsize and cutting one that only has sections in the tip?



UNIT V. JOB 41

VERTICAL SECTION CROWNS—SUGGESTIONS FOR CORDING AND MAKING SECTIONAL TIP¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

It has been said that "a crown either makes or breaks a hat," that is, a crown either adds to its beauty or spoils it. A crown must be in proportion to the wearer's headsize, face and body, and if it is made skillfully, it will add ornamentation to the hat. In this lesson we shall deal specifically with making a variety of six-section crowns (see Figure 1 A, B, and C). All vertical section crowns are made on the same general principle—first joining one half the sections, then joining the other half, and then setting the two halves together.

Materials Needed.

1. An 18-inch square of material.
2. An 18-inch square of crinoline, if desired.

Tools and Equipment.

1. All those listed in Job 39 (page 155).
2. A pattern of the desired headsize.

Things to Do.

1. Select pattern and examine model.

- a. Either measure around the outside of the headsize of the brim for which the crown is to be made (see Figure 2 of Job 40, page 158) or measure the headsize of the person for whom the crown is to be made (see Figure 1 of Job 1, page 3).
- b. Write down the measurement.
- c. Divide that measurement by six to find out how large each of the six sections should be, and write down the result. This gives a six-section pattern without an allowance for seams. If you are planning to use a crown with more than or less than six sections, divide by the number of sections that you plan to use.

Note: The rest of this job deals specifically with six-section crowns. The same principles apply to all vertical section crowns.

- d. Get a six-section pattern, that is the size you need from the pattern box. The base (or headsize) of the pattern should measure the same as the measurement that you wrote down after reading Section c. If you can not find a pattern that is the size you need, cut one according to Job 40 (page 158). If you have followed Job 40, you have cut six patterns alike, therefore omit Sections 2 a, b and c, page 162. If you have found a pattern go on with each section in regular order.
- e. Examine the model of a vertical section crown and note particularly that all of the sections meet in perfect points at the extreme tip of the crown.

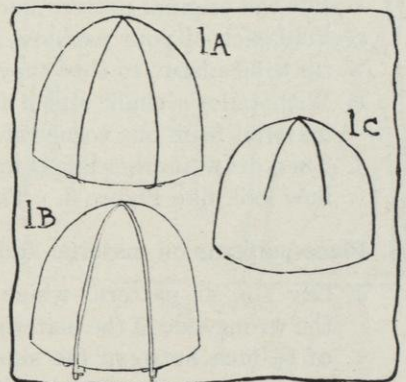


FIG. 1A-B-C.

¹ Teachers should caution students not to read or to follow Section 11, page 167, unless they are to cord their crowns. They should not follow Section 12, page 168, unless they are making a sectional tip in one piece with the side crown.

2. Prepare pattern and material for cutting. Follow Sections *a*, *b* and *c*, if you have found your pattern.

- a. Lay the pattern on paper and pencil an outline of it six times. Be very careful and accurate in tracing (see Figure 2 A).
- b. Cut out six pattern exactly like the original one.

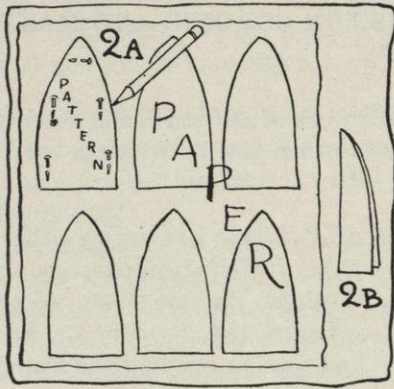


FIG. 2A-B.

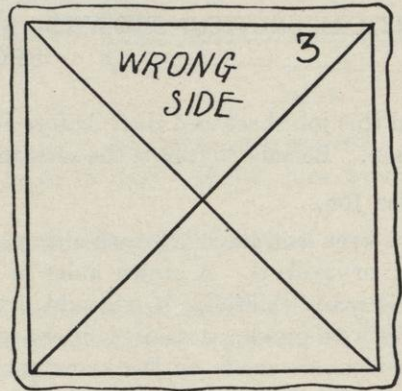


FIG. 3.

- c. Put the original pattern back in the pattern box.
- d. Fold each of your patterns in half lengthwise to make a crease in the center, running from tip to headsize, so that they will look like Figure 2 B, and then open them out flat.
- e. With tailor's chalk and a ruler, draw a line on the wrong side of the 18-inch square of material from one corner of material to opposite corner (see Figure 3).
- f. Then draw another line connecting the other two corners. The back of the material should now look like Figure 3. These lines will show where the true bias of the material is.

3. Place patterns on material and cut.

- a. Lay the six patterns which you have cut on the wrong side of the material. Leave a space of $\frac{1}{2}$ inch between the sides of each pattern for a seam allowance. All patterns should lie with the points which form the tip in the same direction, and the center crease of each pattern should be parallel to one of the lines which mark the true bias, and the base (or headsize) of each pattern should be parallel to the other line which marks the true bias (see Figure 4).
- b. Pin pattern to material and show work to your teacher.
- c. Trace an outline of each pattern on material with tailor's chalk (see point A in Figure 4). Do not cut on this mark.

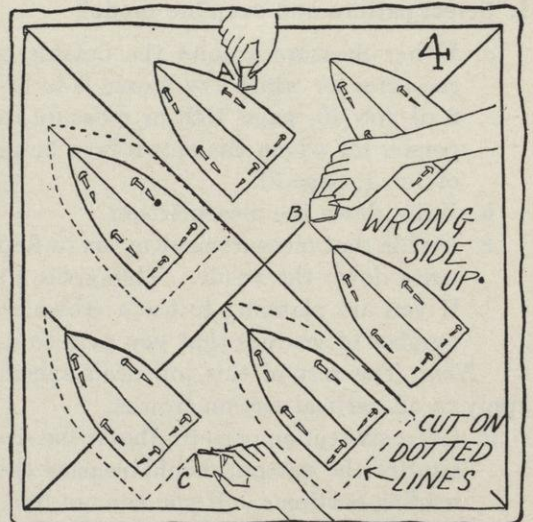


FIG. 4.

- d. On the material draw vertical lines about $\frac{1}{2}$ inch long. These lines will be a continuation of the creases in the center of each pattern (see point B in Figure 4). These $\frac{1}{2}$ -inch lines will be a guide in cutting the sections of the crown.
- e. Draw a dotted line evenly $\frac{1}{4}$ inch around and outside of the chalked outlines of each section including the headsize (see point C in Figure 4). This will allow for seams. Be particularly careful at the tip. Watch the vertical line and keep dotted line $\frac{1}{4}$ inch away from the extreme tip (see Figure 4).

- f. After all the lines have been drawn, show your material to your teacher, in order to be sure it is correctly marked.
- g. As soon as your teacher approves, remove all patterns and put them away carefully for safe keeping.
- h. Cut the material evenly on dotted lines, chalked $\frac{1}{4}$ inch outside of the chalked outline of the patterns (see Figure 4). Be particularly careful to cut evenly at the extreme tip. Watch short vertical lines that you drew and keep $\frac{1}{4}$ inch away from the extreme tip. Each of the six pieces should look like Figure 5.

PRECAUTION I. Do not allow material to fray at the extreme tip. The crown will be spoiled if you do.

4. Pin and baste seam.

- a. Pin two of the sections together, wrong side out, with the extreme points matching perfectly, being careful to do the following:

- (1) Stick a pin into one section, on the wrong side at the point where the chalk marks meet at the tip.
- (2) Let this pin come through to that same point in the section of the crown directly behind it, and let the head of the pin and the point project, so that you can be certain that the points match (see Figure 6 A).
- (3) Continue to pin the sections together down to the bottom, being sure they match on chalk marks at headsize and on those that outline the sections (see Figure 6 B).

- b. Baste these two sections together, being careful to follow these directions:

- (1) Thread a fine needle with fine thread and put a knot in it.
- (2) Stick the needle through the two sections at the tip, in exactly the same holes where the first pin is (see Figure 6 B).
- (3) Take the pin out.
- (4) Pull the thread through. Take $\frac{1}{8}$ inch stitch forward, and then go back into the hole where the knot is. The first stitch should really be a back stitch, for the point must be held firmly (see Figure 7).
- (5) Continue to baste, with $\frac{1}{4}$ -inch stitches, down to the headsize of these two sections, turning from one side to the other and being very careful to baste directly through the chalk lines (see Figure 7).

- c. Pin another section to the left-hand edge of the left section of the two sections that have already been basted together, with wrong sides out. To be sure that all the points match perfectly at the tip, follow these directions:

- (1) Stick the pin into the points at the tips of the two sections, but do not catch in the seam that is already basted. Let both the point and the head of the pin project, as shown in Figure 8 A (page 164), so that you will be certain that the points match exactly.
- (2) Continue to pin the sections of the crown, as shown in Section 4 a (3), above.

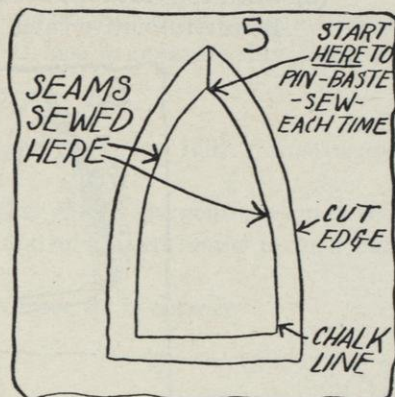


FIG. 5.

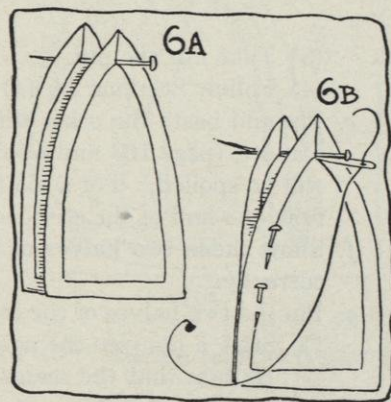


FIG. 6A-B.

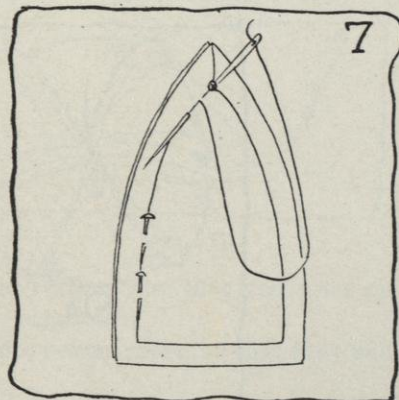


FIG. 7.

d. Baste the three sections together being careful to follow these directions:

- (1) Follow Section 4 b (1), page 163.
- (2) Stick the threaded needle in exactly the same holes at the tip, in which the top pin is. Be careful not to catch the seam already basted (see Figure 8 B).

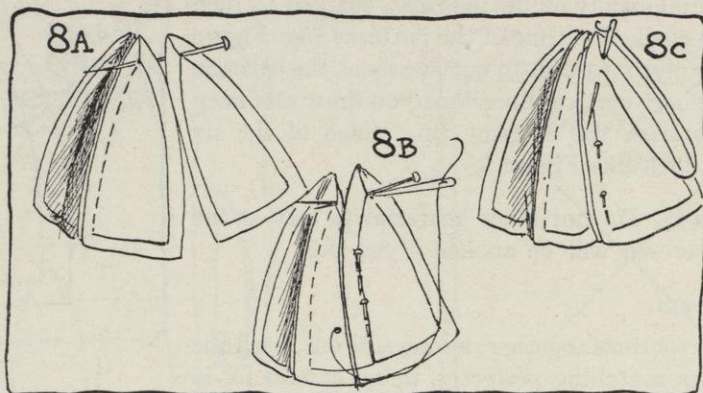


FIG. 8A-B-C.

- (3) Take out the pin.
 - (4) Follow Sections 4 b (4) and (5) (page 163) and see Figure 8 C.
- e. Pin and baste the other three sections together like the first three, following Sections 4 a, b, c and d (page 163 and above). Unless these points are correctly basted, the whole crown will be spoiled. For a sectional crown that has an even number of sections, always baste first one-half of the sections of the crown together and then the other half.
- f. Show these two halves of the crown to your teacher to be sure that each half is basted correctly.
- g. Pin the two halves of the crown together at the center, being sure to follow these directions:
- (1) Stick a pin into the point at the tip made by the basted seams of one half of the crown. Be sure that the seams lie flat and face in opposite directions on either side of the pin (see Figure 9 A).
 - (2) Let the pin come through that same point in the half of the crown directly behind the half in which the pin has already been placed.
 - (3) Let both the point and the head of the pin project, so that you can be certain that the points match exactly (see Figure 9 A).
 - (4) Continue to pin the sections, as shown in Section 4 a (3) (page 163).

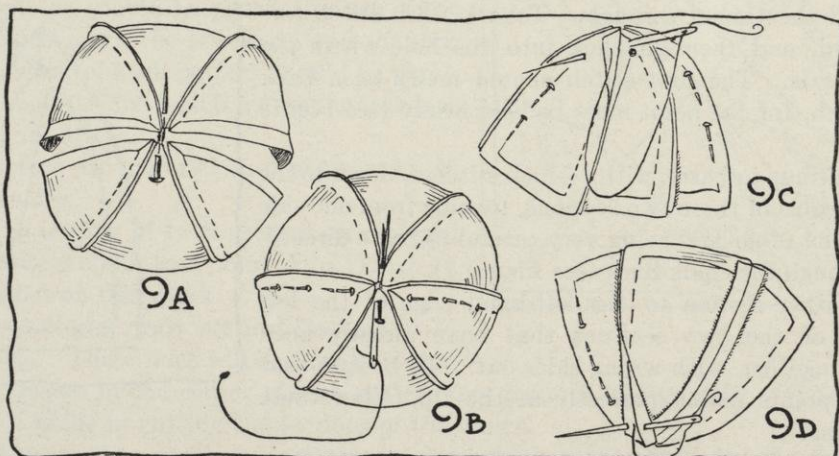


FIG. 9A-B-C-D.

- h. Baste from the center of the crown to either side and toward the headsize, being careful to follow these directions:

- (1) Thread a fine needle with a fine thread of a different color from the one you have already used, and put a knot in it. Use a different color, because it will help you to see which seam is the one that is to run from the front to the back of the crown.
- (2) Stick the threaded needle through both halves of the crown in exactly the same holes where the pin at the tip is. Be careful that the seams face in opposite directions on either side of the needle (see Figure 9 B).
- (3) Take the pin out.
- (4) Pull the thread through and repeat Sections 4 b (4) and (5) (page 163). Keep seam opened out flat and watch Figure 9 C carefully.
- (5) Start over again at the center of the tip, and on the other side of the center seam of the crown repeat Sections (1), (2), (3), and (4) directly above. Keep seams opened out flat and watch Figure 9 D.

i. Show the basted crown to your teacher to be certain the center tip is correct.

j. Get out a crown block the exact size of the headsize measurement (see Section 1 a, page 161).

k. Try the basted crown, wrong side out, on block with the seam that you made last (that is, the one which joined the two halves) running from front to back of block (see Figure 10).

(1) Be sure that the crown is on straight.

(2) Put a staple at the bottom of the seam of each section, sticking it into the headsize lift. The crown should fit smooth and tight without any wrinkles.

(3) If you think the crown is correct, show it to your teacher while it is still on the block.

l. If it is not tight, make any alterations that are necessary to make the crown fit the block perfectly.

(1) Pin these alterations, if needed, in each seam (see Figure 10). **Do not remove fullness in one seam only. It will make your sections uneven.**

(2) Baste any needed alterations.

(3) Try on the block again.

(4) Show the crown to your teacher while it is still on the block, to be sure that it is correct.

m. Before stitching the seams by machine, rip the basting that joins the two halves for about 2 inches at the tip where all the sections meet (see Figure 11). Do this very carefully so that the sections will not fray. This is done so that you can sew the other four seams more easily on the machine.

5. Sew the sections by machine.

a. Sew, by machine, the four seams which are still basted. Be sure that each seam starts at the point just where the chalk mark starts, which is just below the vertical line that you drew on each section. Do not sew above that point (see Figure 5, page 163).

b. Tie your threads on the wrong side, at the point where the seams meet, so that they will not rip out.

c. Flatten the four seams with your thumb nail or press them open. Do not press them open if your crown is made by velvet. The seams in velvet must be steamed open.

d. Baste together the 2 inches of the center seam which you ripped before you started to sew on the machine (see Figure 9 C). Be sure that the seams in the tip match perfectly and that no raw edges show.

e. Show the basted tip to your teacher.

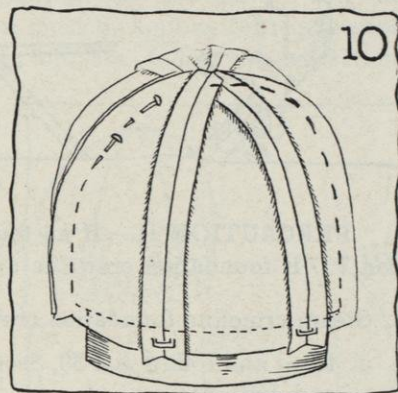


FIG. 10.

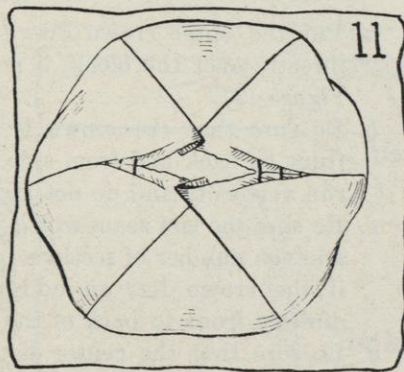


FIG. 11.

- f. Start to sew the center seam from the headsize. Go all of the way across the tip and continue down to the headsize on the other side.
- g. Open center seam and press, if necessary. A good way to press curved seams in a crown is either on a tommy iron (see Figure 12 A) or over the corner of the ironing board (see Figure 12 B) or on an upturned iron (see Figure 12 C). Do not press velvet, as shown in Figure 12 B, unless you have a velvet board.

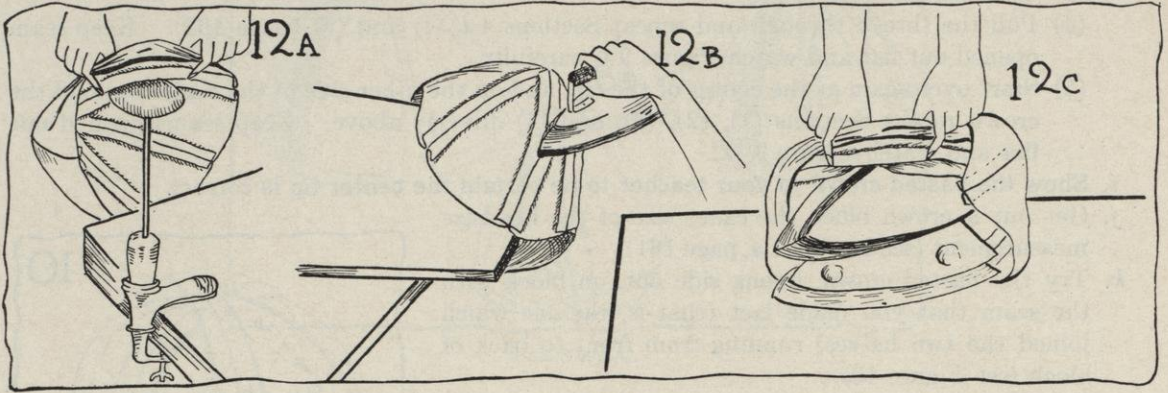


FIG. 12A-B-C.

PRECAUTION II. If no foundation crown is desired, skip Section 6 and go on with Section 7. If foundation crown is desired, be sure to follow Section 6.

6. Steam crinoline foundation crown (if desired).

- a. Read and follow Job 39, Sections 1, 2, 3 and 4 (pages 155 and 156).

7. Steam section crown either over crinoline crown or directly over block, as desired.

PRECAUTION III. Be careful not to burn yourself.

- a. Put the outer crown over the crinoline foundation, or directly over the block, if no foundation is desired (see Figure 13).
- b. Be sure that the crown is on the block straight from front to back and from side to side, and that all seams run vertically and do not zigzag.
- c. Be sure the last seam which you sewed, if the crown has an even number of sections (or the center of one section, if the crown has an odd number of sections), runs directly front to back of the block (see Figure 13).
- d. Be sure that the center of the crown tip is in the center of the block and stick a pin into the block to keep it there (see Figure 13). Stick the pin right in the stitching of a seam. Be careful not to spoil fabric with pin marks.
- e. Pull each seam down well, and put a staple at the bottom of each seam, sticking it into the headsize lift (see Figure 13). You may have to remove staples in crinoline crown and put them in outer crown, if they interfere.
- f. Remove the pin in the center of the tip.
- g. Steam the outer crown well until it fits smoothly over the block. Do this by pulling it down well between the staples that are already at the bottom of each seam (see Figure 14).

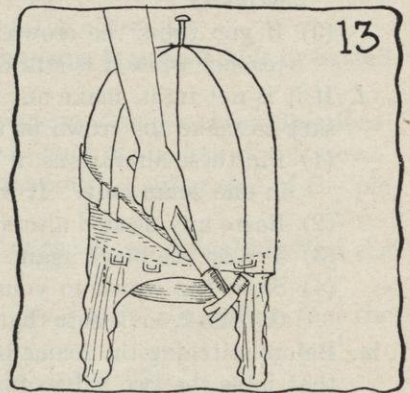


FIG. 13.

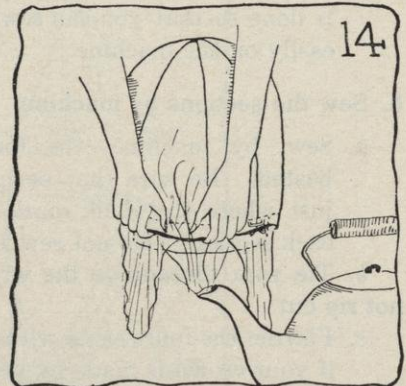


FIG. 14.

h. Put extra staples between those that are already in the crown, in order to hold the crown tight and smooth on the block.

(1) Be sure to keep vertical seams straight.

(2) It may be necessary to remove a staple at a seam, steam and pull the seam down tight again, and then put a staple back in the headsize lift again, to hold the seam firm.

(3) Show your work to your teacher at this point, to be sure that it is correct.

8. Prepare to and then remove crown from block.

a. Read and follow Sections 6 *a*, *b*, *c*, and *d* and Section 7 of Job 39 (pages 156 and 157).

9. Put the crown on the brim.

a. Read and follow Sections 8 *a* (1), (2), (3), (4) and (5) of Job 39 (page 157).

10. Sew crown to headsize. Follow either Section *a* or Section *b*, then Section *c*. The outstanding point to remember is that the base of the crown must be kept as thin as possible.

a. If the crown is to be finished at the headsize with a ribbon, fold, etc., follow these directions:

(1) Sew the crown to the headsize a little above the headsize line with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches (see Figure 6 *B* of Job 39, page 157). However, remember that this time you are sewing on a crown with sections.

(2) Cut off the extra material if any extends below the headsize line (see Figure 6 *C* of Job 39, page 157).

b. If there is no finish to be placed around the base of the crown, follow these directions:

(1) Lift the outer material, and sew only the crinoline foundation to the headsize band with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches (see Figure 15 *A*).

(2) Turn in the outer material so that the folded edge is even with the headsize line and slipstitch it (see Figure 15 *B*).

(3) Show the work to your teacher for her approval.

c. Skip to the questions unless you are to cord your crown or unless you are to make a sectional crown in one with the tip.

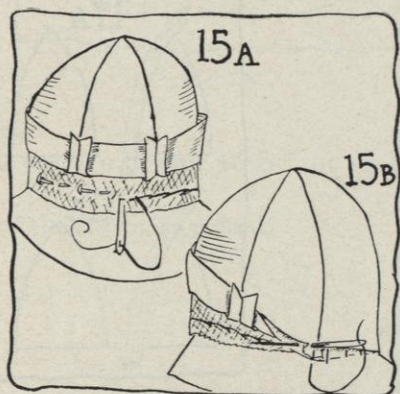


FIG. 15A-B.

11. Suggestions for joining a corded crown, as shown in Figure 1 *B* (page 161). This involves the same principle of matching the extreme tip of each section perfectly, with the extreme tip of the next section, as does the crown without cords.

a. Get sufficient cable cord, of the desired thickness, to go around one half of the number of sections of which the crown is to be made. Cable cord that is used in a crown should never be very thick.

b. Get a 1-inch bias strip of material that is long enough to cover cord. This width is usually enough for a cord of average thickness.

c. Make unfinished cord by turning a 1-inch bias of material over the cord, and sewing it just under the cord with running stitches (see Figure 16 *A*).

d. Baste the cord between the sections, and then baste the two halves together.

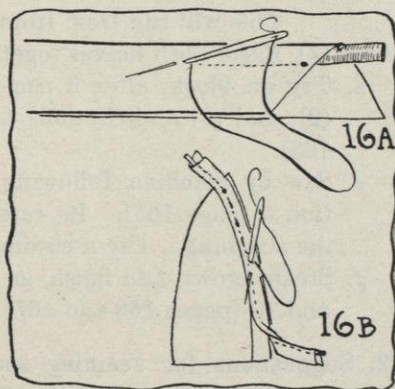


FIG. 16A-B.

- (1) Baste the unfinished cord to one side of the section.
Be sure that the cord extends a little on the tip (see Figure 16 B, page 167). Do this for two sections less than there are sections in the crown. **Be sure to baste cord on the same side of the section of the crown each time.** See position of cords and sections in Figure 17 A.
 - (a) If you are making a six-section crown, baste cord to four sections.
 - (b) If you are making a four-section crown, baste cord to two sections.
 - (c) If you are making an eight-section crown, baste cord to six sections.
 - (d) If you are making a ten-section crown, baste cord to eight sections.
- (2) Divide the corded sections in half.
- (3) Baste the corded side of one section to the left side of the plain section (see position of cords and sections in Figure 17 A).
- (4) Baste the corded side of the third section to the left edge of the two sections that are already basted together (see position of sections in Figure 17 A).
- (5) Baste the other half of the section, as shown in 11d (3) and (4), directly above.

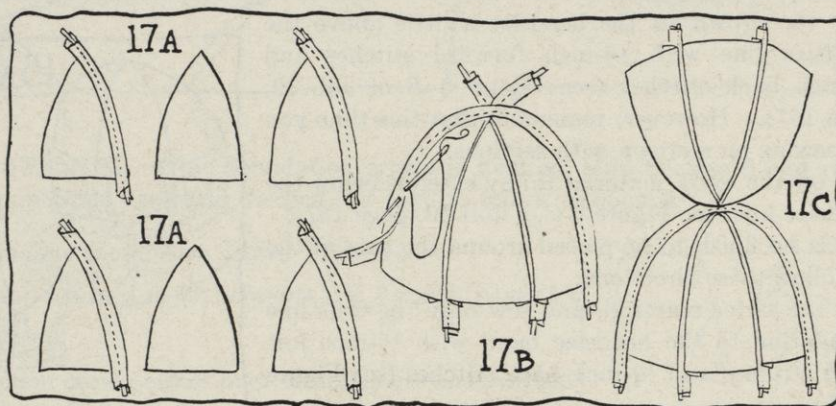


FIG. 17A-B-C.

- (6) Baste one cord all of the way across either half (see position of cord in Figure 17 B). This will run from front to back.
- (7) Baste both halves together (see Figure 17 C).
- d. Try on block, alter if necessary (see Sections 4 k (1), (2), and (3) and Sections 4 l (1), (2), (3), and (4), page 165).
- e. Sew by machine, following Section 4 m and all of Section 5 (page 165). Be careful not to catch the cord in the stitching. Use a cording foot on the machine.
- f. Steam crown and finish, as shown in Sections 6, 7, 8, 9, and 10 (pages 166 and 167).

12. Suggestions for seaming sectional crown like the one shown in Figure 1 C (page 161).

- a. Join the seams on both sides of both direct side sections.

(1) Mark the direct side sections A and B on the wrong side of your material and all other points, as indicated in Figure 18 A.

- (2) Bring points 1 and 2 together and baste the seam from the tip down.
- (3) Bring points 2 and 3 together and baste the seam from the tip down.
- (4) Bring points 4 and 5 together and baste the seam from the tip down.
- (5) Bring points 5 and 6 together and baste the seam from the tip down.
- (6) Basting the points together makes your crown look like Figure 18 B.

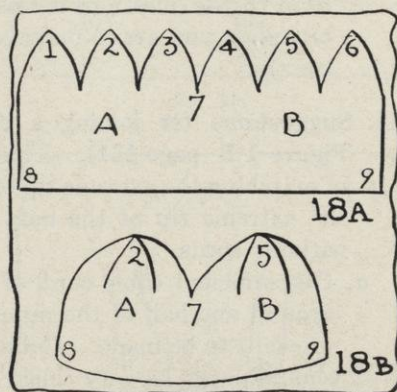


FIG. 18A-B.

b. Join the seam which runs from front to back.

- (1) Pin section *A* on top of section *B* wrong side out, with the points 2 and 5 matching perfectly.
 - (2) Baste from points 2 and 5 (which are on top of each other) down to point 7. This completes one half of the center seam, and the part that goes to the center front of the tip (see Figure 19).
 - (3) Again, baste from points 2 and 5 down through points 8 and 9, thus making the long seam at the direct back. This is a continuation of the center front seam. It is done as shown in Figure 9 *D* (page 164).
- c. Try on block and alter, if necessary, see Sections 4 *k* (1), (2) and (3), 4 *l* (1), (2), (3) and (4) (page 165).
 - d. Sew by machine, following Section 4 *m* and all of Section 5 (page 165).
 - e. Steam crown and finish, as shown in Sections 6, 7, 8, 9 and 10 (pages 166 and 167).

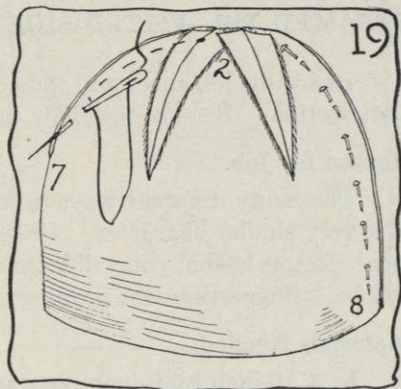


FIG. 19.

Questions. Use complete sentences for all answers.

1. Does the material run on the straight or on the bias in the center of each section of the crown you have just made?
2. What is the most important thing to remember if you want to be sure to get the tip of your crown made correctly?
3. Where should the long seam that joins the two halves of the crown be placed?



UNIT V. JOB 42

STEAMED TIP—FITTED SIDE CROWN—SUGGESTIONS¹ FOR DRAPING SIDE CROWN

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The many different ways in which crowns may be made add variety, when used with brims of a very similar character. Unless the crown fits well, and is well made, it ruins the looks of a hat. In this lesson, you will learn to make a crown, which has been popular and, probably, always will be. Suggestions for draping the side crown will also be given.

Materials Needed.

1. A 10-inch by 9-inch piece of material (for average size tip).
2. A bias of material 6 inches through by the length of the headsize.
3. An 18-inch square of crinoline, if desired.

Tools and Equipment.

1. The same as those in Job 39 (page 155).

Things to Do.

1. Look at finished model before starting to do any work.

- a. Note seams carefully.
- b. Note the lack of fullness.

2. Fit and sew the side crown.

- a. Place the crown block in your lap with the headsize up.
- b. Start with one end of the bias strip, and pin the edge of it to the bottom edge of the crown block at the back of the block. If there is a right and a wrong side to your material, place the right side against the block.
- c. Stretch slightly, and pin the bias strip around the bottom edge of the block until the two ends meet and until the strip fits around the side crown smoothly (see Figure 1 A).
- d. Allow for a seam, as shown in Job 21, Sections 3 b (1) and (2) and see Figures 3 and 4 A of that job (page 87). The seam must be exactly on the straight thread of the material, because for side crowns, one usually uses a true bias. If you have more material than is needed for the seam, cut off the surplus, but be very careful to cut only on the straight thread.
- e. Pin the seam together on the block with the raw edges outside (see Figure 1 B). You will remember that you started with the right side of the material against the block.
- f. If you are not expert at machine stitching, remove material from block and baste seam.
- g. Stitch seam by machine on basting or on the line of the pins.
- h. Press the seam open. (Never press velvet. Flatten it well with your thumb nail.)

3. Block the tip.

- a. Place the piece of material, 10 inches by 9 inches, on the top of the block with the straight grain running from front to back and from side to side. Let the 10-inch part run front to

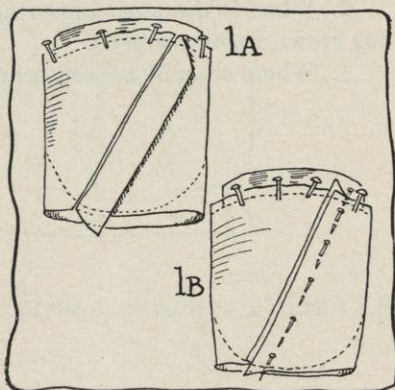


FIG. 1A-B.

¹ Teachers should caution students not to read and follow Section 11, page 173, unless they are to drape the side crown.

back and the 9-inch part run from side to side. Try to cut tips of crowns not wider than 9 inches, for then there will be little waste in cutting most materials. Tack the crown tip to block with thumb tacks at front, back, and direct sides, so that it will fit smoothly over top of block (see Figure 2 A). Do not use staples for this, for they will make holes in the block and ruin it.

- b. Tack material to block 1 inch to either side of the tacks that are already in the front, back, and sides, keeping the material flat against block (see Figure 2 B). This will leave the bias corners of the material free.

PRECAUTION I. Be careful not to burn yourself.

- c. Hold the block so that one bias corner of the material is over the steam. When it is slightly moist, stretch it downward, pulling the bias corner down and against the crown block and away from the straight of the goods toward the center of the bias corners and under your thumb. Repeat this until all of the fullness is removed. Then tack it to the block (see Figure 3).
- d. Steam, stretch, and tack each of the other three bias corners in the same way, starting with the corner directly opposite the first corner steamed, and then do the same to the other two, always pulling the material from the straight to the center of the bias corner.

4. Attach side crown to tip.

- a. If your crown block is the same height all around, measure 4 inches from lower edge of block. At that height put a row of basting stitches in the tip (the tip is the part of the crown which you have just blocked).

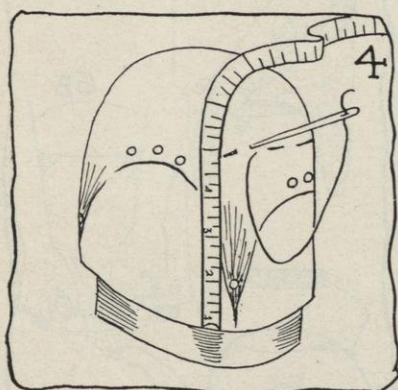


FIG. 4.

If your crown block is higher in one place than another, graduate the 4-inch basting evenly. This basting is to guide you in sewing on the side crown (see Figure 4). The tip may be made small or large, according to fashion or according to the type of crown that is being used. In that case you would measure more, or less, than 4 inches, as desired, from edge of block

- b. Slip the side crown (which you fitted and joined in Sections 2 a through g, page 170) over the block, with the raw edges of the seam next to the block. Put a few thumb tacks in the lower edge so that the middle of the seam comes at the direct back of the block (see Figure 5 A), unless you can hide it by a trimming, then place it wherever you desire.
- c. Turn the top edge of the side crown in $\frac{1}{4}$ inch, and see that the folded edge is even with the bastings which you put in the tip. Pin at intervals to keep it in position (see Figure 5 B).

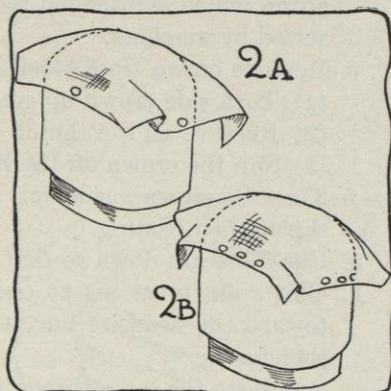


FIG. 2A-B.

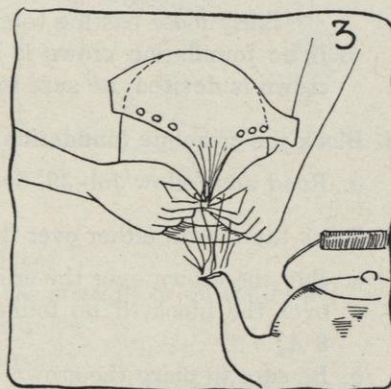


FIG. 3.

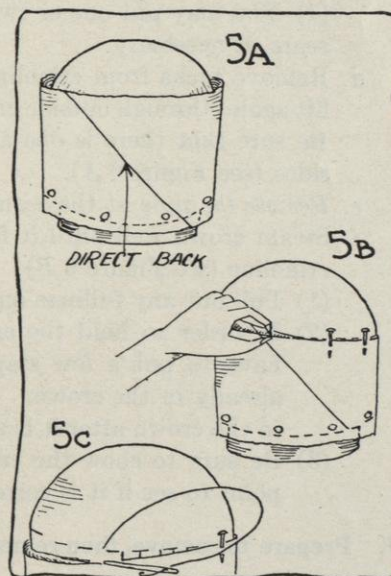


FIG. 5A-B-C.

- d. Slipstitch the side crown to the tip, along the line of the bastings (see Figure 5 C, page 171). Use thread of a different color from your material, for this slip stitch is only a basting slip stitch which is intended to hold the tip and side crown together temporarily, or until it is sewed by machine.
- e. Remove crown from block.
 - (1) Turn side crown up gently.
 - (2) Remove all the thumb tacks that are in the tip.
 - (3) Slip the crown off the block.
- f. Turn the crown inside out, and sew the side crown to the tip by machine on a line with the slipstitched basting.
- g. Cut the seam down so that it is only $\frac{1}{4}$ inch wide.
- h. This seam must *not* be opened out flat, but must be folded so that all of it turns down toward the headsize line, so that it does not show when the crown is steamed and blocked, therefore:
 - (1) Baste the seam through the side crown, just below the machine stitching, being careful that both raw edges of the seam turn down toward the headsize. This should be a fairly loose basting to allow for stretching, if necessary.
- i. If no foundation crown is desired, skip Section 5 and follow Section 6. If a foundation crown is desired, be sure to follow Section 5.

5. Block the crinoline foundation if the outer material is soft and if more firmness is desired.

- a. Read and follow Job 39, Sections 1, 2, 3, and 4 (pages 155 and 156).

6. Block the crown, either over the crinoline crown, or directly over the crown block, as desired.

- a. Put the crown over the crinoline foundation or directly over the block, if no foundation is desired (see Figure 6 A).
- b. Be sure to place the crown on straight.
- c. Be sure that the top of the side crown has a good line.
 - (1) You may put one or two pins in the stitching of the seam, if necessary.
- d. Remove tacks from crinoline and put them in headsize lift again, through outside crown, as well as the crinoline. Be sure that there is one at the direct front, back, and sides (see Figure 6 A).
- e. Remove the pins at the seam of the tip (see Figure 6 B).
- f. Steam crown well until it fits smoothly over block and crinoline (see Figure 6 B).
 - (1) Pull out any fullness on the bias.
 - (2) In order to hold the crown down firmly, you may have to put a few staples between those that are already in the crown. There should be no wrinkles in the crown after it is steamed and tacked.
 - (3) Be sure to show the crown to your teacher at this point to see if it is correct.

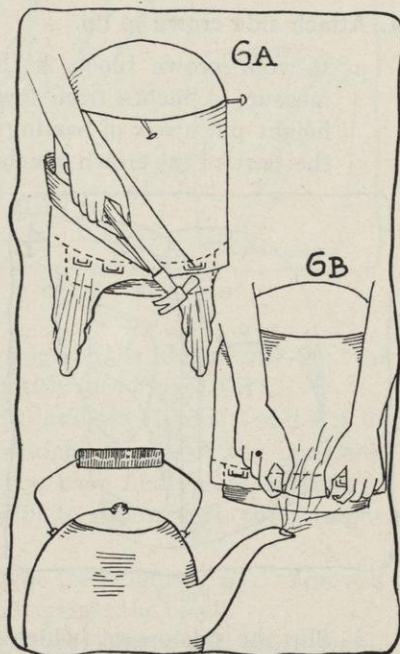


FIG. 6A-B.

7. Prepare to remove, then remove the crown from the block.

- a. Read and follow Sections 6, a, b, c, and 7 of Job 39 (pages 156 and 157). Be sure to look back at Figure 4 A and B of that job (page 156).

8. Put the crown on the brim.

- a. Read and follow Sections 8 a (1), (2), (3), (4), and (5) of Job 39 (page 157).

9. Sew crown to headsize.

- a. Read and follow Section 10 of Job 41 (page 167). Be careful to choose *either* Section *a* or Section *b*, according to the instructions given in that Section.

10. Skip over to the questions, unless you are to drape the side crown.**11. Suggestions for draping this side crown.**

- a. Cut the bias at least 9 inches through instead of 6 inches.
b. Make the entire crown the same as shown in Sections 1 through 6 (pages 170, 171 and 172) but barely stretch the bias (see Section 2 *c*, page 170).
c. Pin side crown to crinoline about 1 inch from the bottom of crown, instead of backstitching it to the crinoline crown, if you are using one.
d. Remove the crown, as shown in Sections 6 and 7 of Job 39 (pages 156 and 157).
e. Place crown on brim, as shown in Sections 8 *a* (1) through (5) of Job 39 (page 157).
f. Drape side crown and pin (see Figure 7).
g. Try on, to see if it is the desired line.
h. Read and follow either Section 10 *a* or *b* of Job 41 (page 167) in order to sew crown on properly.

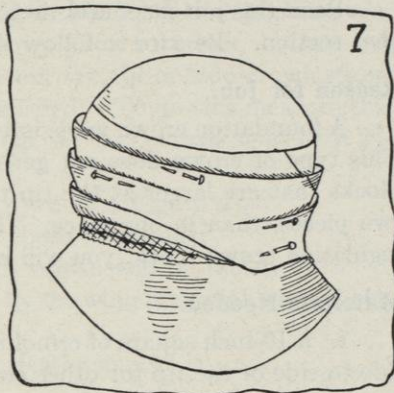


FIG. 7.

Questions. Use complete sentences for all answers.

1. Should the side crown be joined on the straight or on bias?
2. Where does the fullness of the tip steam out best—on the straight or on the bias?
3. What personal injury must you guard against when steaming?
4. What is the easiest way to place a crown on a brim correctly?



UNIT V. JOB 43

STEAMED TWO-PIECED FOUNDATION CROWN OF CRINOLINE—ON REGULATION BLOCK—ON BLOCK THAT IS LARGER AT THE TIP¹ THAN AT THE HEADSIZE

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

A foundation crown made in two pieces is particularly valuable when draping crinoline models. This type of crown does not get out of shape as easily as a one piece foundation crown. Crown blocks that are larger at the tip than they are at the headsize are more successfully steamed in two pieces, than in one piece. If you learn how to make a two-pieced foundation crown on a regulation crown block, you will be able to do it easily on other types of crown blocks.

Materials Needed.

1. A 10-inch square of crinoline for regulation crown, or measure from front to back and from side to side of the tip for other crowns.
2. A bias of crinoline 6 inches through by the length of the headsize measurement.

Tools and Equipment.

1. The same as those in Job 39 (page 155).

Things to Do.

1. Examine the model of two-pieced crinoline crown.

- a. Note how joinings are lapped and sewed.
- b. Note lack of fullness.

2. Block the tip.

- a. Read and follow Job 42, Sections 3 *a*, *b*, *c*, and *d* and watch Figures 2 *A* and *B* and 3 of that same job (pages 170 and 171).

3. Fit and sew the side crown. Follow either Section *a* or Section *b*.

- a. On a regulation crown,
 - (1) Place the crown block on the steaming table with the headsize up.
 - (2) Steam the bias of crinoline slightly, then start with one end of the bias strip at the back of the block, and tack the edge of it, with a thumb tack, to the bottom edge of the crown block (see Figure 1 *A*).

PRECAUTION I. If this crown is to be used for a turban, be sure to let bias come 2 inches below the bottom edge of the crown block.

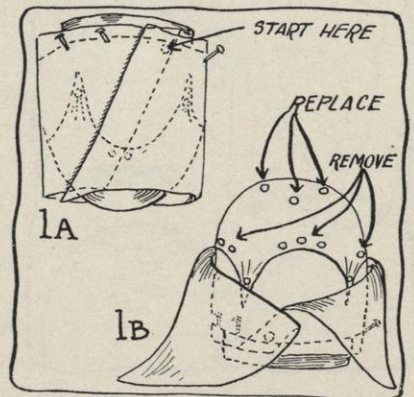


FIG. 1A-B.

- (3) Stretch the bias slightly and pin it all around the bottom edge of the block until the two ends overlap 2 inches, and the strip fits around the side crown smoothly (see Figure 1 *A*).

¹ Teachers should caution students not to read or to follow Section 3 *b*, page 175, unless the crowns are larger at the top than at the headsize.

PRECAUTION II. If this crown is to be used for a turban, do not let the bias crinoline that extends below the bottom edge of the block sink in between the bottom of the block and the headsize lift. Do not stretch it very much around the bottom of the crown. The crinoline must follow the general line of the side crown.

- (4) Turn the top edge of the side crown down carefully so that you will be able to remove all thumb tacks (see Figure 1 B), but replace four tacks, putting one at the direct front, back, and sides, just above where the side crown touches the tip. The crinoline usually sticks to the block, even though most of the tacks have been removed.
- (5) Cut off the tip about $2\frac{1}{2}$ inches above the headsize of the block, so that it is an even line. If you are steaming a two-pieced foundation crown for a turban, be sure to make the tip large enough so that no rough edges from the tip or side crown show through the covering on the tip when the turban is finished. To do this measure the finished tip of your turban, and cut off the crinoline tip, so that it will be at least $\frac{1}{2}$ inch larger than the finished tip all around.
- (6) Turn up the side crown and pin the lap in the side crown (see Figure 2).
- (7) If the side crown does not fit tight at the tip, follow these directions:
 - (a) Steam crown well, so that the top edge of the side crown will be moist.
 - (b) Pull the fullness out of the top of the side crown by drawing it up flat against the tip and pinning it to the tip (see Figure 2).
 - (c) Do this until the entire side crown fits the tip perfectly smooth.

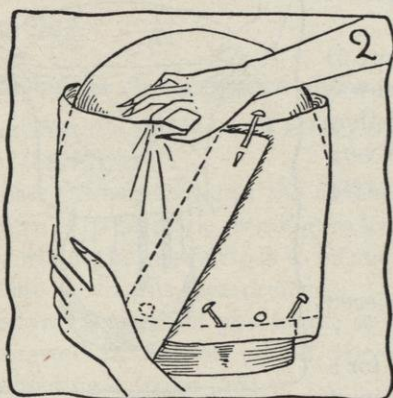


FIG. 2.

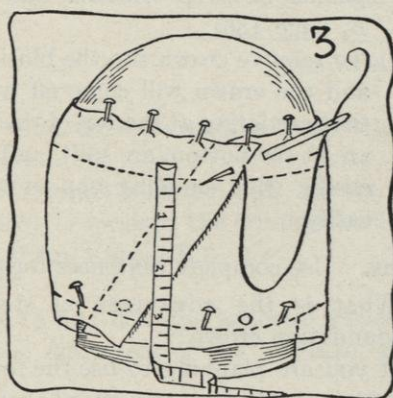


FIG. 3.

- (8) Show your work to your teacher at this point.
 - (9) As soon as she approves, backstitch side crown to tip, an even distance from the bottom edge of the crown block (see Figure 3).
 - (10) Cut off any extra crinoline that extends above the stitching.
 - (11) Press so that no rough edges of the crinoline project. Dampen, if necessary.
 - (12) Put a pencil mark on this crinoline at direct front, back, and sides of crown, and at the bottom edge of the crown block.
 - (13) Remove from block, as shown in Sections 6 and 7 of Job 39 (pages 156 and 157).
 - (14) Skip over to the questions, unless you are to steam a two-piece foundation crown on a block that is larger at the tip than at the headsize.
- b. *On a tam block, or any crown larger at the tip than at the headsize,*
- (1) Be sure you have followed Section 2 a (page 174).
 - (2) Steam bias side crown before you begin to stretch it.
 - (3) Place the crown block on the steaming table.

- (4) Start with one end of the bias strip at the back of the block and put a thumb tack or pins in the edge of it, pinning it to the larger edge (top) of the side crown (see Figure 4 A).
- (5) Stretch well, steam as you go along, and tack or pin bias strip round the larger edge (top) of the side crown (see Figure 4 A) until the two ends overlap 2 inches.
- (6) Lift the bottom of the side crown carefully to remove thumb tacks in the tip (see Figure 4 B). Those in the top of the side crown will be sufficient to hold crinoline in place.
- (7) Turn the side crown back to its proper position and pin the lap in side crown.
- (8) Steam out any fullness that may be in side crown, either by pulling it over the tip, as shown in Sections 3 a (7) (a), (b), and (c) (page 175) or by pulling it down and out toward the headsize. As you steam, be sure to put a few thumb tacks in the headsize.
- (9) Finish crown, reading and following carefully Sections 3 a, (8), (9), (10), (11), and (12) (page 175).
- (10) Loosen crinoline by gently slipping a whalebone pusher between crinoline and block (see Figure 4 B, page 156).
- (11) To remove crown slip the block apart (see Figure 5) and the crown will come off with it. Most crowns that are larger at the top of the side crown than they are at the bottom are split, and will come apart very easily, thus enabling you to remove crinoline very easily.

Questions. Use complete sentences for all answers.

1. What is the advantage of steaming a two-pieced foundation crown?
2. If you are planning to use the foundation crown for a turban, what must you guard against at the bottom of the side crown?
3. Why are the thumb tacks not removed before the side crown is placed on the block?

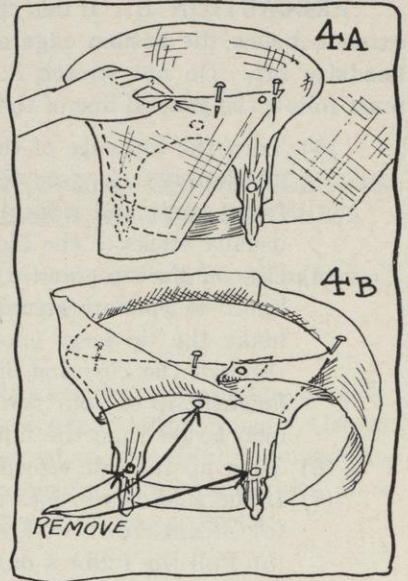


FIG. 4A-B.

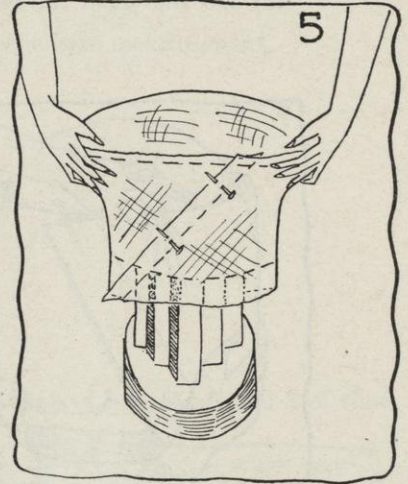


FIG. 5.



UNIT V. JOB 44

CUTTING AN OVAL TIP PATTERN—WHEN ONLY THE HEADSIZE MEASUREMENT IS GIVEN—WHEN THE DIAMETERS OF THE HEADSIZE ARE GIVEN¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Oval tip patterns are used for some crowns that are made with a tip and a side crown, such as those that are shown in Figure 1 A and B, as well as for some tams or berets. Learning to cut them will be simple, if you follow these directions.

Materials Needed.

1. Two 11-inch squares of wrapping paper (for average sized tip).
2. A piece of frame wire.
3. A piece of tie wire.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Decide on the circumference of the pattern.

A pattern for this type of crown tip is usually the same circumference (size around) as the headsize, therefore:

- a. Either measure around the outside of the brim, for which a crown with the tip and side crown is to be made (see Figure 2 of Job 40, page 158), or measure the headsize of the person for whom the crown tip is to be made (see Figure 1 of Job 1, page 3).*
- b. Write down this measurement.*
- c. Follow Section 2 if you know, or if you were able to find out, the headsize measurement, discussed in Section a, but, if you only know the diameters of the headsize, skip over to Section 4 (page 178).*

2. Cut pattern when you know the headsize measurement, but are not certain of the front-to-back and the side-to-side diameters (see Figure 5 of Job 7, page 23).

- a. Join the frame wire the size of the measurement that you wrote down after reading Section b, reading and following Sections 4 c, d, e and f of Job 27. Be sure to look at Figures 3 and 4 of that job (page 109).*
- b. Shape the joined wire oval (see Figure 4 of Job 27, page 109).*
- c. Trace an outline of wire on paper.*
 - (1) Put a clean piece of paper on the table.
 - (2) Let some one hold the oval-shaped wire flat on the paper.
 - (3) Trace around the outside of the wire with a pencil (see Figure 2).
 - (4) Show your pattern to your teacher to see if the outline is good.
- d. As soon as your teacher approves, cut on pencil line. (The reason for cutting an oval from the outline of a wire, as described above, instead of folding a piece of paper and using definite*

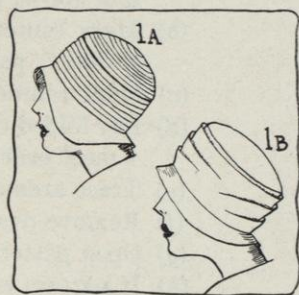


FIG. 1A-B.

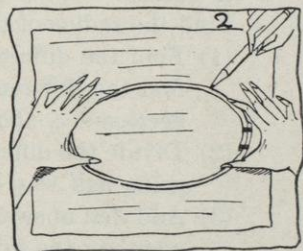


FIG. 2.

¹ Teachers should caution students not to read or follow Section 4 (page 178), unless they know definitely the measurements of the diameters of the headsizes that they are planning to use.

measurements of the diameters of the headsize is this: headsizes that vary only 1 or $1\frac{1}{2}$ inches in circumference actually vary very little in the measurements of the front-to-back and side-to-side diameters. The variation in the diameters is sometimes as little as $\frac{1}{16}$ or $\frac{1}{32}$ inch. These variations are difficult to mark off with the average tape measure or ruler. Therefore, by following this method you will learn to train your eye for measuring, and you will also learn to measure and to join a wire accurately, while making your pattern.)

e. Test the oval to see if it is even.

(1) Fold your pattern in half, then fold it in half again to be sure that all four quarters are alike (see Figure 3 A).

Remember that the tip is longer from front to back than from side to side.

(2) Shave off the edges if necessary. If they are too uneven, follow these directions:

(a) Fold an 11-inch square of paper in quarters (see Figure 6 of Job 7, page 25).

(b) Mark center of folded square of paper A (see Figure 7 of Job 7, page 25).

(c) Mark center of folded tip pattern A.

(d) Lay folded tip pattern on folded square of paper so that the centers that are marked A meet exactly, then pin the pattern firmly to paper (see Figure 3 B).

(e) Trace around larger edge (see Figure 3 B).

(f) Remove oval and cut on traced line.

(g) Open pattern to see if the line is as you wish it to be.

(h) If pattern is not quite the desired shape now (tracing on the larger edge, as shown in Section (e) above, sometimes makes the tip bulge a little), fold it back in quarters again, and shave off as desired, cutting all four quarters at the same time. Remember the tip is longer from front-to-back than it is from side-to-side.

f. Mark direct front, back, and sides and the correct headsize on pattern, and put it away carefully for future use.

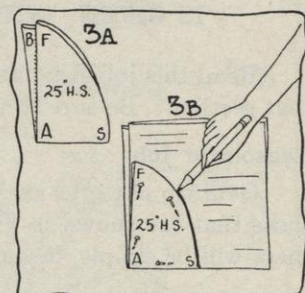


FIG. 3A-B.

3. Skip over to the questions (page 179) unless you know the front-to-back diameters of the headsize, and plan to cut your tip pattern accordingly.

4. Cut pattern when you know the front-to-back and side-to-side diameters of a headsize and you are not certain of its circumference.

a. Fold paper, as shown in Figure 6 of Job 7 (page 25).

b. Mark center A, as shown in Figure 7 of Job 7 (page 25).

c. Divide each diameter by two to find the radius of each, and jot down each measurement.

d. Follow Figure 14 A and B of Job 7 (page 26) and pencil off the measurements written down in Section 4 c, directly above.

e. Find the radius of the side front or the side back points of the tip.

(1) Find the difference in the length of the front-to-back and side-to-side radius, that is, find the difference between the two measurements that you wrote down after reading Section 4 c, above.

(2) Divide the difference by two (because you are trying to find the measurement which is going half way between the two measurements that you already know).

(3) Add that answer to the side-to-side radius (smaller radius), and the result is the measurement for the side front or the side back radius. Jot down that measurement.

f. Mark off, from point A, the measurement just written down in Section e (3) by following Figure 14 C of Job 7 (page 26).

g. Connect the points marked off, according to Sections 4 d and f, with a gradual curved line, as shown in Figure 15 of Job 7 (page 26).

h. Cut on the curved line.

- i. Mark direct front, back, and sides, and the correct headsize on pattern. Put the pattern away for future use.

Questions. Use complete sentences for all answers.

1. If a tip for a tam pattern is cut 10 inches by 12 inches, would you use the method described in Section 2 (page 177) or Section 4, (page 178)?
2. What would the side front or side back radius be?
3. Cut a tip pattern 10 inches by 12 inches. Be sure to show it to your teacher to see if it is correct.
4. A lady with a great amount of hair needs a 26-inch headsize. Cut a tip pattern for a crown, with tip and side crown, that will fit her. Show it to your teacher to be sure that it is correct.



UNIT V. JOB 45

TIP AND SIDE CROWN—STITCHED BY MACHINE—SOFT—NOT STEAMED— PLAIN—DRAPED—EVEN ROWS OF STITCHING¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

There are many different types of crowns made with a tip and a side crown, all of which are as important as the one described in Job 42 (page 170). The reason for varying them involves three factors: (1), the style of the season; (2), the amount of material one can afford to use; and (3), the type of person for whom the crown is to be made. All of these points must be considered when planning the crown of a hat. In this lesson you will learn how to make a crown that has always been, and always will be, good for soft collapsible sport hats, for young and old, and for draped crowns, for the mature woman.

Materials Needed.

1. A piece of material 9 inches by 10 inches (which will make any average sized tip).
2. A bias of material which is the length of the desired headsize, by either 6 inches through for a plain side crown, or 9 inches, or more, through for a draped side crown (average drape).
3. Interlining the same size as described in 1 and 2, if desired.
4. An 18-inch square of crinoline, if desired.

Tools and Equipment.

1. A tip pattern.
2. The usual milliner's tools.

Things to Do.

1. Select the pattern and examine models.

- a. Either measure around the outside of headsize of the brim for which the crown is to be made (see Figure 2 of Job 40, page 158) or measure the headsize of the person for whom the crown is to be made (see Figure 1 of Job 1, page 3).
- b. Write down that measurement.
- c. From the box in which tip patterns are kept, select one that is labeled with the headsize measurement that is written down in Section b. If you do not find any the desired size, follow Job 44, Section 2 (page 177).
- d. Examine models.
 - (1) Note how they are stitched and where.
 - (2) Note whether draped or not.
 - (3) Note whether interlined or not.
 - (4) Note if a foundation crown is used.
- e. Decide whether to use interlining or not. If this crown is not set over a steamed crinoline foundation, it is usually made on an interlining of cotton crepe or mull as shown in Figure 1 A of Job 44 (page 177). Sometimes it is interlined for softness and is also set on the foundation to hold the drape as desired, as it might be in the case of a draped crown for a mature woman's hat, such as is shown in Figure 1 B of Job 44 (page 177).

¹ Teachers should caution students not to read or to follow Section 7, page 182, unless they wish to stitch their tips and side crowns with even rows of stitching.

2. Prepare tip. Omit Sections *a*, *b*, and *c* if no interlining is desired.

- a.* Place the piece of interlining for the tip on the table.
- b.* Place the piece of outer material for the tip on top of that, with the right side up. Be sure the straight of the goods of one is over the straight of the goods of the other.
- c.* Pin outer material to interlining so that it lies flat and smooth.
- d.* Pin the pattern on the right side of the outer material, so that the front to the back crease of the pattern lies on the straight of the goods (see Figure 1).
- e.* Baste just outside of the edge of the pattern through both materials (see Figure 1). Be sure materials are flat and smooth.
- f.* Put pins at direct front, back and sides of tip (see Figure 3 A).

3. Prepare side crown. Omit Sections *a*, *b*, and *c* below if no interlining is desired.

- a.* Place bias of interlining on table.
- b.* Place bias of outer material on top of that with the right side up, and pin it so that it lies flat and smooth.
- c.* Baste the two materials together at the long edges and once through the center, half of the way between these two bastings (see Figure 2).
- d.* Measure along the length of the bias on both edges to be sure that it measures exactly the same as the headsize measurement written down in Section 1 *b* (page 180), see Figure 2.
- e.* Join the bias side crown with machine stitching. When joined, it will be about $\frac{1}{2}$ inch smaller than the headsize measurement. This $\frac{1}{2}$ inch is just enough to allow for a little stretching.
- f.* Press the seam flat. **Do not press velvet.**
- g.* Divide the side crown in quarters and mark each quarter with a pin. One pin should be at the center of the bias seam. That pin will mark direct back of side crown (see Figure 3 B).

4. If you desire to stitch tip and side crown with even rows of stitching, skip to Section 7 (page 182). Go on with Sections 5 and 6 at this point, if your crown is not to be stitched with even rows of stitching.

5. Set side crown and tip together with wrong side of each turned out.

- a.* Let the pin which marks the back of the side crown meet the pin which marks the back of tip, and pin in place (see Figure 3 B).
- b.* Make the pins which mark the front and sides of the side crown meet the pins which mark the front and sides of tip, and pin in place (see Figure 3 B).
- c.* Put an extra pin or two in between each set of pins. The side crown should just fit the tip.
- d.* Baste the side crown to the tip right through the basting which is already in the tip (see Figure 4). You will remember that the basting was put at the edge of the tip pattern in Section 2 *e*, above.
- e.* Try the crown on the brim to see if it has the desired effect.
- f.* Show it to your teacher to be sure that you are correct.
- g.* As soon as your teacher approves, remove the crown and stitch the seam at the tip by machine.

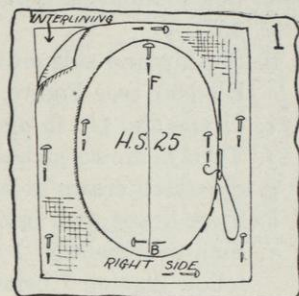


FIG. 1.

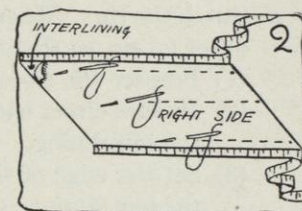


FIG. 2.

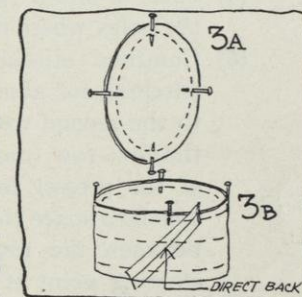


FIG. 3A-B.

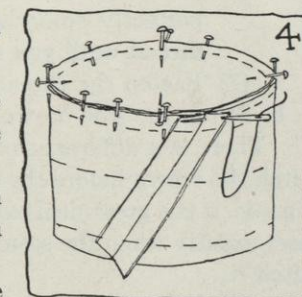


FIG. 4.

6. **Set crown and brim together.** Omit Sections *a*, *b*, and *c*, if no foundation crown is desired.
- If desired, steam foundation crown (see Job 39, Sections 1, 2, 3, and 4 (pages 155 and 156).
 - Set foundation crown on brim and pin it the desired height (see Job 39, Figure 6 *A*, page 157).
 - Sew foundation crown to headsize of brim with backstitches (see Figure 6 *B* of Job 39, page 157).
 - Slip tip and side crown over foundation crown or over headsize band as desired and pin at headsize (see Figure 7 of Job 42, page 173).
 - Drape and pin in place, or set on without a drape.
 - Turn in crown at headsize $\frac{1}{4}$ inch.
 - Slipstitch crown at headsize.
 - Tack drape with invisible loose stitches.
 - Skip over Section 7 and answer questions (page 183), if your crown is not to be stitched; follow Section 7 below if it is to be stitched.

7. **Suggestions for putting even rows of machine stitching in this crown.¹**

- Stitch the tip. When this crown is stitched by machine, it is wise to use an interlining under outer fabric, so that the machine stitching will not draw the material.
 - Prepare the tip, as in Section 2 *a* through *f* (page 181).
 - Be sure direct back of the tip is marked and that the outer material is flat and smooth on the interlining.
 - Set the edge of the tip, with the right side up, under the foot of the machine, and let the foot drop on the tip a little to the left side back of the tip. The bulk of the material of the tip should be to the left of the presser foot of the machine.
 - Start to stitch $\frac{1}{8}$ inch away from the basting, and continue stitching until you reach the point where the machine stitching began. **Do not break off the thread.**
 - Continue stitching exactly along the beginning of the stitching for about $\frac{1}{2}$ inch and then very gradually run off to the second row of stitching which should be $\frac{1}{8}$ inch from the first row (more or less as desired) (see Figure 5). Half of the presser foot of the machine is a good guide with which to space the stitching. **The material must not pucker between the rows of stitching.** If you are careful, the starting point of the stitching will not show.
 - Continue stitching around and around, keeping each row of stitching an even distance apart and keeping the material perfectly smooth on the interlining. **Never break off the thread until you reach the center.**
 - Fasten the thread on the wrong side at the direct center of the tip.

b. **Stitch the side crown.**

There is a difference of opinion as to when the side crown should be stitched. Some people stitch the crown before the seam is made, others after it is made. If it is stitched before the seam is made, it is a great deal easier to do the stitching, but you run the risk of not having the stitching meet exactly when the seam is finally made. To avoid this risk, join the side crown first and then stitch it.

- Prepare the side crown and join it, as described in Section 3 *a* through *g* (page 181).
- Put an additional vertical basting through the outer material and the interlining at direct front, back, and sides. Be sure that the outer fabric is absolutely flat and smooth on the interlining.
- Set the upper edge of the side crown, with right side up, under the presser foot of the machine and let the foot drop on the side crown a little to the left side back. Keep the bulk of the side crown to the left of the presser foot.

¹ A great variety of designs may be stitched on tips and on side crowns, but these are purely whims of fashion or which there is no place in this text.

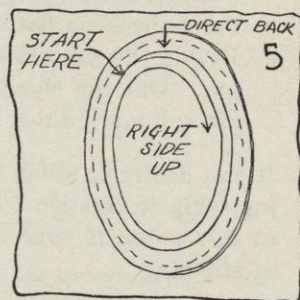


FIG. 5.

- (4) Start to stitch $\frac{1}{8}$ inch away from the upper edge, and continue to stitch over the beginning of the stitching for $\frac{1}{2}$ inch, then gradually run off to the second row, and then continue to stitch around and around with even rows, keeping an even distance apart until the bottom of the side crown is reached (see Figure 6). **Be careful not to draw side crown in with stitching.**

c. Set side crown and tip together.

- (1) Read and follow carefully all of Section 5 *a* through *g* (page 181).

d. Set crown and brim together (see Section 6, page 182).

Questions. Use complete sentences for all answers.

1. Draw a line to indicate a bias seam, with an arrow to indicate where direct back of such a seam would be.
2. Which crown—plain, draped, or stitched—do you think would be good for a very tailored hat? Give the reason for your answer.
3. What is the advantage of using interlining in a crown like this?

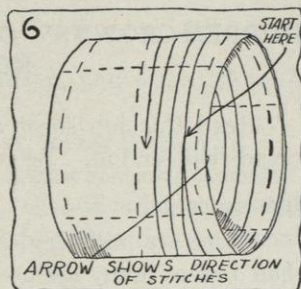


FIG. 6.



UNIT V. JOB 46

SHIRRED CROWNS¹—ON SMALL TIPS—WITH AND WITHOUT WIRE OR CORD—WITH NO TIPS—PLAIN OR FULL SIDE CROWNS

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

There are millinery seasons when no shirred crowns are used; then there are other seasons when a great many are used. No milliner could consider herself expert, if she did not know how to shirr a variety of crowns. The variations in the methods of making the shirred crowns, shown in Figure 1, are so slight that they will all be given in this one lesson. Be careful to select the sections which will tell you just how to make the crown that you desire to copy.

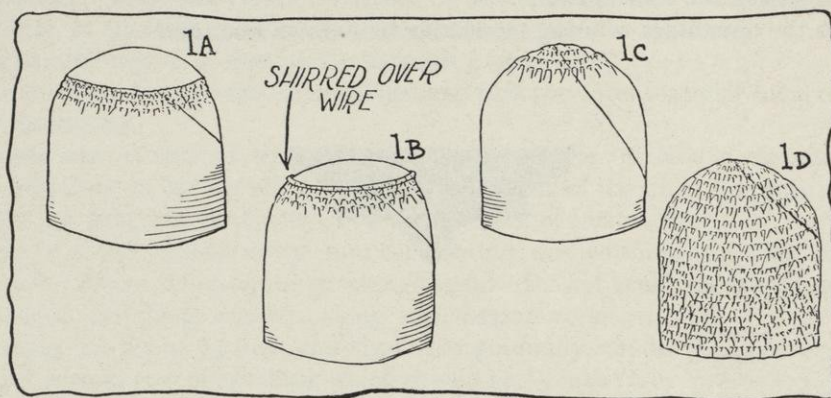


FIG. 1A-B-C-D.

Materials Needed for Crown like Figure 1 A.

1. A piece of material 5 inches by 6 inches (for average sized tip).
2. A bias 7 inches through (average side crown) by the length of the headsize measurement.
3. Buttonhole twist to match the material.
4. An 18-inch square of crinoline, if desired.

Material Needed for Crown like Figure 1 B.

1. Same as those for a crown like the one shown in Figure 1 A.
2. A piece of lace wire or fine cable cord, about 16 inches long.
3. A wire clasp (if wire is used).

Materials Needed for Crown like the One Shown in Figure 1 C.

1. A bias of material 9 inches through by length of the headsize measurement.
2. Buttonhole twist to match the material.
3. An 18-inch square of crinoline, if desired.

Materials Needed for Crown like Figure 1 D.

1. A bias 11 inches through by one and a half times the length of the headsize measurement.
2. Buttonhole twist to match the material.
3. An 18-inch square of crinoline, if desired.

Tools and Equipment for All Crowns.

1. The same as those in Job 39 (page 155).

¹ Teachers should caution students to select the particular sections that are needed for making each particular crown.

Things to Do.

1. Examine model crowns carefully to note differences in making.

- a. Note how even the shirrings are.
- b. Note how the seams run.
- c. Choose the illustration that resembles the crown you want to make, and then follow the sections as they are indicated below.
 - (1) If you plan to make a crown like the one shown in Figure 1 A, follow Section 2.
 - (2) If you plan to make a crown like the one shown in Figure 1 B, follow Section 3 (page 187).
 - (3) If you plan to make a crown like the one shown in Figure 1 C, follow Section 4 (page 189).
 - (4) If you plan to make a crown like the one shown in Figure 1 D, follow Section 5 (page 190).

2. Make a crown with a side crown shirred on a tip like Figure 1 A.

- a. Fit and sew the side crown for a crown like Figure 1 A.
 - (1) Read and follow all of Section 2 in Job 42 (page 170), **but do not stretch bias**, otherwise you will have no fullness left to shirr later on.
- b. Steam tip on crown block for a crown like Figure 1 A.
 - (1) Read and follow all of Section 3 in Job 42 (pages 170 and 171) and carefully watch the figures of that section.
- c. Outline the size of the tip for a crown like the one shown in Figure 1 A.
 - (1) Put a pin about 1 inch in from the edge of the tip (for a shirred side crown usually comes over the tip about 1 inch). (This is a matter of the style of the season; therefore, you must decide for yourself how far the side crown is to come over the tip.)
 - (2) Measure the distance from the pin to the bottom of the crown, and jot down that measurement. Let us suppose that measurement is 5 inches.
 - (3) Measure up 5 inches from the bottom of the crown block, and at that point put a row of basting stitches. See Figure 4 in Job 42 (page 171), but this time your tip will be smaller because you are measuring up 5 inches.
 - (4) Put a pin at direct front, sides, and back of tip.
- d. Shirr the crown for a crown like the one shown in Figure 1 A.

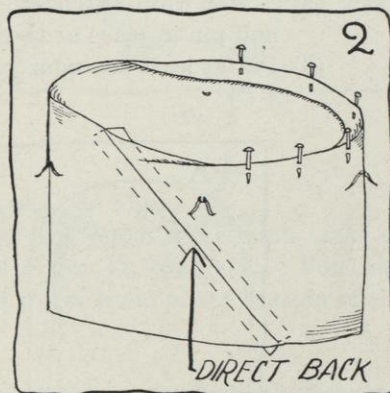


FIG. 2.

- (1) Divide the side crown in quarters, starting with the center of the bias seam as the direct back, and put a pin at each quarter about $\frac{1}{2}$ inch in from one edge of the bias. Be sure the bias seam is opened out flat.
- (2) Put a white stitch directly over each pin and then remove the pins (see Figure 2).
- (3) Turn $\frac{1}{4}$ inch of the side crown down against the wrong side, at the edge where the white stitches are, and pin in a few places (see Figure 2).
- (4) Thread a fine needle with buttonhole twist, the color of the material, and put a knot in it.
- (5) Start to shirr at the white stitch, marking the direct back on the right side of the material (see Figure 3 A, page 186), and run the shirring thread as close to the folded edge as you can. When you have about 3 inches finished, show this to your teacher. Let both the knot where you started to shirr and the end of the thread where you finished hang on the right side of the material. Put a knot in the second end of the thread (see Figure 3 B, page 186).
- (6) Put at least two more rows of shirring an even distance away from the first row. Always start at direct back and always let the two knotted ends of the thread hang (see Figure 3 C, page 186). The distance that these shirrings are apart and the number of them

are again questions of fashion, which you must decide for yourself, but you always need at least three shirrings in order to make the shirrings set well. The average space between shirrings is $\frac{3}{8}$ inch.

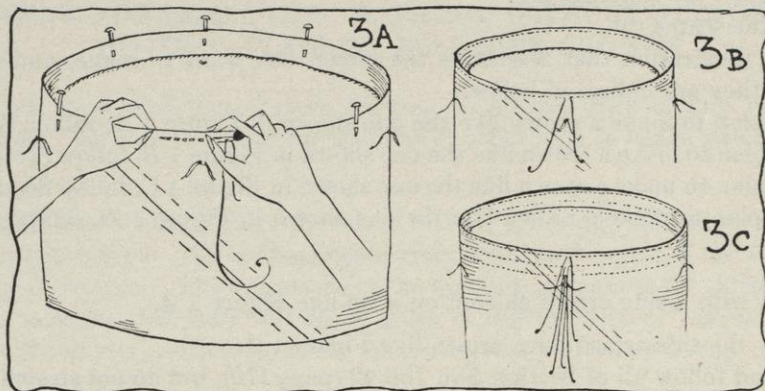


FIG. 3A-B-C.

- (7) Show your work to your teacher in order to be certain that the shirrings are even.
- e. Set side crown and tip together for crown like Figure 1 A.
- (1) Slip the side crown over the block with the white stitch marking the direct back, at direct back of the block, so that the shirrings come against the tip (see Figure 4 A).
 - (2) Match white stitches in shirred side crown to pins in the tip on the block (see Figure 4 A) and pin in place at these four places.
 - (3) Put at least one more pin between those that are already in place (see Figures 4 B and 4 C).

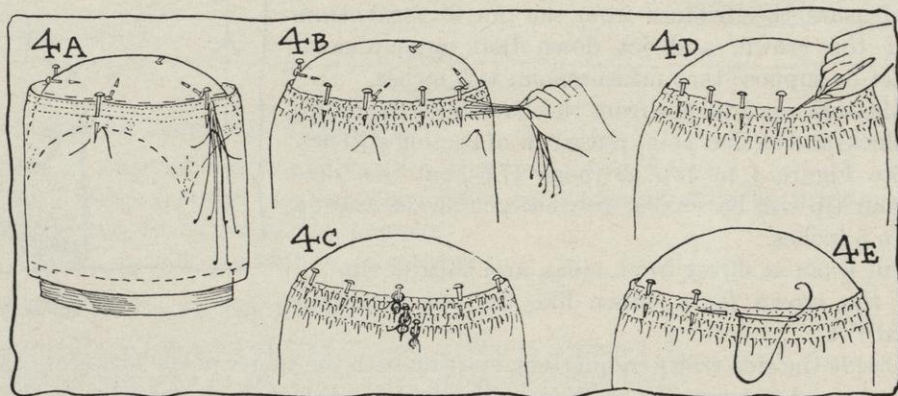


FIG. 4A-B-C-D-E.

- (4) Draw up all the shirring threads so that they lie just outside of the basting in the tip (see Figure 4 B) and so that they are tight on the crown block; then fasten each by twisting in an eight over a pin (see Figure 4 C). **Always draw shirring threads from both ends.**
- (5) Put a few more pins in the shirred side crown to keep it just outside of the basting in the tip (see Figure 4 D).
- (6) Even up the shirring threads by pushing them along with the point of your needle (see Figure 4 D).
- (7) Show your work to your teacher to be sure the tip has a good line.
- (8) Sew the shirred side crown to the tip with invisible backstitches in the first row of shirrings (see Figure 4 E).
- (9) Fasten each shirring thread individually by taking a few firm, yet invisible, stitches in each row of shirring.

- (10) If a crinoline foundation is desired, remove crown from block and cut the uneven parts of the tip off so that only $\frac{1}{2}$ inch of the tip remains on the inside of the crown. If no crinoline foundation is desired, skip over to Section *g* below. Follow Section *f* if you want to use a crinoline foundation.

PRECAUTION I. Be careful not to burn yourself with steam.

f. Steam foundation crown if material is soft and more stiffness is desired.

- (1) Read and follow Job 39, Sections 1 through 4 (pages 155 and 156).

g. Steam the crown either over the foundation crown, or directly over the block. If the crown is not removed from the block, start with Section (2). If the crown has been removed go right on with Section (1).

- (1) If the crown has been removed, to steam a foundation crown over the block, put it back again, and again be sure that the tip is an even distance from the bottom of the block.

- (2) Put a thumb tack at front, back, and sides in the folded edge at the top of the shirrings of the side crown, even if you have not removed crown from the block (see Figure 5). Omit Section (3) if you are working on a crinoline foundation.

- (3) If crown was not removed from block (no foundation crown used), follow these directions:

- (a) Lift the side crown gently so that you can get at the tip to remove thumb tacks underneath (see Figure 5).

- (b) Cut the uneven part of the tip off $\frac{1}{2}$ inch below the stitching where the side crown is attached to the tip (see Figure 5). **Be careful not to cut side crown.**

- (c) Remove the thumb tacks and the scraps of material (see Figure 5).

- (4) Pull side crown down over the bottom of the block, and put a few thumb tacks or staples through into the headsize lift (see Figure 6 A of Job 42, page 172). You may have to remove some staples in the crinoline in order to get them in the bottom of the crown.

- (5) **Remove thumb tacks at tip.**

- (6) Steam crown just a little, and put a few more thumb tacks or staples in the headsize lift to hold it in place (see Figure 6 B of Job 42, page 172). This helps to set the shirrings. Do not stretch the side crown down too tight, for you may spoil the shirrings.

h. Prepare to remove the crown from the block and then remove it.

- (1) Put a basting through the side crown (and the foundation, if one was used) directly on the bottom edge of the block (see Figure 4 A of Job 39, page 156) but this time place it at the extreme edge.

- (2) Let crown dry thoroughly before removing it from the block.

- (3) Loosen crown with a whalebone and remove as shown in Figure 4 B of Job 39 (page 156).

i. Place crown on brim, reading and following Job 39, Sections 7 and 8 (page 157).

j. Sew crown to headsize, following directions in Section 10 of Job 41 (page 167).

k. Go on with the questions (page 190) if you have made your crown as described above.

3. Make a crown with a side crown shirred over a wire similar to the one shown in Figure 1 B.

a. Read and follow Sections 2 *a*, *b*, and *c* (1) through (4) (page 185).

b. Set side crown and tip together for a crown like Figure 1 B, page 184.

- (1) Join a wire or a fine cable cord so that it fits just outside the basting on the tip. Use a wire clasp to join the wire (see Figure 1 of Job 20, page 84) or sew the cord firmly so that no bump will show in the joining.

- (2) Bend the wire in a well-shaped oval like the basting that outlines the tip.

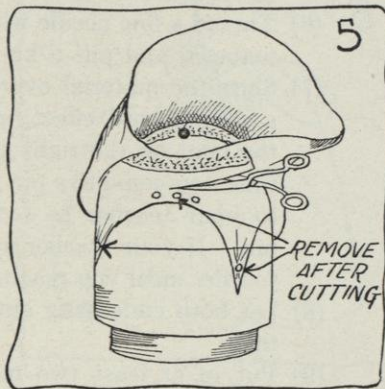


FIG. 5.

(3) Lay either the wire or the cord in place on the tip, and put pins just over the pins in the tip to mark the direct front, back, and sides (see Figure 6). These pins will help you to shirr the side crown evenly over the wire or the cord.

(4) Turn the edge of the side crown, where the white stitches are, over the wire or the cord so that the white stitches at front, back, and sides match the pins in the wire or in the cord, and pin in place (see Figure 7 A).

(5) Put a pin in between those that are already in the side crown in order to keep the material over the wire or the cord, and to keep the oval well-shaped (see Figure 7 B).

(6) Thread a fine needle with buttonhole twist to match material and put a knot in one end.

(7) Shirr the material over the wire or the cord to give a shirred cord effect, starting at direct back, with the knot on the right side (see Figure 7 B). Each time you come to a pin remove it. Show your work to your teacher as soon as you come to the first pin. If your teacher approves your work, continue to shirr until you reach the back again.

(8) Let both ends hang out on the right side, and knot them.

(9) Put in at least two more rows of shirring $\frac{1}{2}$ inch below each other and let the ends hang out and knot them also.

(10) Slip side crown over tip.

(a) Pin cord or wire just outside the basting line in the tip with the white stitches that mark front, back and sides of the side crown matching the pins at direct front, back, and sides of tip (see Figure 4 A, page 186); however, this time there is a wire in the side crown which just fits the tip.

(b) Draw the shirring strings up so that the fullness sets evenly on the crown block (see Figure 4 B, page 186). Twist the ends of each shirring thread around a pin to form an eight (see Figure 4 C, page 186). **Always draw shirring threads from both ends.**

(c) Put an extra pin or two between those at the direct front, back, and sides to keep the oval well shaped.

(d) Shift the shirrings, if necessary, with the point of the needle to even them up a bit (see Figure 4 D, page 186).

(e) Show your work to your teacher before you proceed.

(f) Sew side crown on tip with invisible backstitches taken in the shirring just under the wire or cord (see Figure 4 E, page 186). This time, however, the backstitches are just under the wire or cord.

(g) Fasten shirring threads invisibly in each row of shirrings.

c. If the material is soft and more stiffness is desired, steam the foundation crown.

(1) Read and follow Sections 1 through 4 of Job 39 (pages 155 and 156).

d. Steam crown, if desired, reading and following carefully Sections 2 g, (1) through (6), (page 187).

e. Finish crown, reading and following Sections 2 h through j (page 187).

f. Go on with the questions (page 190) if you have made your crown as it is described above.

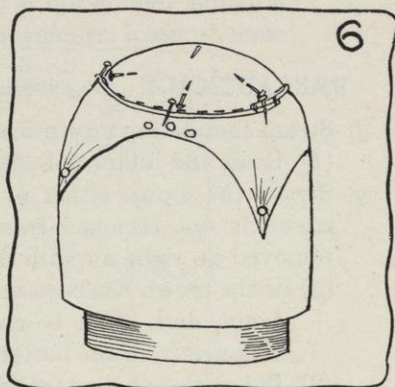


FIG. 6.

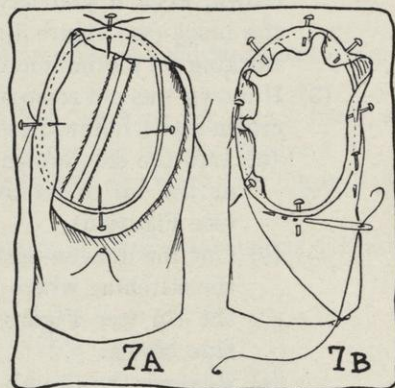


FIG. 7A-B.

4. Make a crown that is shirred right up to the center, with a plain side crown like the one shown in Figure 1 C.

a. Fit and sew the side crown, for a crown like Figure 1 C, page 184.

(1) Read and follow all of Section 2 of Job 42 (page 170), but do not stretch bias at all, otherwise you will not have any fullness left to shirr later on.

b. Shirr side crown, as described in Section 2 d, (1) through (7), pages 185 and 186. You will probably want four or five rows of shirrings.

(1) Turn the material on the wrong side.

(2) Draw up the first three rows of shirring as tight as you can, then draw up the first row again still tighter. You will find that possible after the other two shirrings are drawn up. Do not fasten the threads. The first row must come together.

c. Sew center of shirred crown together.

(1) All crowns are slightly oval (heads are oval), therefore, get half the shirring of that first row on one side and form a straight $\frac{1}{2}$ -inch line, then get the other half of the shirrings on the other side. The white stitches in the front and back are the half marks of the shirrings (see Figure 8).

(2) From the wrong side, overcast all of the shirrings in one half of the first row, to the shirrings in the other half of the first row (see Figure 8). Overcast each half to the other half very firmly, so that there will be a straight line in the center about $\frac{1}{2}$ inch long. Fasten the thread well.

(3) Show your work to your teacher to be sure it is correct thus far.

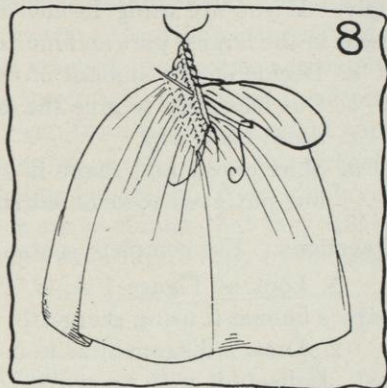


FIG. 8.

d. Steam crinoline foundation crown if the material is thin and more stiffness is desired.

(1) Read and follow Sections 1 through 4 of Job 39 (pages 155 and 156).

e. Arrange shirrings on block.

(1) Slip the shirred crown over the block (and over the crinoline foundation if one is used) so that the front, back, and side white stitches are directly over front, back, and direct sides of crown block. Put one pin in the center tip to hold it in place (see Figure 9).

(2) Put staples or thumb tacks in the bottom of crown at the headsize lift, at front, back, and sides and once in between each (see Figure 9). You may have to remove some staples in crinoline in order to put tacks in outer crown (if crinoline was used).

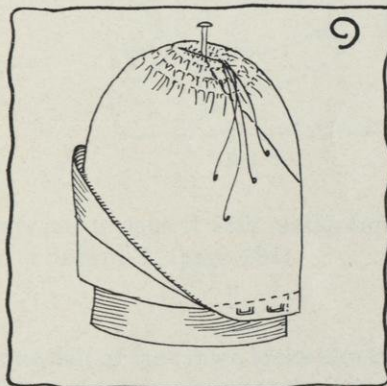


FIG. 9.

(3) Draw up each row of shirring so that it just fits the block (see Figure 4 B, page 186). This time, however, you are shirring near the center of the tip of the crown. Always draw shirring threads from both ends.

(4) Twist each set of shirring threads over a pin to form an eight until all of the rows are shirred (see Figure 4 C, page 186).

(5) Even the fullness with the point of the needle, if necessary (see Figure 4 D, page 186), and show your work to your teacher at this point.

(6) Fasten each row of shirring by taking invisible but firm fastening stitches in each row.

(7) Steam the crown while it is still fastened with thumb tacks or staples to the bottom of the block. Do not stretch it down too much, otherwise you will flatten the shirrings too much.

f. Prepare to remove crown from the block.

- (1) Put a basting through the side crown to mark the bottom of the block (see Figure 4 *A* of Job 39, page 156).
- (2) Let crown dry thoroughly before you remove it, as shown in Figure 4 *B*, of Job 39 (page 156).

- g.* Place crown on brim by reading and following Job 39, Sections 7 and 8 (page 157).
- h.* Sew crown to headsize by following directions given in Section 10 of Job 41 (page 167).
- i.* Go on with the questions below if you have made your crown, as it is described above.

5. Make a shirred crown from tip to headsize like the one shown in Figure 1 *D* (page 184).

The amount of material that one allows for fullness in shirrings is again a question of fashion. One and a half times the measurement of the circumference to be covered by shirrings is a fair average, therefore for a 22-inch crown a bias 33 inches long is needed. Two seams make a crown ugly. If you are using 18-inch material, cut a long bias. For a tam crown, take the measurement in the largest part and multiply that by $1\frac{1}{2}$ to get the desired length for the bias.

- a.* Decide on the amount of fullness to use.
- b.* Cut bias strip to give the desired length.
- c.* Seam bias strip.
- d.* Shirr crown and shape it over the block as in Section 4 *b* through *i* (page 189 and above), but put even rows of shirring all of the way down.

Questions. Use complete sentences for all answers.

1. Look at Figure 1 *A*, *B*, *C*, and *D* (page 184) and tell which one you would like best for a baby's bonnet if using georgette. Give your reason for your answer.
2. Draw a diagonal line to indicate a bias seam. Where would direct back of that bias seam be? Indicate it with an arrow.
3. What is the best way to draw up shirrings and to make them even?



UNIT V. JOB 47

COPYING AND DESIGNING¹ CROWN PATTERNS FOR SIDE-TO-SIDE SECTION CROWNS—SUGGESTIONS APPLIED TO ANY TYPE OF CROWN

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The pattern for a crown of the type shown in Figure 1 is difficult to obtain merely by measurements, therefore it is best to make such a pattern directly over a crown. Copying patterns from a crown or making them over a crown is a great aid in training yourself to measure accurately, not only with a tape measure, but by eye measurement. Both are essential, if you want to become a good milliner. If you have no finished hat with the desired crown from which you might copy your pattern, it is always easy to steam a two-piece foundation crown, as shown in Job 43 (page 174); then draw the design of any sections desired, on the crinoline foundation, from which you may obtain a pattern (see Section 4, page 194). These methods are so similar that they will be given in one lesson. Carefully applying these principles will help you either to copy or to design a pattern for any kind of a sectional crown.

Materials Needed.

1. Either a hat with a crown of this type, or a two-piece crinoline foundation crown.
2. Pieces of crinoline.
3. Wrapping paper, about 22 inches square.

Tools and Equipment.

1. The usual milliner's tools.
2. Thumb tacks.
3. A crown block of the desired headsize.

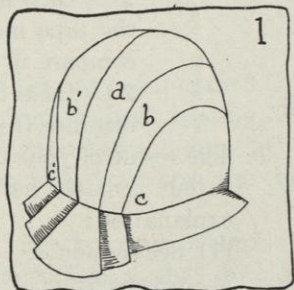


FIG. 1.

PRECAUTION I. Be careful not to soil the hat in any way, nor to spoil it with marks from pins, or your fingers. If you have no finished model, skip over to Section 4, (page 194).

Things to Do.

1. Examine the crown of the finished hat carefully to decide if one half of the crown looks like the other half of it, when using either the direct side-to-side line or the direct front-to-back line, as a guide.
 - a. Put a basting all of the way across the crown from direct front to back and from direct side to side, in order to help you to decide, then ask yourself these questions:
 - (1) Do any of the sections of the crown look alike?
 - (2) Which ones look different from the others?
 - (3) In any individual section, does one half look like the other half?
 - (4) Test these points for yourself by following these directions:

PRECAUTION II. If you are working on light-colored material, wherever this job sheet gives the instructions to *pin*, use needles; pins will soil the hat.

- (a) Measure the width in the widest part of one section in one half of the crown, and compare it with the width of the widest part of the corresponding section in the

¹ Teachers should caution students to begin this job at Section 4 (page 194), if they are planning to design a crown of this type, or to cut one for a particular headsize, when no finished hat is available.

other half of the crown; pin tape measure in place (see Figure 2 A). Do the same thing with each section and its corresponding one.

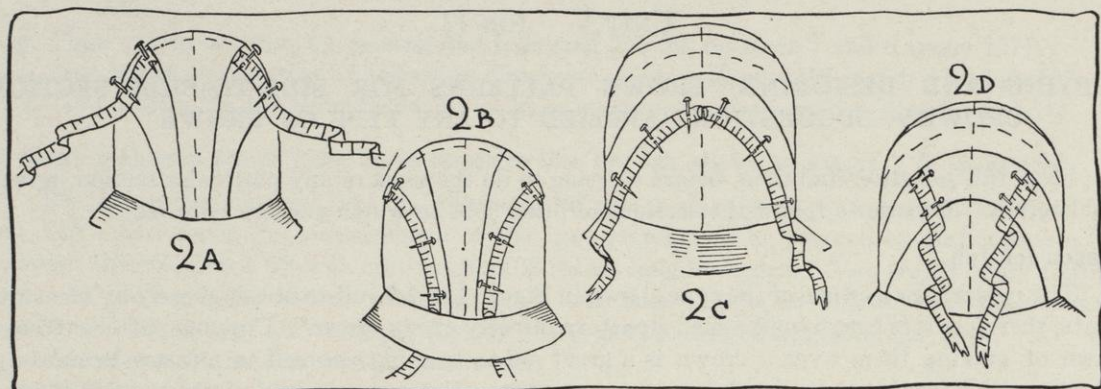


FIG. 2A-B-C-D.

- (b) Measure the length of the seam in one section, and compare it with the length of the seam in the corresponding section in the other half of the crown; pin tape measure in place (see Figure 2 B). Do the same with every seam.
 - (c) Test each half of each section with the other half of that same section, by pinning the tape measure on it, to measure the lengths of both edges in one half and to compare it to the lengths of the corresponding edges in the other half (see Figure 2 C); also by measuring the width of that section on each side of, and an equal distance from the center front line (see Figure 2 D).
- b. The result of your measurements will tell you how many sections to cut alike and whether to cut the two halves of each section alike. See Figure 1, page 191, for the following explanation:
- (1) See section *a*. There is only one section like it, and each quarter is like the other (only reversed).
 - (2) Sections *b* and *b'* are exactly alike and the left half is like the right half.
 - (3) Sections *c* and *c'* are exactly alike and the left half is like the right half.
- c. Therefore cut a pattern of one half of section *c* and of section *b*, and one quarter of section *a*. From these you can work out your pattern for the entire crown. Section 2 will tell you how to do it.
- 2. Cut temporary crinoline patterns of sections *a*, *b*, *c* in a crown like Figure 1 (page 191).**
- a. Pin a piece of crinoline on one half of section *c*, so that the crinoline lies smooth and flat (see Figure 3 A, page 193) and so that it extends a little beyond the section all around. (If you are working on a light-colored crown, use needles instead of pins, for they will not leave marks in the material.)
- PRECAUTION III.** If your hat is a light color, you will have to baste the outline of each section of the hat, directly over the places over which you are told to trace, in section b. This avoids soiling the material with pencil marks. Be careful to baste through the crinoline only.
- b. Trace around that section with pencil, exactly over the seam, exactly over the basting that runs front to back and exactly on the headsizeline (see Figure 3 A, page 193).
 - c. Mark center front *F* and put 1 at the top of the direct front line (see Figure 3 A, page 193). (Use colored threads for these marks if you are using light-colored material.)
 - d. While that piece of your pattern is still pinned in place, show it to your teacher to see if it is correct.
 - e. Remove the pattern as soon as your teacher approves.
 - f. Cut it out on all traced lines (or basting, if you had to baste).

- g. Put center front on center front basting and lay the pattern with all writing (or colored stitches) face down, against the other half of that same section (see Figure 3 B).

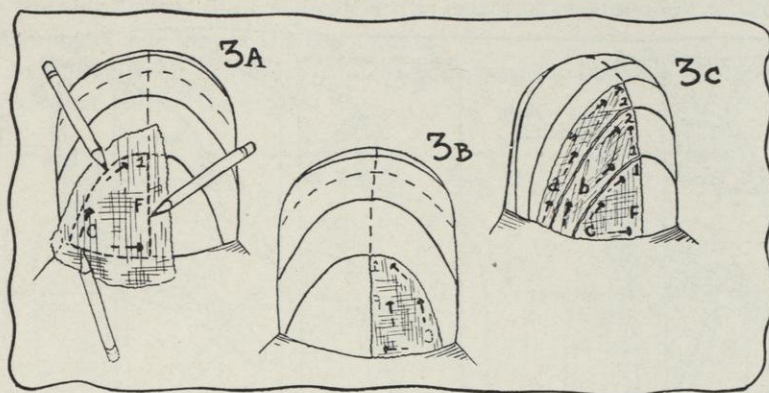


FIG. 3A-B-C.

- h. If the pattern fits that half, your first piece is ready; if not, alter as necessary.
- i. Repeat Sections *a* and *b*, page 192, on one half of section *b* of the hat (see Figure 3 C).
- j. Mark 1 at the bottom of the direct front line and 2 at the top of the direct front line (see Figure 3 C). (If you used colored thread to indicate 1 on section *c* of this pattern, you must use the same color thread to mark 1 on section *b*. Use thread of a different color for 2, than that used for 1.)
- k. Repeat Sections *d*, *e*, *f*, *g* and *h*, page 192 and above.
- l. Repeat Sections *a* and *b*, page 192, on one quarter of section *a* of the hat (see Figure 3 C).
- m. Mark tracing over the side-to-side basting, *S*, the one over the front-to-back basting, *T*, and put 2 where the front-to-back basting touches the seam of section *b* (see Figure 3 C). If you used colored thread to indicate 2 on section *b* of this pattern, you must use the same color thread to mark 2 on section *a*.
- n. Repeat Sections *d*, *e*, *f*, *g* and *h*, page 192 and above, but this time try your pattern on the remaining three quarters of the crown. Be sure to *reverse* the pattern so that the side seam *S* is always on the side-to-side basting.
- o. Pin all three pieces back on the crown, as shown in Figure 3 C, so that you can see how the 1 in one section matches the 1 in the next section, and so on. This is very important, for in making the crown, these numbers help you to set the sections together properly. (If you are working on a light-colored hat, stitches of the same color should match.)

3. Cut final paper patterns.

- a. Lay crinoline pattern of front section *c* so that the center front *F* is on a fold of the paper (see Figure 4 A, page 194).
- b. Lay crinoline pattern of section *b* so that the cut edge where the 1 and 2 are written, comes on a fold of the paper (see Figure 4 A, page 194).
- c. Take another piece of paper and fold it in quarters.
- d. Lay crinoline pattern marked *T*, so the cut edge at *T*, and the cut edge at *S* lie on the folds of the paper (see Figure 4 B, page 194).
- e. Trace all around all edges of each crinoline pattern with pencil (see Figure 4 A and B, page 194).
- f. Leave each crinoline pattern partly pinned on and label each paper pattern in the same way that each piece of crinoline pattern is labelled (see Figure 4 C, page 194).
- (1) Do not forget to write 1 and 2 on the folds directly under the corresponding numbers on the crinoline (see Figure 4 C, page 194). (If you used colored threads to indicate 1 and 2 on your crinoline pattern, be careful to put the correct number under the right color of thread each time.)
 - (2) Label each pattern *a*, *b*, and *c*, just as the crinoline pieces are labelled (see Figure 4 D and E, page 194).

- (3) Be sure to write the headsize measurement on each piece of the pattern (see Figure 4 D and E).

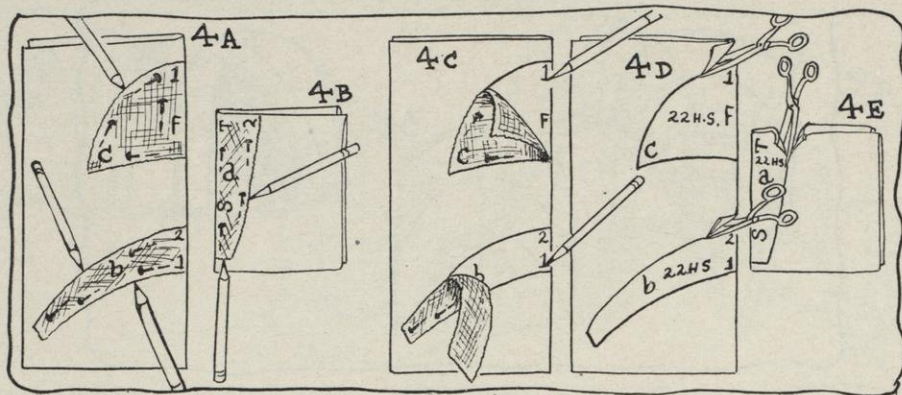


FIG. 4A-B-C-D-E.

- e. Show your work to your teacher at this point.
- h. Remove all crinoline patterns as soon as your teacher approves your work. Save crinoline pattern until crown is finished.
- i. Even up pencil line, if necessary, so that all pieces of the paper pattern have a good line.
- j. Show your work to your teacher.
- k. As soon as your teacher approves, cut on all traced lines (see Figure 4 D and E) and you will have a pattern for this crown, but *it will not allow for seams*.
- l. Cut another paper pattern of any sections you will use more than once. In this case, you will want to cut sections *b* and *c*.
 - (1) Lay center fold of each on a fold of wrapping paper and pin them in position.
 - (2) Trace around each carefully in pencil.
 - (3) Put in the numbers, the headsize measurement, and label the copy of section *b*, *b'* the copy of section *c*, *c'*.
 - (4) Show traced lines to your teacher.
 - (5) Cut on traced lines, as soon as your teacher approves.
- m. Now your pattern should be put away until it is ready to be made up.
 - (1) Pin all pieces together.
 - (2) Put pattern, properly labelled, in a box, or put where your teacher desires, for safe-keeping.
- n. Answer all questions at the end of this job sheet (page 196), if you have made your crown as shown above.

PRECAUTION IV. No pattern is ever considered completed until it is tried out either in actual material or in practice material. (You will learn how to make this crown in Job 48, page 197.)

4. Cut a pattern when you have no finished crown (designing).

- a. Steam a two-pieced crinoline crown over a block which has the desired headsize (see Job 43, page 174). Let it remain on the block. A two-pieced crinoline crown is better than a one-pieced crown, because it stretches less.
- b. Draw a line all of the way across from direct front to back, and from direct side to side (see Figure 5 A, page 195).
- c. Sketch the design very lightly in pencil; watch Figure 1 (page 191) so that you get the design as nearly correct as possible.
- d. Test the lines you have drawn by following all of Sections 1 a (1) through (4) (a), (b) and (c), (pages 191 and 192).
- e. Show your crown to your teacher.

- f. Cut off crinoline on headsize line, on that quarter of the crown where you plan to slash the crinoline (see Figure 5 B and C).
- g. Cut up on the side-to-side lines, indicating the seams of each section of the hat (see Figure 5 B) and the direct side line of the top section.
- h. Fold each section over on the direct front-to-back penciled line (see Figure 5 C) and pin it in place on the other half of the crown.

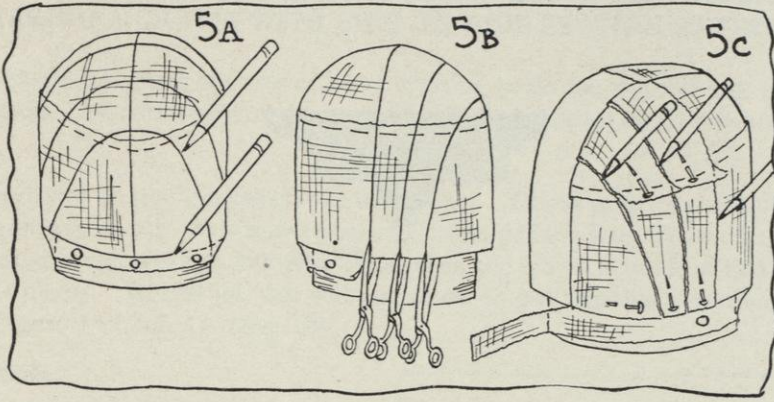


FIG. 5A-B-C.

- i. Trace around the cut edges of these folded pieces of crinoline with a colored pencil, see Figure 5 C, so that you can get the effect of having both sides alike, after you have done the next step. (Use a colored pencil so that you can distinguish these lines from the original lines drawn.)
- j. Unpin these pieces and tack them to the bottom of the crown, with thumb tacks.
- k. Hold the crown away from you, to see if the sections outlined by the cut edges and the colored penciled lines have a good line.
- l. Show the crown to your teacher after you are satisfied with the lines of it.
- m. Put 1 where the first section meets the next, and 2 where the second section meets the middle one. Mark center front *F* of center line of first section, and *T* on the center penciled line of the top section, as shown in Figure 3 C, page 193.
- n. As soon as your teacher approves, cut each section all of the way across as shown in Figure 5 B.
- o. Reverse these patterns and pin them on the other half of the crown with all the pencil markings against the crinoline.
- p. Trace around these sections.
- q. Show your crown to your teacher with the crinoline sections pinned against the second half of the crinoline crown.
- r. As soon as she approves, remove your pattern and cut the paper pattern from your crinoline sections, as shown in Section 3, (pages 193 and 194).
- s. Be sure to follow Precaution IV (page 194).

5. Outstanding points to remember in cutting any pattern.

- a. Use crinoline pieces in getting the temporary pattern, because it is easier to copy patterns with transparent materials.
- b. Be sure to mark the individual pieces of the pattern, where each touches the next piece, for this will help you to put the crown together again. Numbers are useful for this purpose.
- c. Mark the sections *a, b, c, d*, etc., according to the number of different sections there are in the pattern.
- d. When cutting paper patterns, lay center fronts, or center side seams, or both, on folds of paper.
- e. Follow each step carefully, exactly, and accurately, and you will never have any difficulty either in copying, in making, or in designing patterns.

Questions. Use complete sentences for all answers.

1. Do you think that it was, or that it was not, a waste of time to examine this crown as closely as you did in Section 1, page 191? Give the reason for your answer.
2. Of what use will the numbers 1 and 2 be on your pattern?
3. Was it a good plan to take patterns of only one half of two of these sections and one quarter of the other? Give the reason for your answer.
4. What is the advantage of using crinoline in taking temporary patterns?



UNIT V. JOB 48

MAKING A CROWN WITH SIDE-TO-SIDE SECTION PATTERNS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The popularity of section crowns is ever increasing. This is perhaps due to the fact that soft hats are used more and more. It is much easier to obtain definite lines in a crown, and to make the crown fit well when small sections are used, than when the crown is made of two or three shaped, blocked, or bias pieces. In this job you will learn how to put together a sectional crown like the one shown in Figure 1 of Job 47 (page 191).

Materials Needed.

1. Sixteen inches by $22\frac{1}{2}$ inches of material.
2. Interlining, if desired.
3. An 18-inch square of crinoline, if desired.

Tools and Equipment.

1. A crown pattern of the desired head-size.
2. The same as those shown in Job 39 (page 155).

Things to Do.

1. Examine model of crown.

- a. Note the seams.
- b. Note whether or not the crown is interlined.
- c. Note whether or not the crown is made on a foundation.

PRECAUTION I. If an interlining is to be used, follow Section 2 a, then lay interlining on wrong side of outer material, and wherever Sections 2 b through k (below and page 198) says, "chalk mark," be sure to baste both interlining and outer material together.

2. Cut sections and prepare to set pattern together.

- a. Lay material on table with the wrong side up.
- b. Draw a chalk line on the true bias (see Figure 1).
- c. Place and pin all of the pieces of the pattern on the wrong side of the material, so that the center crease in each is either parallel to or is on the chalk line (see Figure 1). Be sure to leave $\frac{3}{4}$ inch between each piece, as these patterns do not allow for seams. You are about to cut these sections bias because they are so curved that, when they are bias, it is easier to fit them to the block.
- d. Show your teacher the patterns pinned in place, to be sure that your work is correct.
- e. As soon as your teacher approves, trace just outside and as close as you can get to each piece of the pattern, with marking chalk (see points Y and X, Figure 1).
- f. Put a dotted line $\frac{3}{8}$ inch away from chalked outline (see point Z, Figure 1).

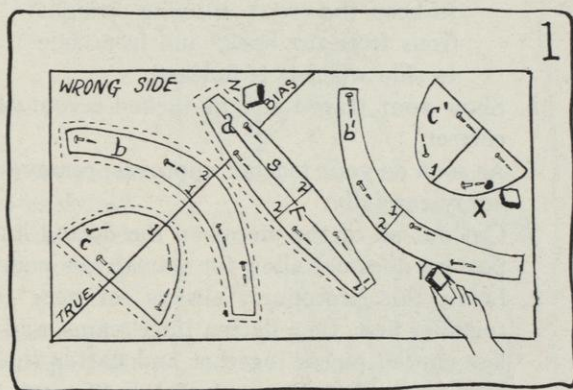


FIG. 1.

g. Lift pattern partly up, and put in all the marks that are on each pattern (the letters and the numbers), using stitches of different colored threads (see Figure 2). **Do not remove patterns.**

(1) Put a white tie tack exactly below every 1 written on the pattern and tie the tack firmly. Put a red tie tack exactly below every 2 written on the pattern, and tie the tack firmly. Continue in this manner with other colored threads, using the same color for a new number each time (see points *L* and *M* in Figure 2). This is done because chalk marks rub off easily, and these tie tacks must be used in order to help you to put the crown together properly.

(2) Put a basting on all chalk marks which show the front-to-back line and the side-to-side line (see Figure 2). These bastings will help you to keep the crown running straight from front to back, and from side to side when it is finished.

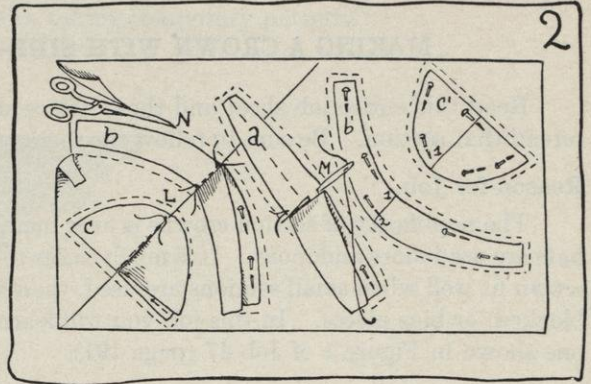


FIG. 2A-B-C.

h. Show your traced and tie-tacked layout of patterns to your teacher, to be sure that it is correct.

i. As soon as your teacher approves, remove the patterns. Pin them together and put them away carefully.

j. Cut out all of the pieces on the dotted lines $\frac{3}{8}$ inch away from all traced chalk lines (the pattern does not allow for seams) (see point *N* in Figure 2).

k. Learn this procedure: always set very curved pieces together first, then flatten their seams, and then put the less curved pieces together and flatten their seams. In this crown (see Figure 1 of Job 47, page 191) you will first set together sections *b* and *c*, then *b'* and *c'*, before attaching them to section *a*.

3. Baste crown.

a. Start to pin sections *b* and *c* together at the center, with wrong sides out, so that the white tie tack in one section matches the white tie tack in the other section (see Figure 3 A). Be sure that the chalk marks (or bastings) at headsize and those outlining sections just match.

b. Stick your threaded needle right through the white tie tack on each of these sections of the crown (see Figure 3 B).

c. Take a small firm back stitch at the point where the needle was inserted (see Figure 3 C) and baste the seam on one half of these two sections, turning from one side to the other, so that you can see that the chalk lines (or bastings) just match.

d. Then start at white tie tack again and baste the seam on the other half of these same two sections, in the same way that you did in sections *b* and *c*.

e. Flatten the seam with your finger nail.

f. Repeat Sections 3 a, b, c, d, e with sections of crown *b'* and *c'*.

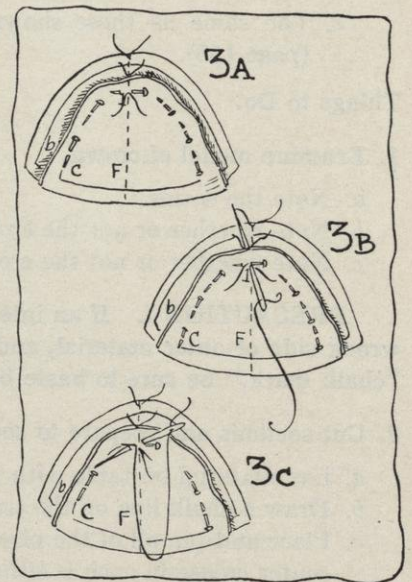


FIG. 3A-B-C.

- g. Start to pin section *b* of the crown and section *a* of the crown together at the center, with the wrong sides out, so that the red tie tack in one section matches the red tie tack in the other section, and so that the headsize chalk marks (or bastings) and those outlining sections match perfectly (see Figure 4 A).
- h. Stick your threaded needle right through the red tie tacks on each of these sections of the crown (see Figure 4 B).
- i. Take a firm back stitch where the needle was inserted and then baste the seam on one half of these two sections of the crown (see Figure 4 C). Turn from one side to the other so that you can see that the chalk lines just match.
- j. Then start at the red tie tacks again and baste the seam on the other half of these same two sections.
- k. Repeat Sections 3 g, h, i, and j with section *b'* of the crown and the other side of section *a* of the crown (see Figure 4 D).
- l. Show the basted crown to your teacher to be sure that your work is correct thus far.

4. Test basted crown on crown block.

- a. Get out crown block of the desired headsize.
- b. Press all seams flat with thumb nail.
- c. Put basted crown, with seams outside, over the crown block of the desired headsize, with front-to-back bastings coming directly over the front-to-back of the block, and the side-to-side bastings coming directly over the side-to-side of the block (see Figure 5).
- d. Put a staple at the extreme end of each seam and at direct front, back, and sides of crown, sticking it into the headsize lift of the block (see Figure 5). The crown should fit the crown block, with no fullness whatsoever. Show it to your teacher to be sure that it is correct.
- e. If crown does not fit smoothly, make any necessary alterations.
 - (1) Pin alterations in each seam, if they are needed (see Figure 5). Do not remove fullness in one section only, for it will make the crown uneven.
 - (2) Baste these alterations.
 - (3) Try crown on block again.
- f. Show your work to your teacher to be sure it is correct.
- g. As soon as your teacher approves of your work, remove all staples, and put them carefully in a box.

5. Sew crown and press.

- a. Sew all seams, by machine, very carefully, exactly on the bastings.
- b. Remove all inside bastings; do not remove front-to-back or side-to-side basting.
- c. Press all seams flat, either on a tommy iron (see Figure 12 A of Job 41), or over the corner of the ironing board (see Figure 12 B of Job 41), or on an upturned iron (see Figure 12 C of Job 41, page 166).

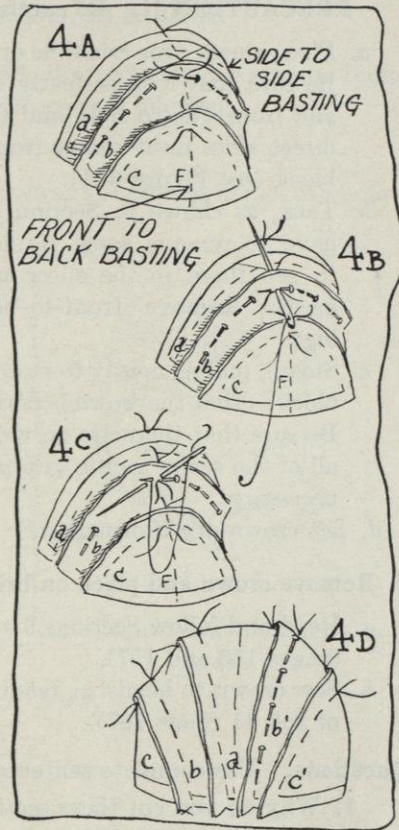


FIG. 4A-B-C-D.

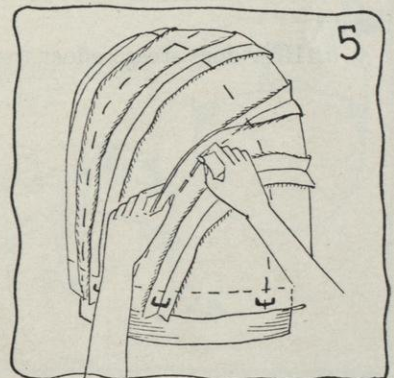


FIG. 5.

6. Steam foundation crown if outer material is soft and more firmness is desired.
 - a. Read and follow Job 39, Sections 1, 2, 3 and 4 (pages 155 and 156).
7. Steam crown either over crinoline foundation or directly over block.

PRECAUTION II. Be careful not to burn yourself.

- a. Place crown over crinoline or directly over block of desired headsize, with the right side out. Be sure that it is perfectly straight from front to back and from side to side, and that center front, back, and direct sides meet center front, back, and direct sides of block (see Figure 6 A).
 - b. Tack, as shown in Section 4 d (page 199). You may have to remove some staples in the crinoline in order to get them in the outer crown (if crinoline has been used). **Remove front-to-back and side-to-side bastings.**
 - c. Steam, pulling gently to remove any fullness, and tack to block so that the crown is perfectly tight (see Figure 6 B). Be sure that there are no wrinkles in the crown and that all of the seams run in gradual lines. Use more tacks if necessary.
 - d. Let crown dry thoroughly.
8. Remove crown and place on brim.
 - a. Read and follow Sections 6 a, b, c, and d and 7 of Job 39 (pages 156 and 157).
 - b. Sew crown to headsize, reading and following Section 10 of Job 41 (page 167).

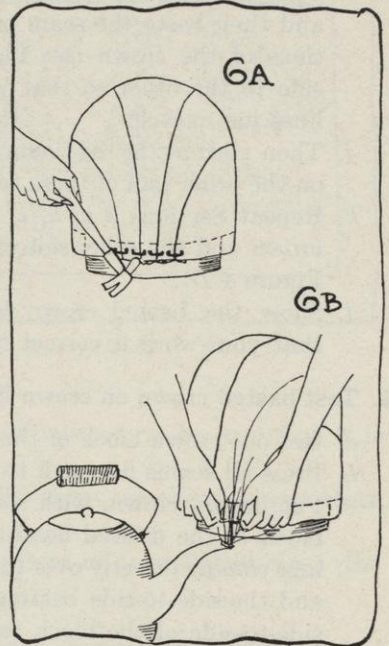


FIG. 6A-B.

Questions. Use complete sentences for all answers.

1. Why do you cut these sections on the bias?
2. If you were interlining these sections, how would you show the outline of each section?
3. Of what use are the little tie tacks that you put in each section?
4. What reason did you have for not stitching the crown by machine immediately after basting it?
5. How does steam effect the crown?



UNIT V. JOB 49

RIBBON CROWN WORKED AROUND—OF NO. 16 RIBBON¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

There are as many varieties of ribbon crowns as there are varieties of crowns made, in whole or in part, with bias fabrics. The simplest ribbon crown is the one where the ribbon is worked around parallel to the bottom of the block (see Figure 1). If you learn the principles of fitting and sewing the ribbon in this type of crown, you will be able to apply them to a great variety of ribbon crowns.

Materials Needed.

1. Two and three-fourth yards, No. 16 belting ribbon (for average crown).
2. An 18-inch square of crinoline if desired.

Tools and Equipment.

1. A crown block of desired headsize.
2. Thumb tacks.
3. A whalebone.
4. The usual milliner's tools.

Things to Do.

1. Examine the model crown.

- a. Note lack of stitches.
- b. Note where the seams are. Do they match?
- c. Note whether or not there are shir-rings in the top row.
- d. Note the kind of ribbon used.

2. Measure, join, and pin the first row of ribbon in place on the block.

- a. Place the crown in your lap with the headsize up (see Figure 2 A).
- b. Fold one end of the ribbon back $\frac{1}{2}$ inch, against the wrong side of the ribbon (see Figure 2 A).
- c. Start with the end of the ribbon that is folded back with the wrong side out, and pin one selvage to the bottom of the direct back of the crown block, sticking the pin through the selvage (see Figure 2 A).
- d. Stretch the ribbon tight, and pin the lower selvage around the bottom edge of the block until the two (2) ends meet (see Figure 2 A).

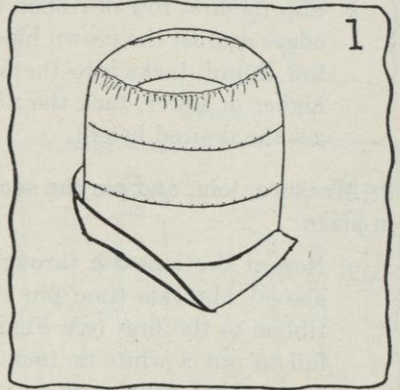


FIG. 1.

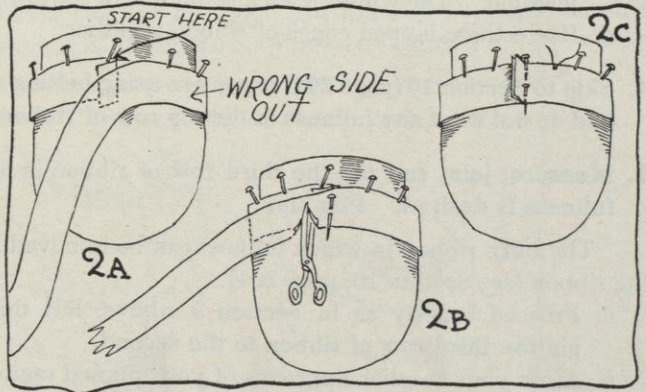


FIG. 2A-B-C.

¹ Crowns of ribbon, both wider and narrow, may be made in this manner, but No. 16 is the most popular width to use for crowns of this type. See also Jobs 62, page 261, and 66, page 281, for ribbon crowns, worked like hair braid, straw, or novelty braid.

- e. Allow $\frac{1}{2}$ inch for a seam, following these directions:
 - (1) Put a pin in the second end of the ribbon directly over the folded edge of the first end (see Figure 2 B, page 201).
 - (2) Cut $\frac{1}{2}$ inch beyond pin to allow for seam (see Figure 2 B, page 201).
- f. Pin the seam together on the block with the raw edge outside (see Figure 2 C, page 201). You will remember that you started to pin with the wrong side out, as shown in Section 2 c, page 201.
- g. After the seam is pinned, show your work to your teacher.
- h. Put a white tie tack in the lower selvage (see Figure 2 C, page 201). This will help you to keep from reversing the ribbon.
- i. As soon as your teacher approves of your work, sew the seam by machine on the line of the pins.
- j. Press seam flat. (Steam velvet ribbon seams flat.)
- k. Slip the first row of ribbon in place on the block, with the seam at direct back and the raw edges against the crown block. Be sure the white tie tack is at the headsize (edge). Put a few thumb tacks into the lower selvage to hold it in place. If you want the crown to be higher or lower, tack the ribbon either below the edge of the crown, or above it, in order to get the desired height.

3. Measure, join, and pin the second row of ribbon in place.

- a. Repeat Sections 2 a through h (page 201 and above) but this time pin the second row of ribbon to the first (see Figure 3 A). Do not fail to put a white tie tack in the lower edge, or to show your work to your teacher when the seam is pinned.
- b. Sew seam and press as in Sections 2 i and j above.
- c. Slip the lower edge of the second row of ribbon just over the upper selvage of the first row, with the raw edges hidden and the seams matching perfectly, and pin in place (see Figure 3 B). The ribbons should lap as little as possible. The white tie tack should be in the lower edge of the second row of ribbon.
- d. Baste these lapped edges of ribbon together.

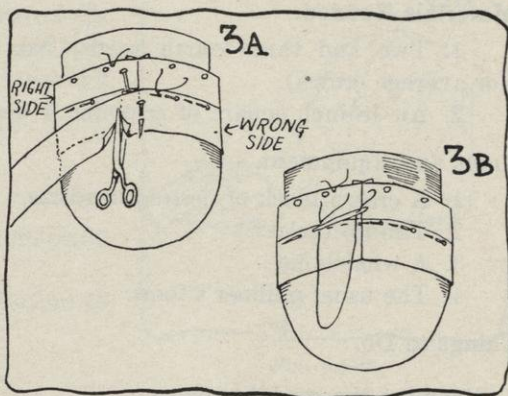


FIG. 3A-B.

4. Skip to Section 10 (page 204) if you are using belting ribbon, and do not want any fullness in the top row of ribbon.

5. Measure, join, and pin the third row of ribbon in place, if fullness is desired. Plan tip.

The only ribbon in which fullness can be removed is belting ribbon (see Section 10, page 204).

- a. Proceed exactly as in Section 3, above, but **this time pin the third row of ribbon to the second.**
- b. After your teacher approves of your pinned seam, seam and press, as shown in Sections 2 i and j above.
- c. Slip the lower edge of the third row of ribbon just over the upper selvage of the second row, with raw edges hidden and the seams matching perfectly, and pin in place.
- d. Baste these lapped edges of ribbon together (see Figure 4).
- e. Put a very fine shirring thread right in the upper selvage (see Figure 4), and draw it up to form a well-shaped oval. Twist the ends of the shirring thread over a pin to form an eight.

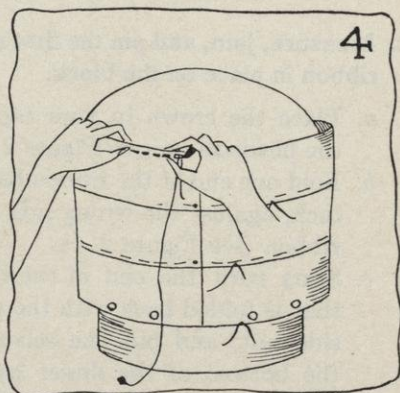


FIG. 4.

f. Plan the tip.

- (1) Measure from front to back and allow 1 inch more for slipping raw edges under the top row of ribbon (see Figure 5). Jot down this measurement.
- (2) Measure from side to side and allow 1 inch more (see Figure 5); divide that measurement by the width of your ribbon to see how many widths of ribbon you will need to cover that space. Jot down the result.

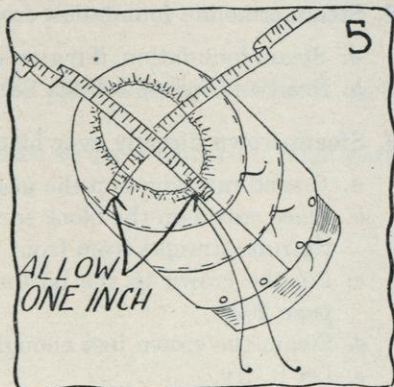


FIG. 5.

6. Make the tip, pin in place on the block, and baste.

- a. Cut the strips of ribbon the length that you wrote down after reading Section 5 f (1), cutting the same number of strips that you wrote down after reading Section 5 f (2).

b. Sew the strips of ribbon together for a tip.

- (1) If two strips are needed, just lap the selvages and sew in the selvages with invisible back stitches (see Figure 6 A).
- (2) If three rows are used, use the center of one strip as the center of the tip; then slip one selvage of each of the other two strips *under* one of the selvages of the middle strip (see Figure 6 B). Sew with invisible back stitches. (If an even number of strips are used, there is always a selvage in the middle of the tip; if an odd number of strips are used, the middle of one strip is always the middle of the tip.)

c. Loosen the shirring thread at the top edge of the top row of ribbon.

d. Slip the tip in place, under the top row of ribbon, being sure that either the center selvage or the center of one strip of ribbon runs straight from direct front to back of tip (see Figure 7 A).

e. Pin tip in place, sticking pins right into the block (see Figure 7 A). Push corners of ribbon tip down under top row of ribbon side crown.

f. Again draw up the shirring thread in the top row of ribbon (see Figure 7 B), make the shirrings even; fasten the thread by twisting it in an eight over a pin (see Figure 7 C).

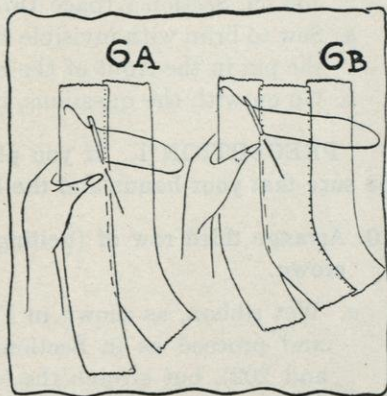


FIG. 6A-B.

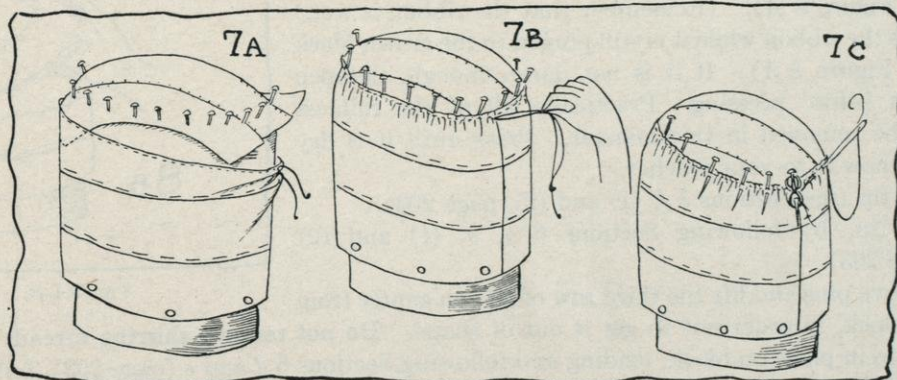


FIG. 7A-B-C.

g. Pin the top edge of the ribbon to the tip, and baste it into place (see Figure 7 C).

h. Show your work to your teacher to be sure that it is correct.

i. As soon as your teacher approves of your work, fasten the shirring threads firmly, by taking several invisible stitches in the selvage.

- j. Remove crown from block.
7. Sew entire crown with invisible back stitches taken in the selvage.
8. Steam crinoline foundation crown, if you wish.
- Steam foundation, if material is soft and more stiffness is desired; if not, go on with Section 9.
 - Read and follow Job 39, Sections 1, 2, 3, and 4 (pages 155 and 156).
9. Steam crown directly over block or over crinoline.
- Cut all raw edges on the inside, so that there are $\frac{1}{4}$ -inch seams.
 - Place crown on the block so that the rows of ribbon run as you wish them to and so that the tip runs straight from front to back.
 - Pin the crown to the bottom of the crown block, or on the correct line (see Section 2 k, page 202).
 - Steam the crown just enough to shape it to the block.
 - Let it dry.
 - Put a pin in the front of the crown; remove the crown carefully from the block, as shown in Job 39, Section 7 (page 157).
 - Sew to brim with invisible stitches, being sure that the pin in the front of the crown matches the pin in the front of the brim.
 - Go on with the questions, if you have finished your crown, as described above.

PRECAUTION I. If you plan to wet the ribbon, which you must do to remove fullness, be sure that your hands and the block are perfectly clean.

10. Arrange third row of (belting) ribbon when no fullness in upper edge is desired, and finish crown.

- Wet ribbon, as shown in Figure 3 of Job 19 (page 80), and proceed as in Sections 2 a through i (pages 201 and 202), but stretch the lower edge of the wet ribbon very well, and pin it to the top edge of the second row and leave the seam on the outside. **Keep the lapped edges of the ribbon pinned together.**
- Put a double coarse shirring thread in the upper selvage and draw it up as tight as possible (see Figure 8 A). Fasten thread firmly by twisting it in an eight over a pin (see Figure 8 A). (Remember that the ribbon is wet.)
- Press the ribbon while it is still pinned to the crown block (see Figure 8 A). If it is not damp enough, dampen again before pressing. Practically all of the fullness can be removed in this manner. Press until it is dry and show it to your teacher.
- Plan tip (see Sections 5 f, (1) and (2), page 203).
- Sew tip, by following Sections 6 a, b, (1) and (2) (page 203).
- Remove pins and lift the third row of ribbon gently from the block, in order not to get it out of shape. **Do not remove shirring thread.**
- Pin tip in place on block, reading and following Sections 6 d and e (page 203), but this time it will be easier, because the third row of ribbon has been removed.
- Slip the third row of ribbon over the second row and baste to the upper edge of the second row, and to the tip, as shown in Sections 5 c and d and Section 6 g, see Figures 4 and 7 C (pages 202 and 203), however, this time there is no fullness in the upper edge of the third row.
- Remove crown from block.

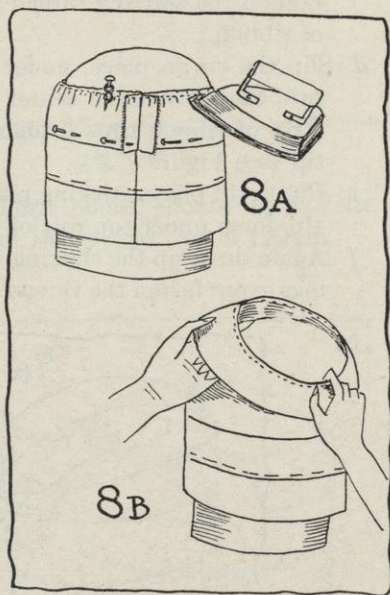


FIG. 8A-B.

- j. Sew crown, as shown in Section 7 (page 204) removing double shirring in the edge of top row of ribbon; as you sew.
- k. Steam crown, as shown in Sections 8 and 9 (page 204).

Questions. Use complete sentences for all answers.

1. Why is the crown only basted, while it is on the block?
2. What is the advantage of putting a white tie tack, in the lower edge of the ribbon each time?
3. How would you place a tip together if you were using three strips of ribbon? What part would run direct from front to back?



UNIT V. JOB 50

RIBBON CROWN WORKED VERTICALLY FROM CENTER OF TIP TO BOTTOM OF CROWN—SUGGESTIONS FOR USING FOLDS IN THE SAME WAY

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Stringing ribbons and graduating them are operations used frequently for crowns and for trimmings. Ribbon crowns that are worked vertically from the center of the tip to the bottom of the crown look difficult, but, if you are careful to string the ribbons properly, they are really very easy to make.

Materials Needed.

1. Grosgrain, belting, or satin ribbon. The amount of ribbon necessary depends on the width of the ribbon and the headsize of the block (see Section 2 *e*, page 207).
2. An 18-inch square of crinoline, if desired.

Tools and Equipment.

1. A crown block of the correct headsize.
2. Thumb tacks.
3. A whalebone.
4. The usual milliner's tools.

Things to Do.

1. Examine the model ribbon crowns and decide if your ribbon needs a crinoline foundation.

- a. Note how the ribbons radiate from the center of the tip.
- b. Note that the stitches are invisible.
- c. Note the different kinds of ribbon that are used, and notice which are used over crinoline foundations.
- d. Compare your ribbon to the ribbons in the models, in order to decide if you will need a crinoline foundation.
- e. Read Section 2 *a*, and then steam a foundation crown over the block, if desired, following Sections 1 through 4 of Job 39 (pages 155 and 156). If a foundation crown is to be used, the ribbon may be worked directly over it, but the crown is made in exactly the same way, whether or not a foundation is used.

2. Prepare to string ribbons.

- a. Secure a block which has the necessary headsize measurement. The block should measure $\frac{1}{2}$ inch larger than the headsize of the wearer (see Figure 1, Job 1, page 3) or $\frac{1}{2}$ inch larger than the headsize of the brim (see Figure 2, Job 40, page 158).
- b. Find the direct center of the crown tip of the block. The tape measure must run in a straight line.
 - (1) Measure the block from front to back (see Figure 1 *A* of Job 39, page 155).
 - (2) Divide this measurement in half.
 - (3) Put a pencil mark at the point that indicates the half mark of the front-to-front measurement (see Figure 1).
 - (4) Measure block from side to side (see Figure 1 *B* of Job 39, page 155).
 - (5) Divide this measurement in half.

- (6) Put a pencil mark at the point that indicates the half mark of the side-to-side measurement (see Figure 1).
 - (7) The point where the pencil marks cross is the direct center of the crown tip of the block.
- c. Decide on the length to cut the pieces of the ribbon.

- (1) Measure the block from the center point of the crown tip to the base, wherever the crown is widest (see Figure 1). The tape measure must run vertically.
- (2) Add $1\frac{1}{2}$ inches to this measurement (see Figure 1). This will be the length to cut the ribbon strips. Jot down this measurement.

- d. Decide on how many pieces of ribbon to cut.

- (1) Measure the block around the base and write down the exact measurement (see Figure 1).
 - (2) Measure the width of the ribbon to be used and write down the measurement.
 - (3) Deduct $\frac{1}{8}$ inch from the width of the ribbon. This is the allowance to be made for lapping the strips of ribbons at the base of the crown. Write down that measurement.
 - (4) Divide the measurement of the base of the block (which you wrote down after reading Section d (1)) by the width of the ribbon, minus the $\frac{1}{8}$ inch (which you wrote down after reading Section 2 d (3)), to find out the number of ribbon strips to be cut, and jot down your answer.
- e. Multiply the measurement that you found after reading Section 2 c (2), by the answer that you wrote down after reading Section d (4). This gives you the total amount of ribbon needed.
- f. Cut the number of pieces that you need (see Section 2 d (4)) by the length that you wrote down after reading Section 2 c (2).

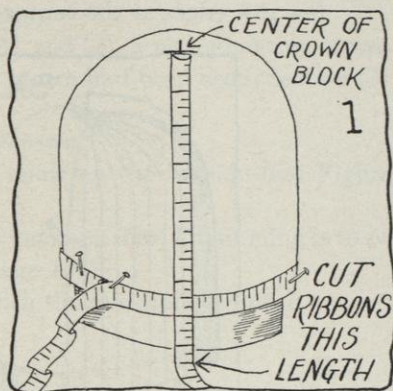


FIG. 1.

3. String the ribbon.

- a. Thread your needle with No. 24 thread (very coarse). Pull it through the needle double. Knot the double end very firmly.
- b. Hold your ribbon so that the *right side faces you*, then draw the needle through the selvage on the right-hand side of one piece of ribbon, $\frac{1}{4}$ inch from the top cut edge of the ribbon (see Figure 2 A).
- c. Continue to draw the needle through the selvage of each piece of ribbon in this same way until all the selvages are strung on the needle (see Figure 2 B).
- d. Pull the thread up as tight as you possibly can, and fasten it very firmly, by overcasting as tight as possible in the selvage at the top of the last three pieces of ribbon (see Figure 2 C).

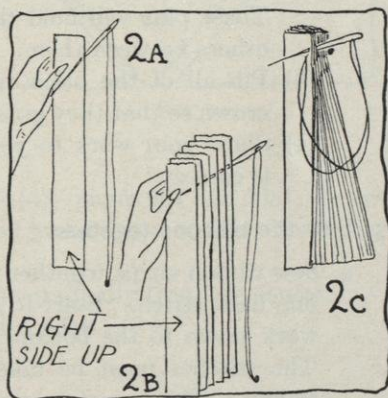


FIG. 2A-B-C.

4. Place the ribbons on the crown.

- a. Pin the very center of the strung ribbons to the very center of the crown tip. To do this, place the knot in the first ribbon, which you strung, against the crown block at the very center of the tip, then pull the first piece of ribbon down so that the wrong side is against the block, and so that it runs vertically at the direct right side of the crown, and put a pin in it to hold it temporarily (see Figure 3 A, page 208). (You may tack the first ribbon to the very center of the crown, if you are using a crinoline foundation.)

- b. Spread the ribbon ends out so that the raw edges, where the ribbons are strung, lap one under the other, and so that the center is finished and not a single raw edge shows. Stick a few pins into the ribbon as you work (see Figure 3 B). (You may pin ribbons as in Figure 3 C, if you are using a foundation crown.) You will have to remove the pin that holds the first few strips of ribbon in place at the direct right side, so that you can push the last few raw edges at the center tip under them (see Figure 3 B).

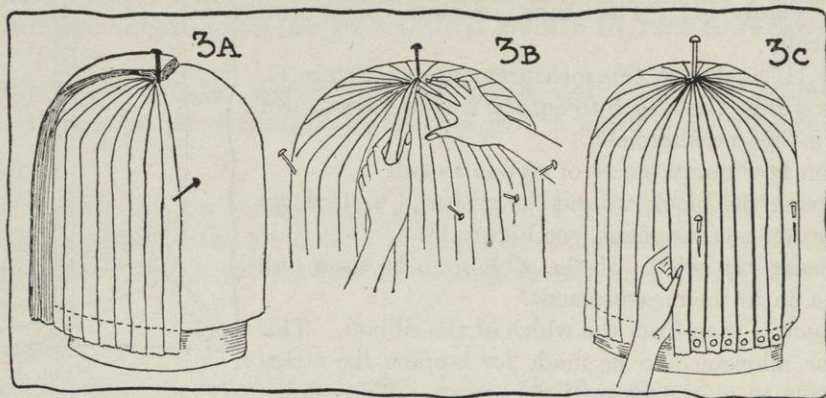


FIG. 3A-B-C.

- c. Graduate each piece of ribbon carefully so that it radiates evenly from the center of the crown.

- (1) Pull each piece down to the headsize and tack firmly to the bottom of the crown block with thumb tacks (see Figure 3 C).

Direct front, back, and side pieces of ribbon must run absolutely straight from front to back and from side to side, on the crown. The pieces of ribbon between these points must be evenly graduated from the center tip to the top edge of crown, and then down vertically on the side crown to the bottom of the block.

- (2) At direct front, back, and sides pin the piece of ribbon to the piece over which each laps, in the selvage only, just where it turns over at the side crown (see Figure 3 C). These pins will hold the front, back, and side ribbons in place, while you graduate the others between them.
- (3) Pin all of the other ribbons at the top of the side crown so that they graduate evenly.
- (4) Show your work to your teacher to be sure that it is correct.

5. Sew the ribbons together.

- a. Sew ribbon strips together with two running stitches and one back stitch. Start to sew at the tip each time, and work down to the bottom of the crown (see Figure 4). The stitches must be taken only in the selvage of the ribbon. They must be very small and invisible on the right side. The stitches may go through the foundation, if you are using one.

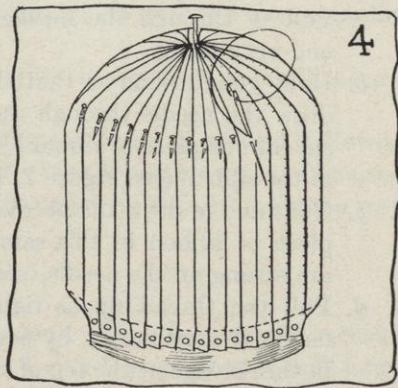


FIG. 4.

- b. As soon as you have about half of one strip of ribbon sewed in place, show your work to your teacher for her approval.
- c. As soon as your teacher approves of the work, sew the entire crown, as shown in Section a.

PRECAUTION I. Be careful not to burn yourself with steam.

6. Finish the ribbon crown and place it on the brim.

- a. Steam crown, remove a thumb tack, or two, to pull out any wrinkles that might appear; stretch the ribbon down and put the thumb tacks back again, so that there will be no wrinkles in the entire crown.

- b. Let the crown dry thoroughly.
- c. Put a pin in the front of the crown.
- d. Remove the crown from the block with a whalebone.
- e. Place the crown on the brim, matching the pin in the front of the crown to the pin in the front of the brim.
- f. Alter the height of the crown to suit the wearer, if necessary.
- g. Finish the base of the crown. You may follow Sections (1) and (2), if no foundation crown has been used; but it would be very thick, if a foundation crown had been used; Section (3) may be used with or without a foundation.
 - (1) Turn the headsize in $\frac{1}{4}$ inch toward the inside of the crown.
 - (2) Slipstitch the crown to the brim, so that no stitches show on the outside (see Figure 15 B of Job 41, page 167).
 - (3) Do not turn in the headsize at all, but sew with $\frac{1}{2}$ -inch back stitches, if trimming is to be placed around the crown (see Figure 6 B of Job 39, page 157).
- h. If you have made your crown as described above, go on with the questions below.

7. Suggestions for using folds in this same way.

- a. Decide on the width of the finished folds, for the crown.
- b. Keeping that width in mind, read and follow Sections 2 a through e, (pages 206 and 207).
- c. Cut bias strips two and a half times the width decided on in Section 7 a, and cut enough of them to give the length that you found after reading Section 2 e (page 207).
- d. Join bias strips in one long strip.
- e. Press all seams open.
- f. Fold in half lengthwise and press the folded edge flat, following these directions:
 - (1) Place the right side of the material face down on the ironing board, with the cut edges parallel to the edge of the ironing board nearest to you.
 - (2) Fold the back edge toward you.
 - (3) Press the folded edge flat (see Figure 5).
- g. Cut the fold into pieces, as shown in Section 2 f (page 207).
- h. String the folds through the folded edge, as shown in Sections 3 a through d, page 207. As you string the folds, be sure the side that you *did not press* faces you.
- i. Place folds on the crown, as shown in Sections 4 a through c (4), (pages 207 and 208), always keeping the folded edge outside. Be sure that the side you pressed goes against the block.
- j. Sew the folds.

There should be no space at the tip; each fold should radiate gradually from the center.

 - (1) Slipstitch each fold to the next one just below the folded edge.

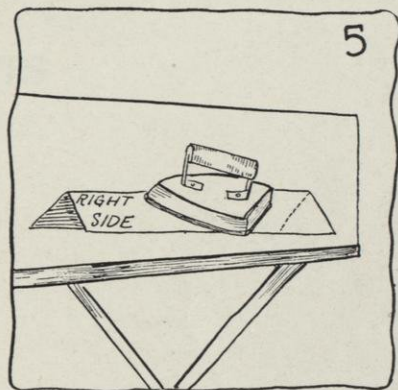


FIG. 5.

Questions. Use complete sentences for all answers.

1. What is meant by a selvage on ribbons?
2. If the ribbons run vertically, what is the most important thing to do in making a ribbon crown?
3. What stitch is used in sewing this type of crown?
4. Where are the stitches taken?

UNIT VI
COLLAPSIBLE HATS

UNIT VI. JOB 51

SOFT BRIM—BY PATTERN—WITH EVEN ROWS OF MACHINE STITCHING— SUGGESTIONS FOR A LOOSE FLANGE—FITTED

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

There is never a millinery season when soft-brimmed hats, which have been made on patterns, are not used. A hat may be made in this way out of pieces of material that have been left from a dress or a coat. Children's hats are often made this way. Such a brim may be washed, if the material is washable. If you will follow these directions carefully, the process of making these soft brims will be very simple.

Materials Needed.

1. The amount of the outer material varies according to the size and the shape of the brim pattern (see Section 2 *d* (12), page 215).
2. A piece of crinoline—the length and the width of the pattern in the largest parts (see Section 2 *d* (11), page 214).
3. Interlining—the same amount as the outer material (see 1 above).
4. A crinoline headsize band, of the correct headsize, wired with lace wire.
5. A few sheets of newspaper.

Tools and Equipment.

1. A brim pattern.
2. Sewing machine.
3. The usual milliner's tools.

Things to Do.

1. **Examine model brims with even rows of stitching.**
 - a. Note how soft they are.
 - b. Note what good lines they have.
 - c. Note how evenly they are stitched.
 - d. Note that you can scarcely tell where the stitching begins.
2. **Select a pattern and decide on the amount of material needed.**
 - a. If you are making the hat for yourself, try on the models to see if one is becoming to you. If you are in doubt about a model, ask your teacher's advice.
 - b. Select a pattern (from the place where your teacher keeps them) exactly like the model you plan to make.
 - c. Take care of the pattern, and be sure to return it to the right place, after you have finished using it.
 - d. Decide how much material is needed. If you have no material from which to make your hat and if you want to find out how much to buy, follow Sections (1) through (12).
 - (1) Get a piece of newspaper the width of the kind of material you are going to buy; for instance, if you are going to buy velvet, your piece of paper should be 18 inches wide, as velvet is usually that width. The piece of paper should be about $1\frac{1}{2}$ yards long. Pin the newspaper together, if necessary, to get the desired width and length. Pretend that the part of the newspaper that faces you is the wrong side of the material.

- (2) Lay the top side of the pattern against the piece of paper for the top facing, so that the front of the pattern is near one corner of the paper, but be sure that the edge of the pattern is $\frac{1}{2}$ inch from the edge of the paper (see Figure 1), for the pattern has no seam allowance. When planning to buy material, be sure to allow for seams. In planning a top facing from the wrong side of the material, you must always see the part of the pattern marked *under*.

- (3) Pin the pattern to the piece of paper (see Figure 1).
 (4) Trace the outline of the pattern on the paper (see Figure 1).
 (5) Put a dotted line $\frac{1}{2}$ inch outside your pencil line on all edges (see Figure 1). This $\frac{1}{2}$ inch allows for seams. This is the plan for the amount of material that you need for the top facing.

Write *top facing* on the piece of newspaper.

- (6) Show your work to your teacher to see if it is correct.

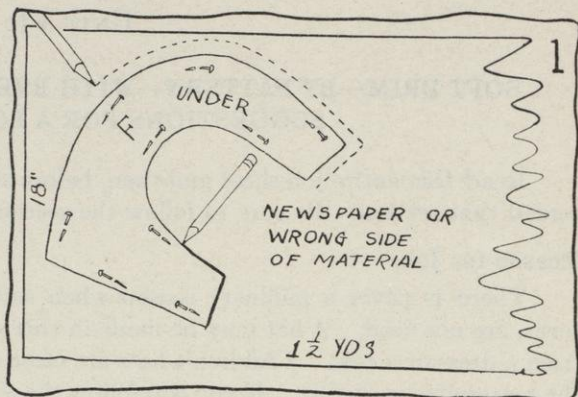


FIG. 1.

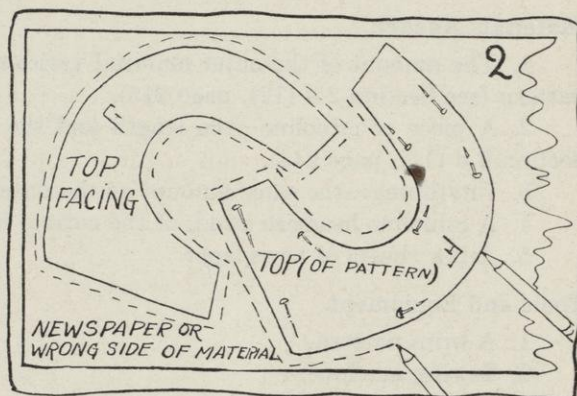


FIG. 2.

PRECAUTION I. If in the model you have selected, the right side of the brim is different from the left side, you must be sure to reverse your pattern in laying it on the second time, that is, turn your pattern upside down (see Figure 2).

- (7) In order to plan for the under facing remove the pattern from the paper, and place it on the paper again so that the under side of the pattern is against the paper. In planning an under facing on the wrong side of the material, the part of the pattern marked "top" must always be seen. One facing sometimes just fits inside of the other. Place the pattern, the second time, in such a way as to use as little material as possible. The front of the brim should be placed where the material is bias. Be sure to leave enough space between the two facings to allow $\frac{1}{2}$ inch for seams on the second one, as you did on the first facing (see Figure 2).

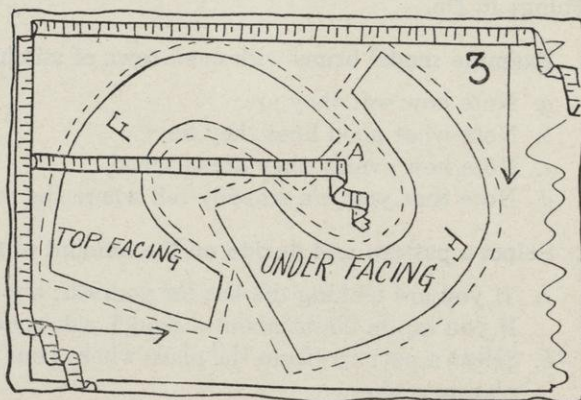


FIG. 3.

- (8) Trace all around the pattern and put dotted lines around, as shown in Sections (4) and (5) (see Figure 2).
 (9) Label this facing *under facing* (see Figure 3).
 (10) Remove pattern and put it away carefully until you are ready to cut your material.
 (11) Measure how much paper one facing covers. This shows the amount of crinoline you need (see point A and the lower arrow of Figure 3). Jot down that measurement and label it *crinoline*.

- (12) Measure how much of the paper both facings cover. This shows you how much outer fabric (and interlining) you need for the **brim only** (see the arrows of Figure 3, page 214). Jot down that measurement and label it *facings*.

PRECAUTION II. The measurement taken in Section (12) is the amount needed for your brim. If your crown is to be of the same material, be sure to read Jobs 41, 42, 45, 46, or 48 (pages 161, 170, 180, 184 or 197) to find out how much more material you will require for the crown.

- (13) Plan the material for the crown, and be sure to follow instructions in the job which you selected in Precaution II.
- (14) If both the crown and brim are to be alike, measure the paper, in order to find out how much material is needed for the entire hat. Jot down that measurement and label it *entire hat*.
- (15) Show your paper with both the brim and the crown that you have planned, to your teacher to be sure that it is correct. (There are too many types of crowns to illustrate each one. You will find the necessary illustrations in the job sheets describing the crown you have selected.)
- (16) Do not throw your paper plan away; it will help you to place the pattern on the material. Save the measurements that you have written down.
- e. Decide if your material needs crinoline to hold the brim in shape and if an interlining is needed to keep the crinoline from showing through the outer material. Read Sections (1) and (2) in order to help you to decide.
- (1) For almost all materials, in order to give the hat more body, it is necessary to put crinoline, or some other slightly stiff material, in between the two outer layers of material. For the measurements of the crinoline, see point A and the lower arrow of Figure 3, page 214.
- (2) For such materials as taffeta or crepe de chine, it will be necessary to put a layer of some soft material, such as very thin cotton flannel or cotton crepe, between the crinoline and the outer material to make the outer material look soft and rich. For the measurements of this interlining (see the arrows of Figure 3). It always measures the same as the outer fabric.
- f. Tell your teacher your decision, to see if you are correct about it.

3. Prepare to sew the brim.

- a. Lay your material (velvet, silk, or whatever you use) on the table with the right side down. The wrong side will be facing you. Precaution III and Sections b and c, below, may be omitted if you are not planning to put crinoline or an interlining in your brim.

PRECAUTION III. If you wish to use interlining, it should be placed on top of the wrong side of the material, before placing the crinoline on the material, and it should be placed exactly as the crinoline is to be placed in section b.

- b. Place the crinoline on top of the wrong side of the material with two straight edges of the crinoline exactly even with two straight edges of the material. One corner of the crinoline should be placed exactly on top of one corner of the material and even with it (see Figure 4). This brings the two bias parts together. This is very important in order to get the brim to fall properly.

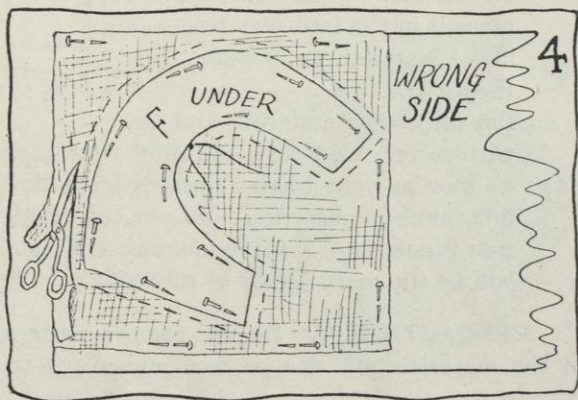


FIG. 4.

- c. Pin either outer fabric and crinoline together, or outer fabric, interlining and crinoline together, so that they cannot slip.
- d. Lay the pattern on top of the crinoline (or on top of the wrong side of the material if neither the crinoline nor the interlining is desired) with the *top side of the pattern* against the crinoline (or the wrong side of the material), and with the front of the pattern at the corner of the materials and the edge of pattern $\frac{1}{2}$ inch from edge of materials (see Figure 4, page 215). When the hat is finished, this will be the top facing of the brim.
- e. Pin pattern down smoothly.
- f. Put a dotted penciled line or chalk mark (chalk on fabric, pencil on crinoline) $\frac{1}{2}$ inch beyond all edges of pattern. Be accurate in measuring and marking, if you want the brim to turn out well (see Figure 4, page 215).
- g. Cut very carefully on the dotted penciled line or chalk mark (see Figure 4, page 215)—**not on the edge of pattern**. The piece of material you have just cut out will be the *top facing* of your brim.
- h. Put a white stitch in it at the front (but do not catch the paper pattern) so that you will know which is the top facing, and exactly where the front is (see Figure 4, page 215).

PRECAUTION IV. Do not remove pattern. Leave it pinned to the material and the crinoline, (and the interlining if you are using any).

- i. Take the crinoline off the piece of material that you have left. Put away the pieces of crinoline. You will not need any more of it.
- j. If you have used interlining, leave it pinned to the outer material which is left over.
- k. Turn this piece of material over so that the outer fabric will now be right side up.
- l. Place the piece of material that you have just cut out (with crinoline and pattern still pinned to it) on the remaining material with the two right sides of the outer material facing each other. Place it with the front of the brim on the bias of the material, and place it in the best way to use as little material as possible (see Figure 5).

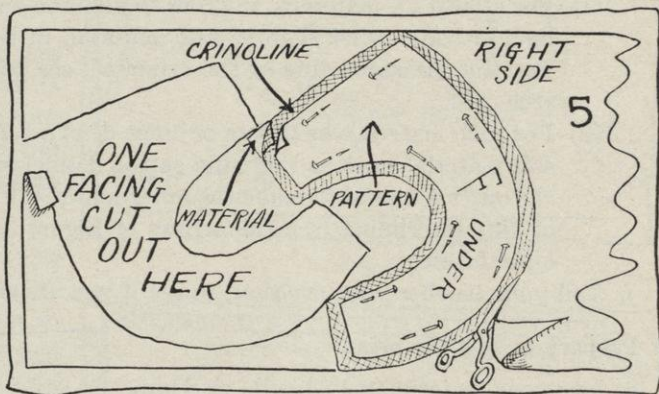


FIG. 5.

- m. Pin all of the materials and the pattern very smoothly, and show your work to your teacher.
- n. As soon as your teacher approves, cut the second piece of material out, at the edge of the first piece of material. **Do not cut at edge of pattern** (see Figure 5). The piece of material you have just cut will be the *under facing* of the brim.

PRECAUTION V. Do not remove pattern. Leave all of the materials and the pattern pinned together.

4. Baste and sew the brim.

- a. Baste all of the layers of the material together just outside of the larger edge of pattern, starting 1 inch from one end of the pattern (see point X in Figure 6) and stopping 1 inch from the other end of the pattern (see point Z in Figure 6). This basting must be firm and fastened well at each end. Do not sew through the pattern, but sew as close as you can to the edge of it (see Figure 6).

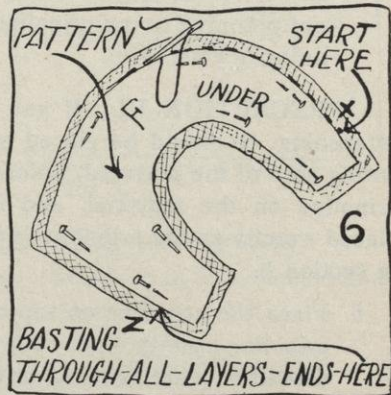


FIG. 6.

- b. Continue to baste the edge, the seam, and the headsize by starting from the point where you stopped the basting in Section a; however, this time do not baste through all the materials, but through the materials as far as, and including the one layer of outer material that is closest to the pattern (see arrows indicating direction of basting in Figure 7). (This may mean to baste through either crinoline, interlining, and one layer of outer material, or the crinoline and one layer of outer material (see Figure 7), or just one layer of outer material, should neither interlining nor crinoline be needed.) Be sure to baste as close as possible to the edge of the pattern, at the edge, ends, and headsize (see Figure 7). You must be able to turn your brim right side out, therefore follow this section carefully.

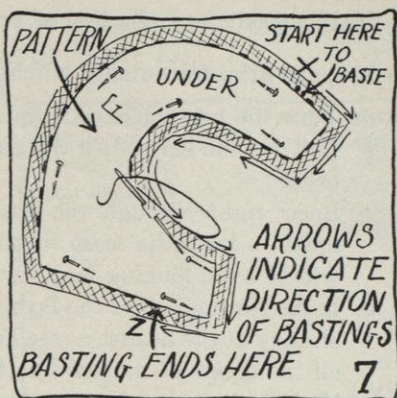


FIG. 7.

- c. Remove the pattern and put it back in the place where your teacher keeps patterns.
- d. Pin the two ends of the top facing together, making $\frac{1}{2}$ inch seam, so that the raw edges face the wrong side and so that the basting which you put at the ends in Section b match (see Figure 8 A). The crinolines should be included in this seam, and if there is interlining between outer material and crinoline, it should also be included in the seam. The other facing must not be included in this seam.
- e. Baste the seam exactly on the line of the pins (see Figure 8 A).
- f. Pin the two ends of the other facing together in the same way, so that the size of the second facing is the same as the first, with the seam on the wrong side. This seam and the one in the other facing will be on opposite sides of the brim and will be folded in opposite directions (see Figure 8 B).

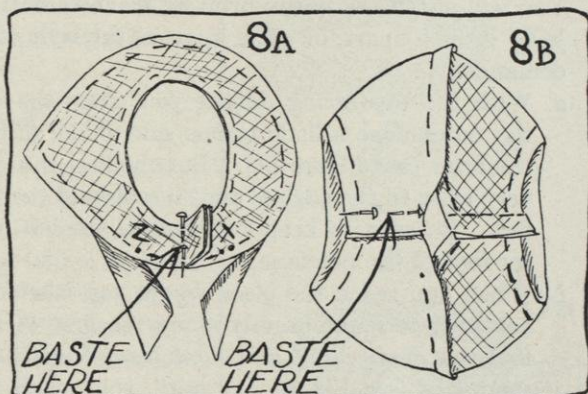


FIG. 8A-B.

- g. Baste this seam (see Figure 8 B).
- h. Show your work to your teacher now to be sure that the seams are basted correctly.
- i. Stitch the two short seams, that you have just basted, by machine, exactly on the basting, but do not stitch where you basted at the outer edge of the brim.
- j. Unless you are using velvet, press these two seams open. In that case, steam the seams open. Never press velvet.
- k. Cut each side of the seams down to $\frac{1}{4}$ inch.
- l. Finish basting at outer edge of pattern, basting right across the two opened seams, which should lie on top of each other (see points X to Z in Figure 9).

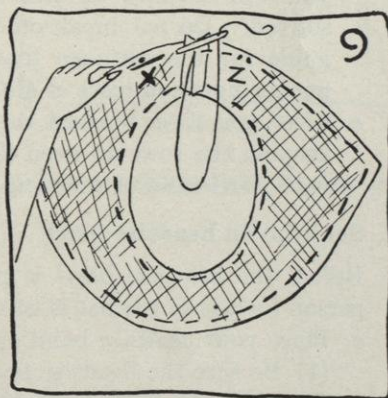


FIG. 9.

- m. Show your work to your teacher to be certain the seam at the edge is a good line.
- n. Stitch, by machine, the entire outer edge of brim, exactly on basting. Be sure this stitching is an even curved line, for the line of the edge of your brim depends on the perfection of this stitching.

- o. If you are sure the line of your stitching is perfect, cut the seam down to $\frac{1}{4}$ inch.

5. Prepare brim for outside stitching.

- Turn the brim right side out.
- Pull out the seam with the point of a needle, so that the seam lies at the extreme edge of the brim.
- Baste right through the brim very close to the edge in order to keep the seam in position and so that the edge will be even looking (see Figure 10).
- Baste through all of the layers of material on the basting already at the headsize (see Figure 10). Be sure to keep all the layers of material perfectly smooth.
- If the brim is large, put several rows of basting between the one at the edge and the one at the headsize. This is necessary to prevent the material from slipping when you stitch it on the machine.

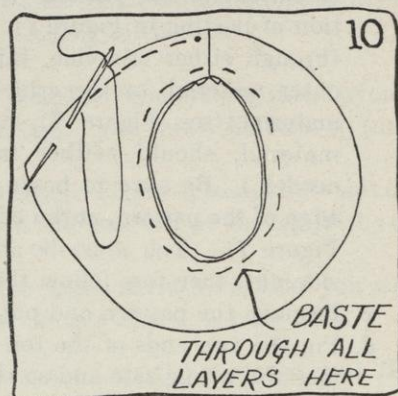


FIG. 10.

6. Do outside stitching in brim.

You will stitch the entire brim by machine with stitchings $\frac{1}{4}$ or $\frac{1}{8}$ inch apart, or as far apart as the style of the season demands.

- With the top facing, facing you, start the stitching at the outer edge a little to one side of the direct back of the brim (see Figure 11). Put the first row of stitching very close to the edge so that it will hold the seam down flat. Be sure to keep the brim to the left of the presser foot of the machine.
- When you reach the place where you started to stitch, continue to stitch exactly along the first $\frac{1}{2}$ inch of the first row of stitching, and stitch away from that row very gradually (see Figure 11) until you reach the second row, which should be $\frac{1}{8}$ inch (or more if desired) from the first row (see Figure 11). If you do this carefully, you will scarcely be able to tell where the stitching started. Do not break off the thread. Half of the presser foot of the machine is a good guide for the distance that rows of the stitching should be apart. **Material must not pucker between rows of stitching.**
- After you have reached the second row, keep on stitching around and around the brim, keeping the rows an even distance apart, until the entire brim has been stitched. Fill in with short rows of stitching, where it is necessary.

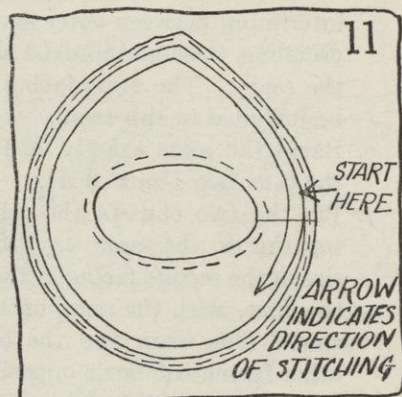


FIG. 11.

7. Set brim on headsize band.

Before the headsize band is put on the brim, it should be adjusted to fit the head of the person for whom the hat is being made. This kind of hat must fit the head snugly.

- Place your headsize band on the top of the brim to see how far the brim must be slashed.
 - Be sure the headsize band is shaped oval.
 - Place the back of the headsize band at the back of the brim.
 - Pin the headsize band in place at direct front, back, and sides (see Figure 5 of Job 8, page 35, and Figure 12 of this job). Be careful to follow *either* Section (a) or Section (b) or Section (c).
- If the headsize band is the same size as the headsize of the pattern, it will set exactly on the basting in the headsize of the brim (see Figure 12, page 219).

- (b) If the headsize band is smaller than the headsize of the pattern, it will set evenly *inside* of the basting in the headsize of the brim (see Figure 12).
- (c) If the headsize band is larger than the headsize of the pattern, it will set evenly *outside* of the basting in the headsize of the brim (see Figure 12).

- b. Slash from the inner edge, at intervals of $\frac{3}{8}$ inch almost to the headsize band, pinned in place (see Figure 6 of Job 8, page 35).
- c. Turn the slashed edge of the brim up inside headsize band and pin (see Figure 7 of Job 8, page 35).
- d. Sew slashed pieces to headsize band with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches, placed just above the wire (see Figure 5 of Job 25, page 105).
- e. Remove wire from headsize band by cutting it in about four places with the nippers (see Figure 13 A). Then pull out the pieces with the nippers (see Figure 13 B).

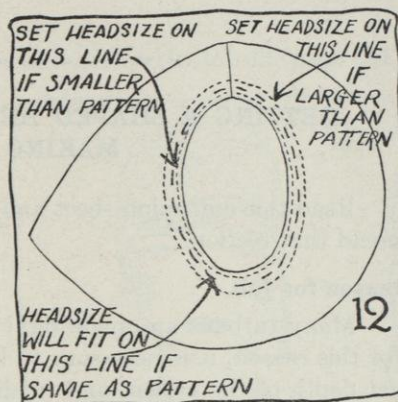


FIG. 12.

Be careful not to crush or to spoil the brim in doing this. Now your brim is ready for the crown you desire. Since the brim is collapsible, it might be wise to make the crown that way too.

8. Suggestions for a loose flange which is fitted.

If you use a pattern which extends beyond the edge of a brim, you may make a loose flange by following Sections 1 through 4 (pages 213 through 217). Should you want the flange stitched with even rows of stitching, follow Sections 1 through 6 (pages 213 through 218). In both cases finish the inner edge of the flange, as shown in Sections 6 d, e, f, or g of Job 34 (pages 139 and 140). Be sure to refer to Figure 9 A, B, and C of that job, page 139.

Questions. Use complete sentences for all answers.

1. In making this kind of a brim, what materials can you name that would need an interlining between material and crinoline?

2. If you wanted to make a washable hat for a child, do you think it would be advisable to put crinoline in it? If not, what would you use instead? Why?

3. If the two sides of your brim are not alike, why must you reverse your pattern in planning how much material you need?

4. How may you economize in cutting materials for a brim?

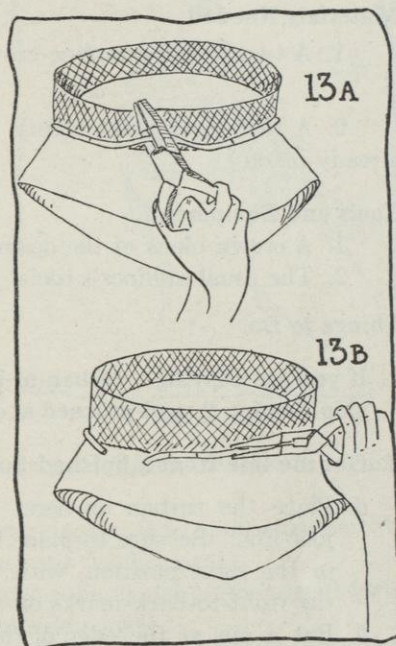


FIG. 13A-B.



UNIT VI. JOB 52

GETTING A SHAPED HEADSIZE LINE ON A BLOCK—PREPARATORY TO MAKING TURBANS, OR BERETS (TAMS)

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

Many turbans are made right on blocks without any foundations except a ribbon headsize. For this reason, it is necessary to know how to get a line on the blocks, in order to find the correct depth of the crown, and to show you just where the line for the ribbon headsize is to come on the block.

Materials Needed.

1. A two-pieced crinoline crown (see Job 43, page 174)

or

2. A turban or beret (tam). (This is in case you are copying a turban or beret which is already made.)

Tools and Equipment.

1. A crown block of the desired size.
2. The usual milliner's tools.

Things to Do.

1. If you are copying a turban or beret, already made, follow the instructions in Section 2; if not, skip Section 2, and proceed at once to Section 4 (page 221).

2. Get the line from a finished turban or beret.

- a. Place the turban or beret on a crown block which it just fits. Be sure to place it on the block so that it is in the right position, with the front-to-back line over the front-to-back marks on the block.
- b. Put a pin at the edge of the turban or beret and right into the block at front, back, sides, side fronts, and side backs to hold it in position on the block (see Figure 1).
- c. Show it to your teacher to be sure that the turban (or beret) is on the block correctly.
- d. With a pencil, draw a line on the block, as close as possible to the edge or headsize of the turban. **Be careful not to soil model.** If any of the turban hangs down below the headsize do not follow the line of the loose part, but lift it up, and draw the line close to the headsize of the turban.

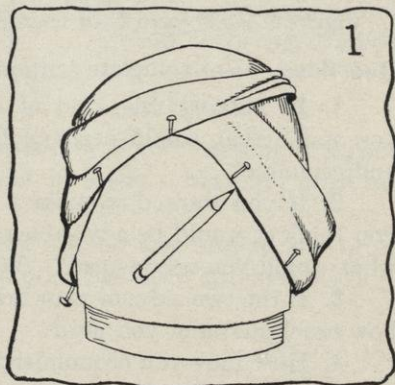


FIG. 1.

PRECAUTION I. If there are other penciled lines on the block marking, the headsizes of other hats, use a pencil of a different color, so that you will be able to distinguish your mark from the others; or mark your line in some way, so that you can tell it from the others.

- e. Remove the turban from the block, as the line drawn in Section 2 d will show you the correct headsize line.

Now your block is marked and is ready to have a headsize of ribbon shaped on it.

3. If you have found the line on the block by this method, skip over to the questions at the end of this job.
4. Get line when you have no model to copy.
 - a. If you have no two-pieced crinoline crown ready, make one as described in Job 43 (page 174).
 - b. Put the two-pieced crinoline crown on your head, if you are making the hat for yourself, or on the head of the person for whom you are making the hat, or if the person for whom the hat is being made is not close at hand, on a model wooden head-form. If you are using a model wooden head-form, put a few thumb tacks in the crown to hold it in place.
 - c. Draw a pencil line around the crown, showing where you think it should be cut to give a becoming headsize line (see Figure 2 A). If you are making the hat for yourself, you may have some one else get this line for you, for it is difficult to get the line on your own head.
 - d. Turn up the crinoline side crown on the penciled line very carefully, so that you do not stretch it out of shape (you may put one or two slashes in it if necessary) and pin it; (see Figure 2 B). This will help you to see if the crown is deep enough, and if the line is correct.
 - e. Change, if necessary, by turning the headsize line up or down a little more as needed.
 - f. Show your work to your teacher for her approval.
 - g. As soon as she approves, crease well on the headsize line that you have decided upon.
 - h. When your teacher has approved of the creased headsize line, cut on the crease (see Figure 2 B). If you are cutting on someone's head, be careful not to cut the hair. When you are cutting across the front, place the palm of your left hand over her eyes, so there will be no danger of the scissors going into her eyes.
 - i. Place the crinoline crown on the head again, if possible, and look at it to make sure that the line is correct and that it is the right depth. Show it to your teacher again.
 - j. Put the crinoline crown on a block which it fits, or leave it on the model wooden head-form. Be sure to get it on straight from front to back and from side to side.
 - k. Put a thumb tack through the edge of the crown into the block at front, back, sides, side fronts, and side backs to hold the crown in position.
 - l. Show the crown, tacked to the block or model wooden head-form, to your teacher to be sure that it is correct.
 - m. Read Sections 2 d (page 220) and draw a pencil line on the block just at the edge of the crown (see Figure 1); however, this time you are putting the penciled line around the headsize of a crown.

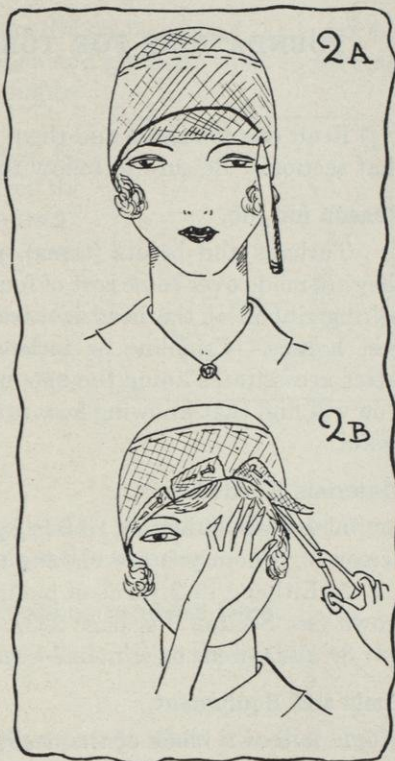


FIG. 2A-B.

Questions. Use complete sentences for all answers.

1. Why is a crinoline crown used to get a good line on the block when a finished hat is not being copied?
2. Is this a better method than to draw a line on the block by guessing where it is to go? Give the reason for your answer.

UNIT VI. JOB 53

FOUNDATIONS FOR TURBANS OR BERETS (TAMS)—MALINE—TAFFETA— CRINOLINE¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Turbans and berets (tams), particularly those made of ribbon, keep their shape better if they are made over some sort of foundation crown. Maline or taffeta crowns with pieces of narrow belting ribbon at the headsize, make excellent foundations for turbans. These are used by the best houses. Crinoline or tarletan is used as foundations for the less expensive hats. The latter necessitates lining the hat, but the maline or taffeta acts both as a foundation and a lining. You will find that knowing how to make all of these foundations for turbans or berets will be very useful.

Materials Needed.

1. A piece of belting ribbon $\frac{1}{2}$ inch wide, and about 4 inches longer than the headsize of the person for whom you are making the hat.
2. Either 1 or 2 yards of maline according to the number of layers desired and the size of the crown (see Section 5 a, page 223). (The usual number of layers is four.)
3. For taffeta or crinoline—see materials needed in Job 39 or Job 42 (page 155 or page 170).

Tools and Equipment.

1. A crown block of the desired size.
2. The same as those used in Job 39 (page 155).
3. The usual milliner's tools.

Things to Do.

1. **Examine the models of maline and taffeta foundation crowns.**
 - a. Note where the seam in the ribbon is.
 - b. Note how the ribbon is tucked, in order to shape it.
 - c. Note how the maline is steamed.
 - d. Note where the seams in the taffeta foundations are.
 - e. Note how the tucks, seams, etc., are sewed.
2. **Get a line on your block.** This will show you just where the headsize line of turban will be.
 - a. Read and follow Job 52, Section 2, if you are copying a finished model (page 220); or Section 4 if you have no finished model to copy (page 221).
3. **Put the $\frac{1}{2}$ -inch belting ribbon on the block.**
 - a. Turn back one end of the ribbon $\frac{1}{2}$ inch, and pin it with a thumb tack to the block with the folded edge at direct back of block and the raw edge outside. The ribbon should be placed above the headsize line that you drew on the block, and the lower edge of the ribbon must be exactly on the headsize line (see point a in Figure 1).

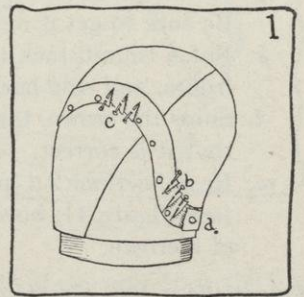


FIG. 1A-B.

¹ Teachers should caution students to read the particular sections indicated for each individual type of foundation.

- b. From the back, continue tacking the ribbon around the block, following the penciled headsize line. Place the thumb tacks at the lower edge of the ribbon.
 - c. If you come to a place where the headsize line curves downward, make your ribbon fit around the curve by pinning one or more tiny tucks (three are frequently needed) in the ribbon at the upper edge of the ribbon and graduate them to nothing at the lower edge. Pin the tucks outside (see point *b* in Figure 1, page 222).
 - d. If the headsize line curves upward at any place, make your ribbon fit around the curve by pinning one or more tiny tucks at the lower edge of the ribbon and graduate them to nothing at the upper edge. Pin the tucks outside (see point *c* in Figure 1, page 222).
 - e. When you reach the back of the block where you started, let the end of the ribbon with which you are working lap over the turned-back end with which you started, then pin (see Figure 2).
 - f. It is enough to let the ends lap $\frac{1}{2}$ inch. If there is any extra ribbon, cut it off.
 - g. Show your work to your teacher, to be sure that it is correct.
 - h. As soon as your teacher approves your work, sew the two ends of the ribbon together firmly with back stitches all of the way along the $\frac{1}{2}$ inch that is lapped, catching through the three layers of the ribbon.
 - i. Sew all tucks with back stitches.
4. If you plan to make a taffeta foundation, skip to Section 9 (page 224); if a crinoline foundation, skip to Section 10 (page 224). Go right on from here for maline foundation.
 5. Get maline ready for steaming, and then steam it right over ribbon headsize band.
 - a. Read and follow all of Job 60 to Section 5 (pages 255 and 256). Pin the maline to the ribbon headsize band, if it is short at the sides.

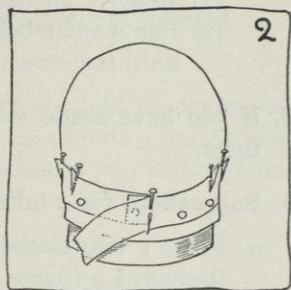


FIG. 2.

PRECAUTION I. Be very careful never to pull your maline except when it is thoroughly damp with steam, for it tears very easily when it is dry.

6. Prepare to remove maline foundation from block.
 - a. Let maline dry thoroughly.
 - b. Sew maline to the top edge of the ribbon with small running stitches, while it is still on the block (see Figure 3).
 - c. Remove the thumb tacks and pins that hold the maline at the base of the block, but do not remove those that are in the ribbon (see Figure 3).

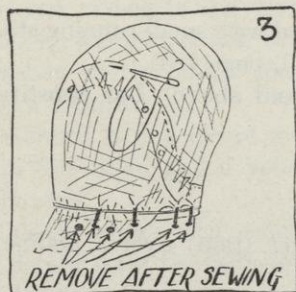


FIG. 3.

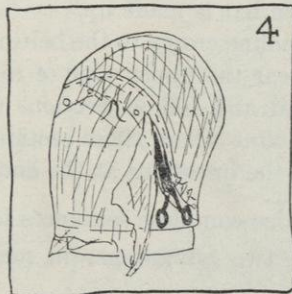


FIG. 4.

- d. Cut the maline off just below the stitches where it is sewed to the ribbon (see Figure 4).
- e. Put a white tie tack in the belting ribbon to mark the direct front (see Figure 4). Tie this stitch so that it cannot come out.

- 7. Prepare for making a hat on a foundation.** Follow Section *a*, then *either* Section *b* or Section *c*.
- Go over the pencil line at the lower edge of the ribbon. This will outline the headsize line clearly enough, so that you will be able to get the maline foundation back on the block, on exactly the same line, if you have to remove it for any reason.
 - Leave the maline foundation on the block, if you are ready to make a hat over it, and follow instructions for making that particular hat.
 - If, however, you cannot leave the foundation on the block until you are ready to make the hat, remove the foundation from the block.
 - Remove all thumb tacks.
 - Slip a whalebone pusher carefully under the ribbon, between the maline and the block, until the crown is sufficiently loose to come off easily (see Job 39, Figure 4 *B*, page 156).
- 8. If you have made your foundation as above, skip over to the questions below, and answer them.**
- 9. Suggestions for a taffeta foundation.**
- Make a two-pieced taffeta crown, reading and following Job 42, Sections 1, 2, 3, and 4 *a* through 4 *g* (pages 170, 171 and 172).
 - Get a line on the block, and put the $\frac{1}{2}$ -inch belting ribbon on the block, by reading and following Sections 1, 2, and 3 (pages 222 and 223).
 - Place finished side of taffeta crown against the crown block, and on top of the shaped ribbon headsize band that is already on the block.
 - Steam taffeta foundation down over the ribbon, and tack it to crown block (see Figure 6 *A* and *B* of Job 42, page 172); however, this time the seam is on the outside.
 - Sew the taffeta crown to the belting ribbon headsize band with small running stitches that are taken near the upper edge of the ribbon (see Figure 3, page 223).
 - Read and follow Sections 6, page 223, and 7, above, but substitute the word *taffeta* where those sections read *maline*.
 - Press the seams open on the crown block (see Figure 5).
 - Answer the questions at the end of this job.
- 10. Suggestions for a crinoline foundation.**
- Read and follow Sections 1, 2, and 3 (pages 222 and 223).
 - Steam a two-pieced crinoline foundation right over the ribbon headsize band that is already on the block, reading and following Job 43, Sections 1, 2, and 3 *a* (1) through (12) (pages 174 and 175). Be sure that the tip is steamed far enough down on the side crown so that no rough edges from the side crown will show when the hat is made up.
 - Sew crinoline crown to the belting ribbon headsize band with small running stitches that are taken near the upper edge of the ribbon (see Figure 3, page 223).
 - Read and follow Sections 6 and 7 (pages 223 and above), but substitute the word *crinoline* where those sections read *maline*.
 - Answer the questions at the end of this job.

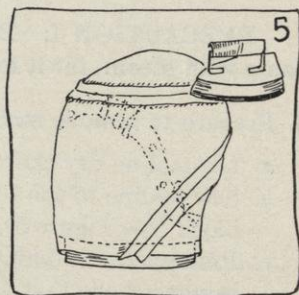


FIG. 5.

Questions. Use complete sentences for all answers.

- Name two advantages in making a hat or a beret (tam) over a maline or a taffeta foundation.
- If you have to remove the hat from the block before it is finished, why is it important to mark the front of the foundation?
- What is the advantage of placing the belting ribbon on the block before steaming the maline, taffeta, or crinoline?

UNIT VI. JOB 54

SUGGESTIONS FOR RIBBON HATS

Read this entire job sheet and then, before starting the work on any kind of a ribbon hat, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

There are so many different types of ribbon hats, that an entire book could be devoted to them; still such a book would contain only style features, and would be out of date a month after it was written. Since these job sheets stress millinery principles, in this lesson you will only find suggestions for applying the principles to various types of ribbon hats.

Materials Needed.

1. These depend on the suggestions that you decide to follow.

Tools and Equipment.

1. The usual milliner's tools.
2. See suggestions below.

Things to Do.

1. Get a sketch or a model of the ribbon hat which you are planning to make, and keep it in front of you, while reading the following suggestions.
 - a. If you are using a model, handle and examine it carefully, and keep it on the hat stand as much as possible.
2. Read all of these suggestions and as you read them, watch your sketch or your model to see if the suggestions apply to your hat.
 - a. If they do, jot down the numbers or the letters of the sections that you plan to follow.
3. Before you start to make your ribbon hat, show your teacher the list of suggestions that you plan to follow, to be sure that your judgment is correct.
4. Practically any hat that can be made in a fabric can be made in ribbon if these directions are followed:
 - a. Always sew ribbon in the selvage with invisible stitches (see Job 49, Figure 6 A and B, page 203).
 - b. Pull ribbon partly bias if you want a plain effect on a brim (see Figure 1 A).
 - c. Shirr ribbons if you desire more width in the one edge than in the other, and if you do not object to the fullness showing.
 - d. If you desire more width at one edge than the other, and if you do not want the fullness to show, tuck ribbon (see Figure 1 B).
 - e. Ribbons may be made circular by
 - (1) Following Job 19, for narrow ribbons (page 79), or
 - (2) Following Job 20, for wide ribbons (page 83).
 - f. Take great care in using pins and thumb tacks in ribbon to see that no marks show.

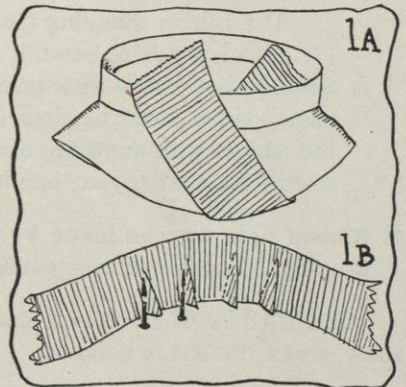


FIG. 1A-1B.

- g. If one ribbon laps over the other, try not to cut it too short. Always cut the ribbon, so that it will lap well, then if you want to change the lines a little, you will always have enough ribbon to let out some of it.
- h. If you show your ribbon hat to your teacher while it is pinned, it will save you from having to rip it, if it is not correct. The ribbon will look better if it is handled less.
5. Ribbon hats may be made with or without foundations, if you follow the suggestions in Section 4 and the following ones:
- If ribbon brims are made on foundations, use crinoline whenever possible. Ribbon hats should never be too stiff.
 - If wires are used, use lace wire or flat ribbon wire.
 - Maline makes good foundations for ribbon crowns or ribbon turbans, for no linings are needed with maline.
 - If ribbon hats are made without foundations, work them over blocks, or model frames, or patterns.
 - Some ribbon brims without foundations may be made of double ribbon with the aid of rubber mending tissue or milliner's glue, by following these directions:
 - Stretch ribbon circular (see Job 19 or 20, pages 79 and 83).
 - Cut rubber mending tissue so that it is $\frac{1}{4}$ inch narrower than the ribbon. Not all light-colored ribbons may be used with mending tissue. If you are in doubt, paste as shown in Section e.
 - Slash one edge of the rubber mending tissue about every 2 inches so that it will lap when the other edge is placed on circular ribbon; but do not slash it all of the way through the mending tissue (see Figure 2 A).
 - Lay the edge of the rubber mending tissue that is not slashed, just $\frac{1}{8}$ inch inside of the larger circular edge of the ribbon (see Figure 2 B) and on the wrong side. (The slashes will now lap.) Be sure the rubber mending tissue is $\frac{1}{8}$ inch inside the edge of the ribbon, otherwise it will show when the ribbon is pressed.
 - Lay the wrong side of the second piece of ribbon down on rubber mending tissue, so that the selvages just match. Put a few pins at the larger selvage (see Figure 2 B).
 - Lay a piece of cloth over the ribbon, and press with a warm iron (see Figure 2 C). The heat from the iron melts the rubber mending tissue, and makes the ribbon stick together. The rubber mending tissue adds stiffness to the ribbon.
 - Set on headsize band, if desired, or right on the crown.
 - Some ribbon brims without foundations may be made, as shown in Section d, but instead of using rubber mending tissue, paste the ribbons together with milliner's glue. **Do not press the ribbon with anything but your hands.** Be sure the selvages match well before starting to rub them with your hands.

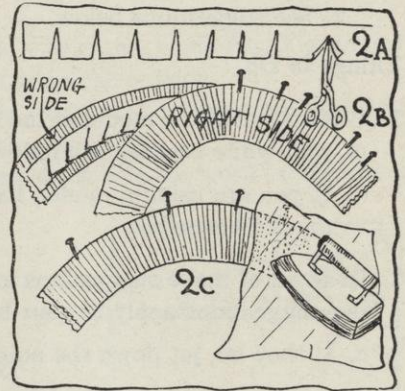


FIG. 2A-B-C.

6. Ribbon hats may be made by first shirring, tucking, or making ribbon circular and then by draping, according to suggestions in Jobs 7, 8, 9, and 10 (pages 24 through 48).

PRECAUTION I. Never slash into ribbon to remove fullness in any part of the hat that will show, when the hat is finished.

- Be sure to look at all illustrations in Jobs 7, 8, 9, and 10 (pages 24 through 48). They will give you assistance in making ribbon hats.
- Do not hesitate to put pleats, tucks, or shirrings in the ribbons, in order to get the desired effect.

c. Job 10 (pages 43 through 48) will be valuable in helping you to copy ribbon models.

7. Ribbon berets (tams) or turbans may or may not be made over foundations.

- a. The most desirable foundations for ribbon berets and turbans are maline or taffeta crowns, which have been made on belting ribbon headsizes (see Job 53, page 222).

8. Practically any crown which may be made of material cut partly on the straight and partly on the bias, may be made in ribbon, particularly if the ribbon is shirred carefully. (For a variety of crowns, see Unit V, pages 155 through 209.)

- a. Ribbon side crowns may be made by cutting the ribbon on the bias, and sewing each piece of ribbon to the next, invisibly in the selvage (see Figure 3).

(1) Be careful that the grain in each piece of ribbon runs the same way.

(2) Plan the side crown so that there will be no seams other than those made by the selvages that lap over each piece of ribbon.

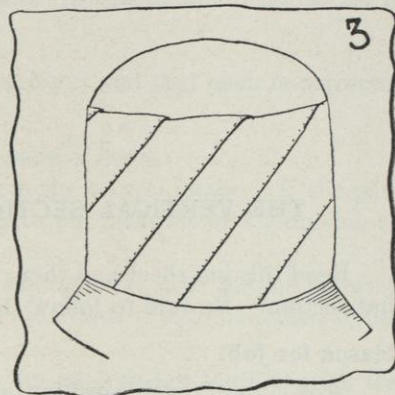


FIG. 3.

- b. For directions for making two specific ribbon crowns see Jobs 49 and 50 (pages 201 and 206).

Questions. Use complete sentences for all answers.

1. Name three ways of getting more width in one edge of the ribbon than in the other.
2. Why is it so necessary to lap ribbons sufficiently when making ribbon hats?
3. What is the outstanding fact to remember in making ribbon hats?
4. What is a good way to make a ribbon brim without a foundation?
5. What is a good foundation for a ribbon crown?



UNIT VI. JOB 55

BERETS (TAMS)

THE VERTICAL SECTION TYPE—THE TIP AND SIDE CROWN TYPE¹

Read this job sheet and then, before starting to do the work of that particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Beret is the French word for tam. It seems to be used more now than the name tam. Berets in some form seem to come and go with each successive millinery season, because their lines may be adapted to both young and old. Berets are so varied that an endless number of lessons might be written on them, but if you examine berets carefully you will find that most of them can be divided into two main classes. They may be divided into those made with vertical sections (see Figure 1 A) which are similar to vertical section crowns, and those made with sections going around the beret and joined to a tip (see Figure 5, page 231), which are similar to a crown made with a tip and a side crown. Some berets are a combination of the two types. If you wish to learn to make berets, examine them, and then separate them into one of these classes. If you will carefully follow the following directions, you will have no difficulty in learning to make berets.

Materials Needed.

1. The amount of outer fabric varies according to the shape and the size of the pattern (see Sections 3 or 6a through 6l, pages 229, or 231 and 232).

2. Interlining if desired—the same amount as the outer fabric.

Tools and Equipment.

1. A pattern.
2. The usual milliner's tools.

Things to Do.

1. Examine beret models and plan how to make beret.

- a. Decide if the material you are planning to use needs interlining or a foundation crown or both, or a crinoline or ribbon headsize band.
 - (1) Note which models are interlined—those with soft materials or those with firm materials.
 - (2) Note which models are made on foundation crowns—those with a decided drape (perhaps for the more mature woman) usually are, and those which may be draped in a variety of ways (perhaps for a child or a young girl) usually are not.
 - (3) If the beret is not made on a foundation crown, note whether the headsize band is a shaped belting ribbon headsize, or a bias crinoline one, or a shaped crinoline one.
- b. Decide if the model you are planning to make belongs to the vertical section type of beret, or to the tip and side crown type. Jot down the sections that you intend to follow.

¹ Teachers should caution students to select the sections which relate particularly to the type of beret that they are to make.

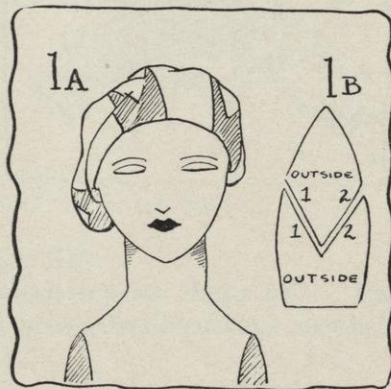


FIG. 1A-B.

- (1) If the sections radiate from the center tip, as shown in Figure 1 A, the model belongs to the vertical section type of beret. Follow Sections 2 to 6.
 - (2) If the sections go around the beret, as shown in Figure 5, page 231, and are joined to a tip, the model belongs to the tip and side crown type. Follow Section 6.
 - c. Consult your teacher to find out if the plan you decided on (see Section 1 b (1) or (2)) is correct.
2. Be sure that you have all of the parts of the pattern for your beret and that each is correctly marked.
- a. Count the number of sections in the beret, and note the shape of each.
 - b. Get that same number of patterns and be sure that each is the correct shape. If the patterns are not very carefully labelled, it will be a safe plan to pin patterns on the model, to see that each pattern fits perfectly.
 - c. Should the sections themselves be cut up, as shown in Figure 1 B (page 228) or Figure 6 (page 231) be sure that each section is marked to indicate just how it is to be joined to the section next to it.
 - (1) Be sure that corresponding points on each piece of the pattern are marked with the same number (see Figures 1 B, page 228, and 6, page 231). By *corresponding points* are meant points that will meet when sections are seamed.
 - (2) Be sure that this is done on both sides of each piece of the pattern.
 - d. Be sure that *outside* and *inside* is written on the proper side on each piece of each pattern.
3. Plan how much material is needed.
- a. Cut a piece of newspaper the width of the material you plan to use (velvet is usually 18 inches, taffeta is 36 inches, etc.) and about 1 yard long.
 - b. Pretend you have an 18-inch square in the left-hand corner of your paper (note dotted line in Figure 2).
 - c. Draw a pencil line on the newspaper from each corner of the square to the opposite corner to indicate the true biases (see Figure 2). These true bias lines will be a guide in planning to cut the material. Eighteen inches is chosen for all of the following figures because there are very few beret patterns that will not swing into material of that width.
 - d. Pin all of the pieces of the pattern which are to be made of the same material on one piece of newspaper, so that the outside of each pattern is against the newspaper and so that there is a $\frac{1}{2}$ -inch space between each section. Keep center crease of each part of the pattern parallel to one true bias line, and keep the bottom of each part of the pattern parallel to the other true bias line (see Figure 4 of Job 41, page 162); however, this time the sections are for a beret.
 - e. If your beret is to be of one color or of one kind of material, omit Section f.
 - f. Should you want to make some of the sections in one kind or one color of material, and the rest of the sections in another kind or color, repeat Sections 3 a, b, c and d on separate pieces of paper, using those patterns which are to be of one material or color on one piece of paper, and those patterns which are to be of another material or color on another piece of paper.
 - g. Show your work to your teacher to be sure that it is correct.
 - h. Trace all around each piece of the pattern (see point A in Figure 4 of Job 41, page 162). Save this traced piece of newspaper. It will be your guide when laying the pattern on the material.
 - i. Measure across the part of the newspaper covered by the pattern and jot down that measurement. This will tell you the amount of material to get. If you have used more than one piece of newspaper, due to using different materials, be sure to measure each piece of newspaper and jot down all of the measurements.

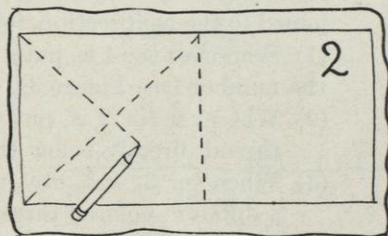


FIG. 2.

4. Place pattern and cut your material.

- a. If the material is not to be interlined skip Section (2), but be sure to follow (1) and (3); then go right on with Section b. If the beret is to be interlined, follow these directions:
 - (1) Lay the material with the right side down on the table.
 - (2) Lay the interlining on top of the material with the straight grain of the interlining matching the straight grain of the outer fabric.
 - (3) With a ruler and tailor's chalk draw the two lines on the wrong side of the material or interlining, showing where the two true biases are, just as you did on the paper (see Figure 2, page 229).
- b. Pin your pattern so that the outside of each section is against the wrong side of the material (or interlining) and pin it in place exactly as you did on the paper (see Section 3 d, page 229).
- c. Be sure to show your work to your teacher, to see if it is pinned correctly.
- d. As soon as your teacher approves, follow *either* Section (1) *or* Section (2), then read Section (3).
 - (1) If interlining was used, baste through interlining and outer material as close as possible to the extreme edge of the pattern. If in doubt about how to do this, note Figure 1 of Job 45 (page 181), which shows the outline of a tip being basted.
 - (2) If no interlining was used, trace outline of the pattern on the wrong side of the material with marking chalk (as shown in point A of Figure 4 of Job 41, page 162).
 - (3) **Do not cut at edge of pattern, for no seams have been allowed.**
- e. Cut $\frac{1}{4}$ inch outside of all traced or basted lines of patterns. **Do not remove patterns.**
- f. Mark all sections so that you will know how each is to be joined to the next section, following these directions:
 - (1) Wherever the 1 is, put a white tie tack directly below the number (see Figure 3).
 - (2) Wherever the 2 is, put a tie tack with another color thread directly below the number (see Figure 3).
 - (3) Wherever 3, 4, 5, etc., may be, put a tie tack, using a different colored thread for each number. Always use the same color of thread for the same number each time that that number is used.
 - (4) Tie all stitches twice so that they will not come out.
- g. Show your work to your teacher as soon as all the stitches are taken.
- h. Remove patterns, pin them together carefully, and return them to the place where the patterns are kept.

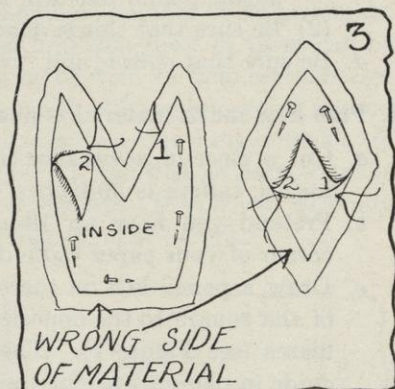


FIG. 3.

5. Sew Beret.

- a. Join the sections of each individual vertical section, if they themselves are sectional, by following Sections (1) through (8), but if the sections of the beret are not cut up, skip to Section b, and follow it.
 - (1) Pin the right side of one section of the beret against the right side of the next section, so that the stitches of the same color match. Let the head and the point of the pin extend (see Figure 4 A). Wherever a section has a sharp point, begin to pin at that point and work toward either side (see Figure 4 A).
 - (2) Slip the threaded needle into the same holes where the pin is (see Figure 4 B).
 - (3) Starting with a tiny back stitch, baste one side of the section (see Figure 4 C).
 - (4) Start at the same point again and baste the other half of that section.

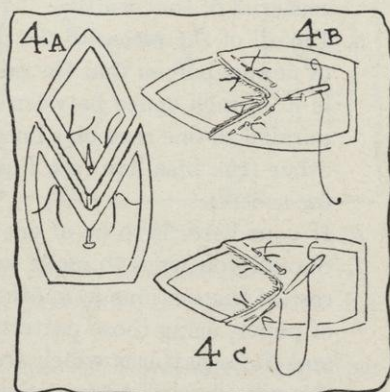


FIG. 4A-B-C.

- (5) Show your work to your teacher, to be sure that the individual sections themselves are joined properly.
 - (6) As soon as your teacher approves, sew by machine.
 - (7) Press seams flat (see Figure 12 A, B, and C of Job 41, page 166). Never press velvet, as shown in Figure 12 B, unless you have a velvet board.
 - (8) As soon as the individual sections are joined, set all sections together, as shown in Section b.
- b. Baste the vertical section of the beret, reading and following Sections 4 a through h (5) of Job 41 and be sure to look at Figures 6 through 9 D of that job (pages 163, 164 and 165).
 - c. Show basted beret to your teacher to be sure that it is correct thus far.
 - d. Open the front to back seam at the tip, as shown in Section 4 m of Job 41, and see Figure 11 of that job (page 165).
 - e. Sew up all of the sections by machine, reading and following Sections 5 a through f of Job 41 (pages 165 and 166).
 - f. Press seams open, reading and following Section 5 g of Job 41, and see Figures 12 A, B, and C of that job (page 166).
 - g. Read Job 56 (pages 234 through 237) and follow the sections you need, in order to mount and finish your beret as desired.
 - h. If you have made your beret as described above, go on with the questions (page 233).
6. Suggestions for tip and side crown type of beret (see Figure 5).
- a. Follow all of Section 1 (pages 228 and 229).
 - b. Follow all of Sections 2 a and b (page 229).
 - c. Be sure that the front of each of the round sections of the pattern is marked at both edges with a number corresponding to the number at the edge of the section it touches, and that the tip is so marked at the front and the back (see Figure 6).
 - d. Be sure that this is done on *both sides* of each piece of the pattern.
 - e. Be sure that *outside* and *inside* are written on the proper side on each piece of each pattern.
 - f. Follow Sections 3 a, b and c (page 229) on a piece of newspaper.



FIG. 5.

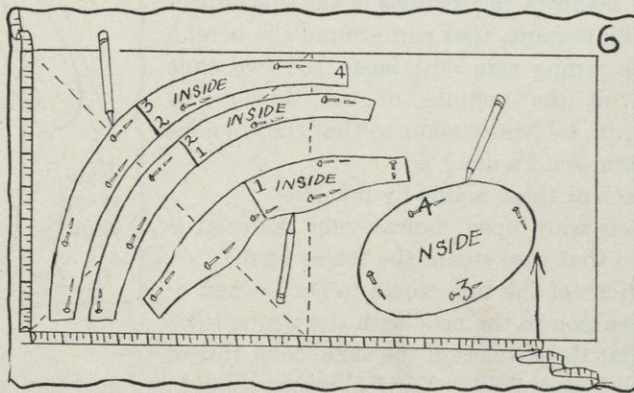


FIG. 6.

- g. Pin all of the pieces of the pattern, which are to be made of the same material on one piece of newspaper, so that the outside of each pattern is against the newspaper, and so that there is a $\frac{1}{2}$ -inch space between each section. Keep the center front crease of each, parallel to one true bias line or on it (see Figure 6).
- h. If your beret is of one color or of one kind of material, omit Section i, page 232.

- i. Should you want to make some of the sections in one kind or one color of material and the rest of the sections in another kind or another color, repeat Sections 3 *a*, *b*, and *c* (page 229), and 6 *g* (page 231), on separate pieces of paper, using those patterns which are to be of one material or one color, on one paper, and those patterns which are to be of another material or another color, on another piece of paper.
- j. Show your work to your teacher to be sure that it is correct.
- k. Trace all around each piece of the pattern (see Figure 6, page 231).
- l. Measure all of the way across the part of the paper covered by the patterns and jot down the measurement (see Figure 6, page 231). This will show you the amount of material to get. If you have used more than one piece of newspaper, due to using different materials, be sure to measure each piece of newspaper and jot down all of the measurements.
- m. Place patterns and cut your material by following these directions:
 - (1) Read and follow Sections 4 *a* (1), (2), and (3), if you are using interlining; if not, follow Sections 4 *a* (1) and (3) (page 230).
 - (2) Pin your pattern so that the outside of it is against the wrong side of material (or interlining). Pin it in place exactly as you did on the newspaper (see Section 6 *g* and Figure 6, page 231).
 - (3) Show your work to your teacher to be sure that it is correct.
 - (4) As soon as your teacher approves, follow *either* Section (a) *or* Section (b), then read (c).
 - (a) If interlining is used, baste through interlining and outer material as close as possible to the extreme edge of the pattern. If you are in doubt about how to do this, see Figure 1 of Job 45 (page 181).
 - (b) If no interlining is used, trace outline of pattern on wrong side of material with marking chalk (see Figure 6, page 231), but use chalk instead of pencil.
 - (c) **Do not cut at edge of pattern, for no seams have been allowed.**
 - (5) Cut $\frac{1}{4}$ inch outside of all traced lines of patterns. **Do not remove patterns.**
 - (6) In order to mark all sections so that you will know how each is to be joined later on to the next section, read and follow Sections 4 *f* (1), (2), (3), and (4), and be sure to look at Figure 3 (page 230).
 - (7) Show your work to your teacher as soon as all of the stitches are taken.
 - (8) As soon as your teacher approves, remove patterns, pin them together carefully, and return them to the place where the patterns are kept.
- n. Baste beret.

- (1) Join vertical seams of the sections of the side crown. (These are the sections that run around the beret.)
 - (a) With the wrong side out, baste the two ends of each of the sections of the side crown together, in a $\frac{1}{4}$ -inch seam so that the tracings just match (see Figure 7 A).
 - (b) Stitch each of these seams by machine.
 - (c) Press each seam open, unless your material is velvet (in that case steam the seams open).
- (2) Join the sections of the side crown to each other.
 - (a) Pin one section to the next with the wrong sides out so that the stitches of the same color thread meet (see Figure 7 B). Vertical seams should match if they are all supposed to be in the same place.
 - (b) Baste one section to the next in $\frac{1}{4}$ -inch seams, being sure to keep basting either on traced line, or on the bastings which hold the interlining and the outer material together (see Figure 7 B).
 - (c) Follow Sections (a) and (b) until all of the sections of the side crown are basted up.
- (3) Join the side crown to the tip.

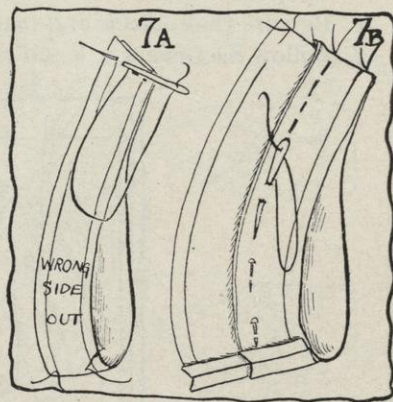


FIG. 7A-B.

- (a) Pin the side crown to the tip with the wrong sides out, so that the stitches of the same color thread meet (see Figure 8).
- (b) Baste tip to side crown in a $\frac{1}{4}$ -inch seam, being sure to keep basting either on traced lines or on the bastings which hold the interlining and the outer material together (see Figure 8).

- o. Show the basted beret to your teacher.
- p. As soon as the teacher approves, sew up all the seams by machine.
- q. Press seams that run around beret, as shown in Figure 12 A, B, and C of Job 41 (page 166). (For velvet see Figure 12 A or C.)
- r. Read Job 56 (pages 234 through 237) and follow the sections indicated, in order to mount and finish your beret as desired.

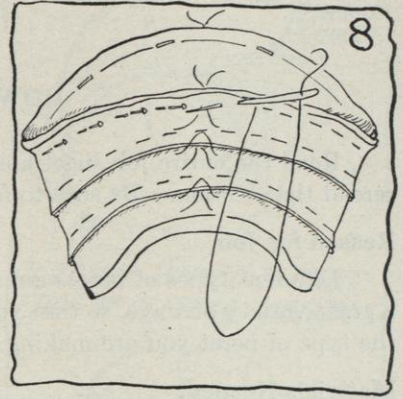


FIG. 8.

Questions. Use complete sentences for all answers.

1. Is it more desirable to buy your material *before* laying out your pattern and examining it, or *after* doing so? Give your reasons for your answer.
2. Into what two divisions may berets be divided?
3. Why is it so necessary to use bias material across the center of each section in a vertical section beret, and across the direct front in a tip and side crown type of tam?



UNIT VI. JOB 56

HOW TO MOUNT BERETS¹ (TAMS)

Read the entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Different types of berets are mounted and finished in different ways. This job will describe a great variety of ways, so that you will be able to select and follow the one that is best suited to the type of beret you are making.

Materials Needed.

1. A beret.
2. A foundation of maline and of belting ribbon, *or* one of crinoline and belting ribbon, *or* one of taffeta and belting ribbon, *or* a headsize band of crinoline *or* of belting ribbon, according to the way your beret is to be mounted.
3. A cap lining, if you are not using a maline and belting ribbon foundation.

Tools and Equipment.

1. The usual milliner's tools.
2. A crown block of the desired headsize.

Things to Do.

1. Examine the model of the kind of beret you have made to see how it is mounted.

- a. Is it mounted on a maline foundation?
- b. Is it mounted on a crinoline foundation?
- c. Is it mounted on a taffeta foundation?
- d. Is it mounted on a belting ribbon headsize?
- e. Is it mounted on a bias crinoline headsize band?
- f. Is it mounted on a shaped crinoline headsize band?
- g. See if the beret is slipstitched at the headsize, or if it is set up a little on ribbon and slipstitched, or if it is set up a little on the ribbon and sewed raw edge, and covered with ribbon.
- h. Choose Section (1), (2), (3), (4), (5), *or* (6):
 - (1) If your beret is to be mounted on a foundation and slipstitched at the lower edge, follow Sections 2 *a* through *i* (see Figure 1 *A* and *B*, page 235).
 - (2) If your beret is to be mounted on a foundation and set up on the ribbon headsize band, and then turned in and slipstitched, follow Sections 3 *a* through *g* (see Figure 2 *A* and *B*, page 235).
 - (3) If your beret is to be mounted on a foundation with a raw edge and covered with a ribbon trimming, follow Sections 4 *a* through *j* (see Figure 3 *A* and *B*, page 236).
 - (4) If your beret is to be mounted on a belting ribbon headsize band, follow Sections 5 *a* through *f*, (pages 236 and 237).
 - (5) If your beret is to be mounted on a bias crinoline headsize band, follow Sections 6 *a* through *d* (see Figure 4 *A* and *B*, page 237).
 - (6) If your beret is to be mounted on a shaped crinoline headsize band, follow Sections 7 *a* through *g* (see Figure 5 *A* and *B*, page 237).

¹ Teachers should caution students to select only those sections which relate particularly to the style of mounting each desires to use for her beret.

- i. Ask your teacher if the sections that you have chosen are correct.
- j. If your teacher approves of them, go on with the sections decided upon.

2. How to mount a beret when it is slipstitched at the edge of the foundation, as shown in Figure 1 B.

- a. Be sure your foundation is made according to Section (1), (2), or (3), below.
 - (1) For maline foundation, follow Sections 1, 2, 3 and 5, 6, 7 of Job 53 (pages 222, 223, and 224).
 - (2) For taffeta foundation, follow Section 9 of Job 53 (page 224).
 - (3) For crinoline foundation, follow Section 10 of Job 53 (page 224).
- b. Put beret on foundation.
 - (1) Turn in $\frac{1}{4}$ inch at edge of beret and baste (see Figure 1 A).
 - (2) Slip beret over foundation, while the foundation is still tacked to the block.
 - (3) Be sure to place the front of the beret to the front of foundation, and match pin in beret to the tie tack in foundation (see Figure 1 A).
 - (4) Pin to foundation with the edge of beret even with the lower edge of belting ribbon (see Figure 1 A).
- c. Remove foundation, with beret pinned to it, from the block, reading and following Sections 7 a and c (1) and (2) of Job 53 (page 224).
- d. Try on the head to see if the beret is becoming.
- e. Make any alterations that are necessary.
- f. Show the beret to your teacher to be sure that it has correct lines.
- g. As soon as your teacher approves, slipstitch beret to the belting ribbon at the lower edge.
 - (1) Take $\frac{1}{4}$ -inch slip stitch in folded edge of beret, then take a tiny stitch in edge of belting ribbon, etc., (see Figure 1 B).
- h. Trim beret as you wish, but be careful of your stitches, if you are using a maline or taffeta foundation, for these do not require linings.

PRECAUTION I. If a trimming is to be put on a beret that is to be lined, the trimming should always be sewed on before the beret is lined, so that the lining will hide all of the stitches. Crinoline foundations need linings.

- i. Skip over to the questions (page 237), if you have mounted the beret as described above.

3. How to mount a beret, when it is set up on the ribbon headsize band of the foundation and turned in, and then slipstitched, as shown in Figure 2 B.

- a. Use a ribbon in making your foundation, that will enable you to show as much of it as you desire, when the beret is finished.
- b. Make your foundation *either* as shown in Section (1), (2), or (3); however, when you shape the ribbon by means of tucks (as described in Job 53, Sections 3 c and d page 223), put the

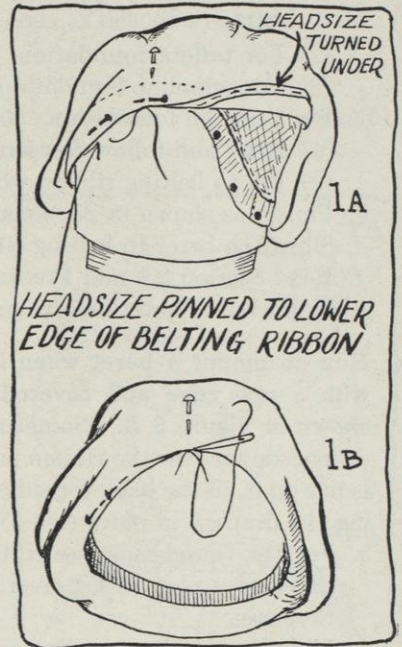


FIG. 1A-B.

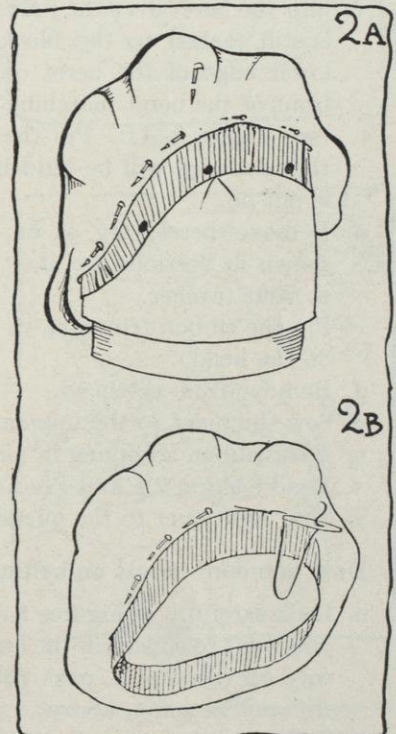


FIG. 2A-B.

tucks on the inside of the ribbon next to the block, so that, from the outside, the tucks will look like seams.

- (1) For maline foundation, follow Sections 1, 2, 3 and 5, 6, 7 of Job 53 (pages 222, 223 and 224).
- (2) For taffeta foundation, follow Section 9 of Job 53 (page 224).
- (3) For crinoline foundation, follow Section 10 of Job 53 (page 224).
- c. Put beret on foundation.
 - (1) Read and follow Sections 2 b (1), (2), and (3), (page 235).
 - (2) Pin to belting ribbon where desired (see Figure 2 A).
- d. Finish, as shown in Sections 2 c, d, e and f, page 235.
- e. Slipstitch beret to belting ribbon, where it is pinned (see Figure 2 B).
- f. Read Section 2 h and Precaution I, page 235, and follow both carefully.
- g. Skip over to questions (page 237), if you have mounted the beret, as described above.

4. How to mount a beret when it is sewed on a foundation with a raw edge and covered with ribbon trimming, as shown in Figure 3 B. Sometimes the back of the beret is draped down over the ribbon and a bow of the same ribbon is put on it, in the back (or sides), to look as if it were holding the drapery in place (see Figure 3 B).

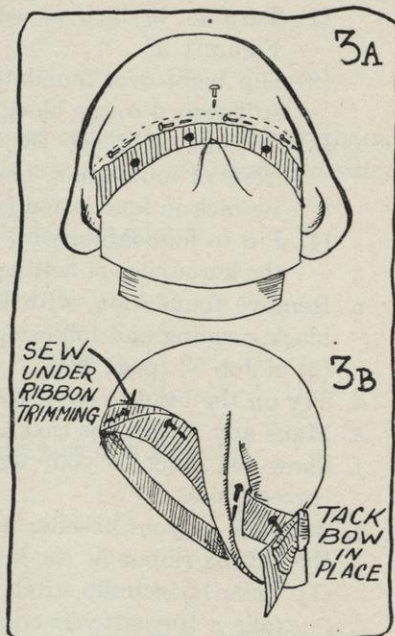


FIG. 3A-B.

- a. For the foundation use ribbon the same width as that which you plan to use over it, to hide the raw edge of the beret.
- b. Make foundation, reading and following *either* Section 2 a (1), (2), or (3), (page 235).
- c. Slip the beret over the foundation, while the foundation is still tacked to the block, with the raw edge at the lower edge of the beret on the outside, and with the front of the beret matching the front of the foundation (see Figure 3 A). Pin the beret to the ribbon so that the raw edge will be hidden when the ribbon trimming is put on.
- d. Remove beret, try it on, and make alterations (as shown in Sections 2 c, d, e, and f, page 235). Show it to your teacher.
- e. Pin the ribbon trimming in place, while the beret is still on the head.
- f. Remove from the head.
- g. Sew the beret to the foundation under the ribbon trimming (see Figure 3 B).
- h. Tack ribbon trimming in place (see Figure 3 B).
- i. Read Section 2 h and Precaution I (page 235) and follow carefully.
- j. Skip right over to the questions (page 237), if you have mounted the beret as above.

5. How to mount berets on belting ribbon headsize bands.

- a. Look carefully at Figures 1 through 3 B, then read *either* Section 2, 3, or 4 to decide whether you want to slipstitch the beret at the edge of the ribbon (Section 2 page 235), or part of the way up (Section 3, page 235 and above), or to sew it on the raw edge and cover it with ribbon (Section 4, above).
- b. Tell your teacher of your decision to see if you have chosen the correct way to do your work.
- c. Make a shaped belting ribbon headsize band, reading and following all of Sections 2 and 3 of Job 53 (pages 222 and 223), but make the necessary alterations in the ribbon, according to whether you plan to follow Section 2, 3, or 4 (page 235 and above).
- d. Mount the beret, as shown in Section 2, 3, or 4, but remember that instead of pinning and sewing it to a foundation, it should be pinned and sewed to a ribbon headsize band.

- e. If the inside of the beret is not neat, line it with a cap lining (see Job 68, page 293). A beret made of firm material, such as felt, is often left unlined, but the seams must be neatly finished.
- f. Skip to the questions below, if you have mounted your beret, as described above.

6. How to mount berets on bias crinoline headsize bands.

- a. Make a crinoline headsize band, following the instructions in Section 7 of Job 1 (page 6), but stretch the bias of crinoline well before measuring it, and do not put a wire on it.
- b. Put beret on headsize band.
 - (1) Pin the beret to the headsize band so that the cut edge of the beret extends $\frac{1}{4}$ inch below the folded edge of the headsize band (see Figure 4 A).
 - (2) Be sure to pin the front of the beret to the front of the headsize band, and use the folded edge of the crinoline for the lower edge of the headsize band.
 - (3) Turn in $\frac{1}{4}$ inch of material that extends so that it lies flat against the inside of the headsize band (it may be necessary to slash this turned-in edge slightly, if it will not turn in nicely, but be very careful not to slash too far, or you may spoil the whole beret, see Figure 4 B).
 - (4) Sew turned-in edge to headsize band with $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches. Do not let the stitches show on the outside of beret (see Figure 4 B).
- c. Line beret with cap lining (see Job 68, page 293).
- d. Skip to the questions below, if you have mounted your beret, as described above.

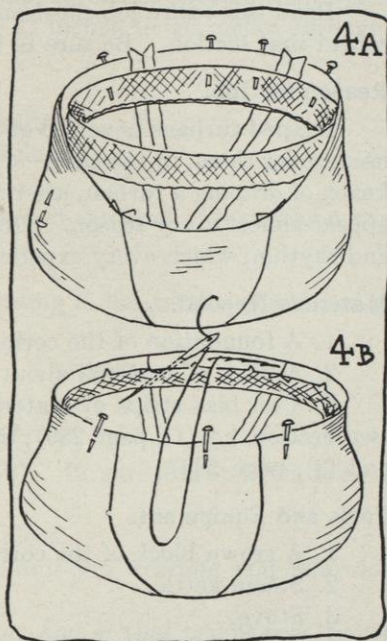


FIG. 4A-B.

7. How to mount berets on shaped crinoline headsize bands.

- a. Pin pattern for shaped headsize band on bias crinoline.
- b. Trace around pattern.
- c. Remove pattern.
- d. Cut out crinoline headsize band on traced line (see Figure 5 A).
- e. Join shaped crinoline headsize band to fit the head.
- f. Put beret on headsize band, by reading and following instructions in Sections 6 b (1), (2), (3), and (4) above, but this time there is no folded edge on the headsize band. Be sure that the lower edge of headsize band is placed just inside of the lower edge of beret (see Figure 5 B).
- g. Line beret with cap lining (see Job 68, page 293).

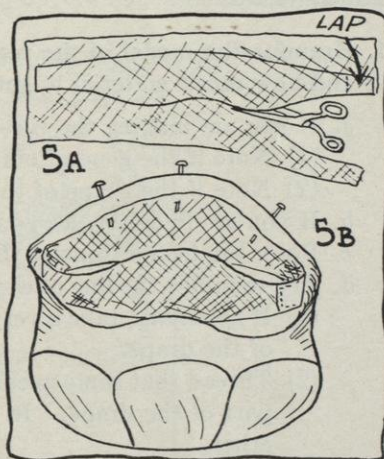


FIG. 5A-B.

Questions. Use complete sentences for all answers.

1. When a beret is made over a crinoline foundation or on a crinoline headsize band, why should it be lined?
2. If you put a bow or any other trimming on a beret, which you are going to line, which do you do first, trim it, or line it?
3. Are berets made over foundations more often for grown people or for children?
4. If a beret is being draped on a foundation, when should it be tried on the head?

UNIT VI. JOB 57

REGULATION DRAPED TURBAN

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Draped turbans never go out of style. There may be variations in the kinds of foundations used under them, in the shape of the headsize lines, in the materials used, but if you develop the knack of draping a turban, after a little practice you will be able to follow these variations, which appear almost every season. Draping requires a lightness of touch, a keen sense of line, balance, and rhythm, which every experienced milliner must cultivate.

Materials Needed.

1. A foundation of the correct headsize on which to drape (see Section 1 *g*, page 239).
2. A piece of material about 12 inches by 12 inches for the tip.
3. Two bias strips of material—the width varies according to the texture of the material (see Section 1 *f* (1), page 239); the average length is a 30-inch bias (see Section 1 *e*, (1) (2) below and (3), page 239).

Tools and Equipment.

1. A crown block of the correct headsize.
2. Steam kettle.
3. Stove.
4. The usual milliner's tools.

Things to Do.

1. Examine the model of the regulation draped turban, and plan the kind of foundation to use, and how much material to get.
 - a. If you are making the turban for yourself, try it on to see if it is becoming.
 - (1) Note if the general outline of the drape is becoming.
 - (2) Note if the shape of the headsize line is becoming.
 - b. If you are in doubt, let your teacher suggest changes.
 - c. Put a pin in the front of the model.
 - d. Try to follow the line of each drape, so that you will be able to copy the turban more easily.
 - (1) If necessary, take a very fine needle and a fine thread and run a loose basting in one part of the drape.
 - (2) Thread that same needle with a contrasting thread, and run a loose basting in the other part of the drape. In that way you will be sure to see how one part crosses over the other.
 - e. Measure along each basting to get an idea of the approximate length of each bias strip, particularly when you are copying a turban for which you have no specific directions.
 - (1) It is wise, when using 18-inch material, to cut a long bias—about 30 inches long—(See Sections 5 and 6 of Job 15, page 65). This length bias will usually be sufficient for a turban of the average headsize.
 - (2) If you are using 36-inch material, cut a long bias 60 inches long; then you will be able to get two strips out of one bias. Be sure to cut strip in half, so that the cut will be parallel to the selvages of the bias strip.

- (3) For the turban, described in this lesson, of an average headsize, cut two bias strips 30 inches long.
- f. Try to pin the tape measure in and out of each fold, so that you will get an idea of how wide to cut the bias for the drape, particularly when you are copying a turban for which you have no specific directions. The softer the material, the wider the bias strip must be, in order to get a graceful drape. A little experimenting with your material, or material like it in texture, will help you to judge how wide you need the strip.
- (1) For a regulation draped turban with material of the texture of velvet, cut a bias 9 inches through; for material with the texture of crepe de chine, 12 inches through; and for a material of the texture of chiffon or georgette, from 12 inches to 15 inches through, according to the number of folds desired.
- g. Note the kinds of foundations used.
- (1) A maline and belting ribbon foundation requires no lining.
- (2) A crinoline foundation is a little stiffer, but requires a lining.
- (3) Choose the foundation you desire.
- h. Tell your teacher how wide you plan to cut your material, and the kind of foundation you plan to use.
2. If the foundation crown is not already made, make one according to the section you desire in Job 53 (page 222).
- a. Leave foundation on block if possible.
3. Steam tip of turban and prepare to drape.
- a. Place a foundation on a crown block (if one is ready for you). Be sure it is on in the correct position.
- b. Put a few thumb tacks at the extreme edge to hold it in place.
- c. Steam the 12-inch square of material down over the foundation, reading and following Section 3 a through 3 d of Job 42 (pages 170 and 171).
- d. Measure up 2 inches from the lower edge of the foundation, and at that height sew the tip to the foundation with $\frac{1}{2}$ -inch back stitches (see Figure 1 A).
- e. Remove the thumb tacks which hold the tip on the block, but do not remove those at the lower edge of foundation.
- f. Cut off extra material of tip $\frac{1}{4}$ inch below the back stitches (see Figure 1 B).

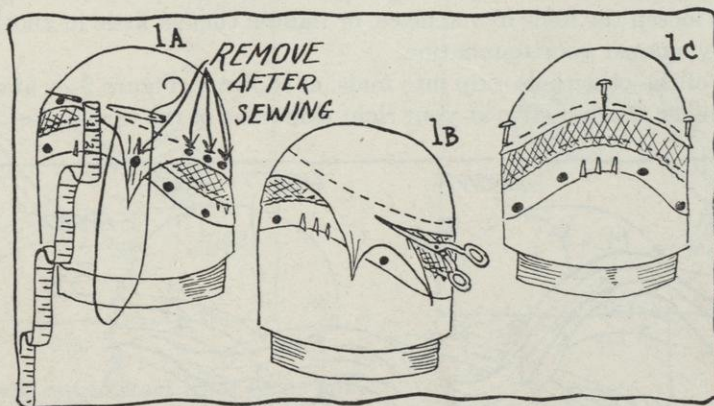


FIG. 1A-B-C.

4. Drape Regulation Turban.

- a. Hold the block so that the front is facing you.
- b. Put one pin at direct front, left, and right sides of tip (see Figure 1 C) and two pins at right angles to each other at direct back of tip (see Figure 4, page 241). This will help you to drape the turban more easily.

From here on this job sheet will speak of *your right* and *your left*. This will make it easier to drape the turban. Your right is really the left side of the turban and your left is the right side of the turban. To drape the hat, first look at the direct front. Later turn the block and look at the direct back.

PRECAUTION I. Folds must look soft and fall into graceful curves. In general, a few fairly large even folds will give a better effect than a great many small close folds. Be careful to keep the raw edges turned under at each edge of the bias, as you drape.

- c. Lay one end of one of the bias strips into folds, and put a few pins in it (see Figure 2 A); then pin it to the foundation at your direct right, so that the top folded edge is about half way between the lower edge of the foundation and the raw edge of the tip, and so that the lower folded edge just touches the headsize on the right side (see Figure 2 B). (You will find later that the point of the bias will either drape in, or that you may be able to cut it off.)

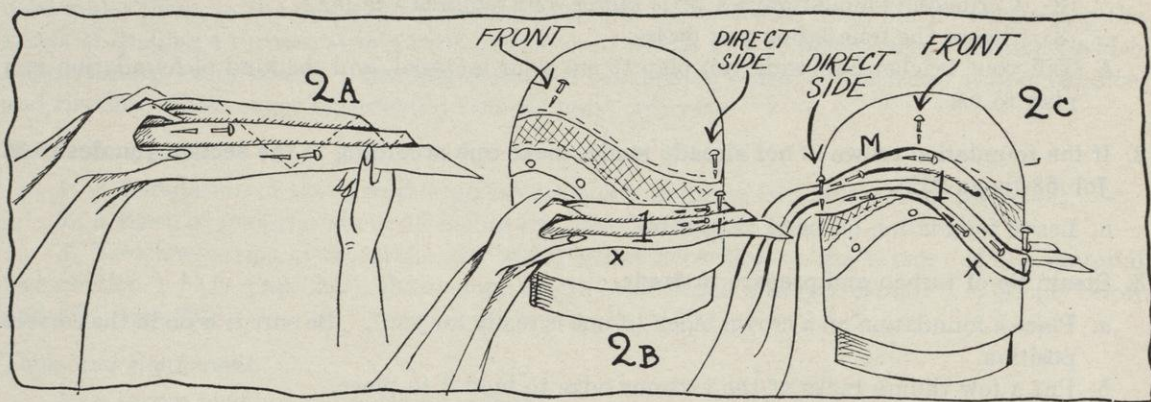


FIG. 2A-B-C.

- d. Draw the longer end of the folded strip across the front, and up to your direct left side, in a slanting line, so that the lower folded edge of it comes just to the edge of the foundation at your right side front (see point X of Figure 2 C) and gradually slant it about half way up the side crown of the turban, until it reaches your direct left side, and so that the upper folded edge just hides the raw edge of the tip across the direct front and your left side front (see point M of Figure 2 C) and pin in place, wherever necessary (see Figure 2 C).
- e. Go back and loosen the folds in one place, or tighten them a little in another, to get them to fall gracefully against your foundation.
- f. Lay one end of the other bias strip into folds, as shown in Figure 2 A; and then pin it to the foundation under the first strip at your right side front of the turban (see Figure 3 A).

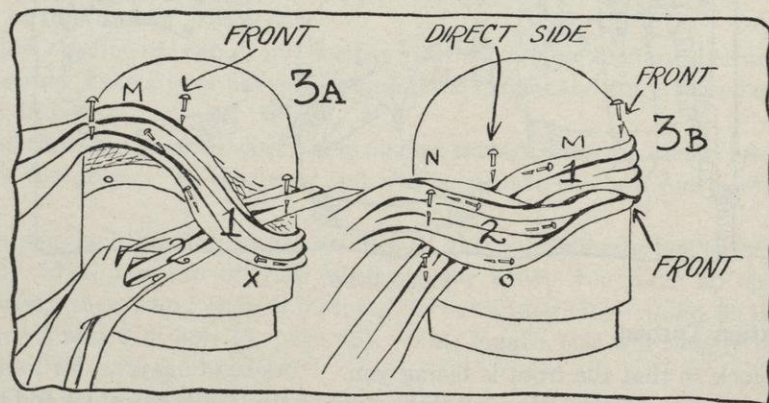


FIG. 3A-B.

- g. Turn block slightly to your right, as you drape.

- h. Draw the longer end of the second folded bias downward across the front in a slanting line, and let it go upward so that it crosses over the first bias at direct left side and pin it up to your left side back (see point *N* in Figure 3 *B*, page 240).
- i. Go back and pin the top of folded edge of this part of the drape, so that it covers the raw edge of the tip at your left side back of the turban (see point *N* of Figure 3 *B*) and so that the bottom folded edge touches the foundation from the front to the left side (see point *O* of Figure 3 *B*, page 240).
- j. **Turn the block so that you will be looking at the back** (see Figure 4).
- k. Cross the first folded bias over the second at direct back, so that the first one slants diagonally upward from your right, and across the back, and pin directly over the point where you started the first strip (see Figure 4). If you look carefully under the first bias, you still see that the second one slants diagonally downward at the back of the hat (see Figure 4).
- l. Go back and pin this section of the drape to the foundation so that the top folded edge of the first bias will lap over the raw edge of the tip across your left side front (see point *Q* in Figure 4) and so that the lower folded edge of the second bias will come to the edge of the foundation at the direct back of the hat (see Figure 4).
- m. Lay this first bias into folds so that the end and the beginning seem to fold into each other and pin in place at your direct left side (see Figure 4).
- n. If there seems to be too much material, let the end of the bias hang, for no part of the bias should be cut off until the turban is tried on.
- o. **Turn your block slightly to your right, so direct right side faces you** (see point *T* in Figure 5).
- p. Now cross the second strip over the first on the pins where both ends of the first bias lap, then slant it diagonally upward until the upper folded edge of it laps over the tip at your left of the turban (see point *U* of Figure 5) and until the lower folded edge touches the edge of the foundation from direct back to right side (see point *S* of Figure 5) and pin in place.

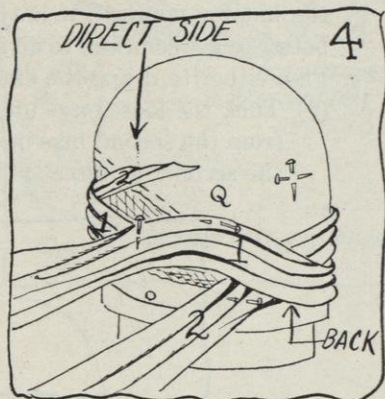


FIG. 4.

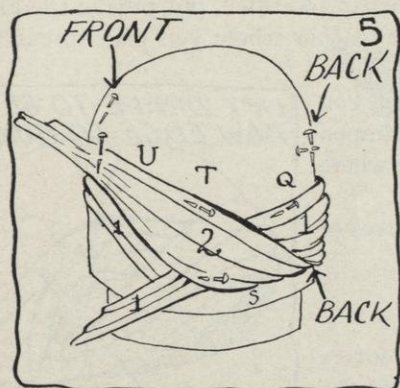


FIG. 5.

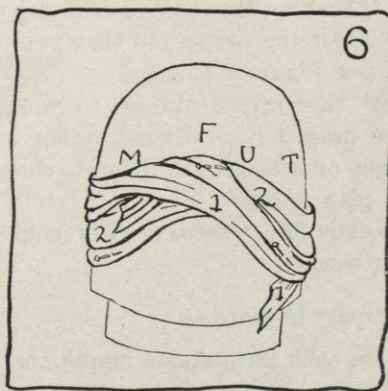


FIG. 6.

- q. **Turn the block until direct front faces you.**
- r. Slip the folded end of the second bias strip under the first at your right side front and pin in place underneath (see point *U* in Figure 6). This is where you started to drape the second strip. You will have to take out some pins in the first strip in order to slip the second strip under it. Be sure to replace the pins.
- s. If you seem to have too much material, let it hang until you can try on the turban.
- t. Be sure that there are pins enough in each drape to hold it in position.
- u. Show your work to your teacher to be sure that it is correct thus far.

5. Remove turban from block.

- Remove thumb tacks in belting ribbon.
- Use a whalebone pusher to loosen the foundation, for it is likely to stick to the block (see Job 39, Sections 6 *d* and 7 and Figure 4 *B* in that Job, page 156).

6. To see if the drapery is arranged becomingly, try the turban on your head or the head of the person for whom it is being made.

- Show your teacher how the turban looks on the head.
- If necessary, change drapery. Milliners change the drapery to suit the face of the person for whom the turban is being made, while it is on the person's head. When you are making the hat for yourself, it may be possible to alter the front drapery on your head, but it is better to get someone to do it for you, if possible; for it is difficult to work on your own head.
- Plan either to drape the ends under, or to cut them off, by trying the following:
 - Tuck the loose ends under, if they will not make your turban too thick; drape the end from the second bias down across the front, and slip it under between the first bias and the second, at direct left side and pin (see Figure 7 *A*).

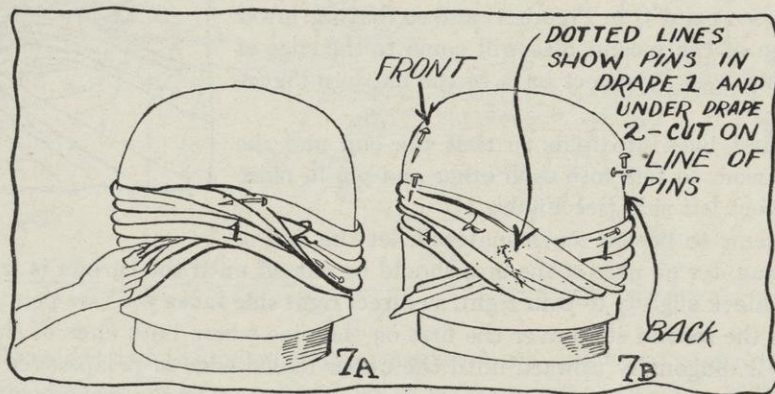


FIG. 7A-B.

- If tucking the loose ends under makes your turban too thick, put pins in the loose ends under the drapes, so that you can show your teacher where you plan to cut them off (see Figure 7 *B*).
- Show the draped turban to your teacher, when you have draped it as desired, either with the ends draped under, or with pins in them, to show your teacher where you plan to cut.
- Cut ends off, if desired, after your teacher approves of your work.

7. Sew drapery in place.

- Where each strip starts, unpin the drapery that covers the ends, so that you can sew each end firmly to the foundation—see Figure 8.
- Remove pins that held ends to the foundation.
- Replace pins in drapery that hides the sewed ends.

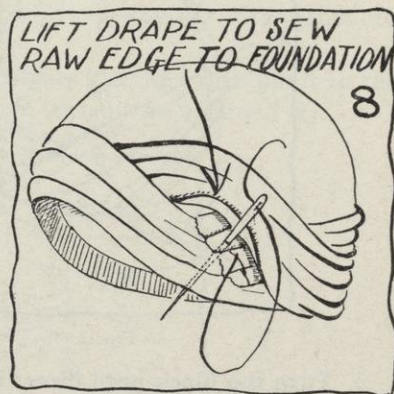


FIG. 8.

PRECAUTION II. Try to remove pins as you sew, so that no pins will be left in the finished turban, but do not remove any pins that hold an essential line, before the drape is tacked to give that line.

- Sew the edges of drapery, that lap over the tip, with slip stitches. The stitches may be $\frac{1}{2}$ inch long in the edge of the drape and $\frac{1}{8}$ inch in the foundation (see Figure 9 *A*, page 243).

Do not slipstitch too close to the edge. The folds should look as if they are just lying on the tip.

- e. Sew lower edge of drapery to edge of foundation in the same way as the top edge is sewed, but do not make the slip stitches so long (see Figure 9 A).

PRECAUTION II. If you have made the turban over a foundation of maline with a belting ribbon headsize, then it is not necessary to line the hat, but, in that case, you must be careful that all of the stitches that you put in the drapery are small and neat on the inside.

- f. Tack any parts of the drapery which you think will not stay in place, by taking a tiny stitch right through the foundation at the very bottom of some of the folds, so that the stitches will not show. Then skip a space of about 1 inch on the inside of the foundation and come through the bottom of the fold and take another tiny stitch (see Figure 9 B). Do not draw stitches too tight; keep the drape so that it looks soft; a drape should never look tacked.

- g. Show your turban to your teacher, to be sure it is sewed correctly. If your turban has been made over a crinoline foundation, it is now ready for a lining.

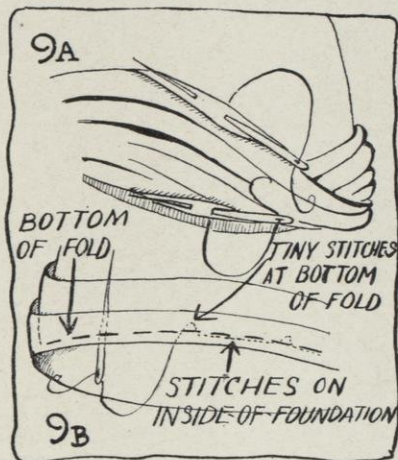


FIG. 9A-B.

Questions. Use complete sentences for all answers.

1. Name the kinds of material that you consider suitable for making a draped turban.
2. What advantage is there in using a foundation made of maline, with a belting ribbon to finish it, at the headsize?
3. What particular characteristics must you try to cultivate if you want to drape successfully?
4. Should a turban look as if it were sewed very firmly, or should the drape look soft, as though it were just lying on the head?



UNIT VII
TRANSPARENT HATS

UNIT VII. JOB 58

STEAMED MALINE BRIM OVER A WIRE FRAME

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

Even though the underlying principle in all modern millinery is to make hats as soft and light weight as possible, transparent brims are, for a great part, still made on wire frames. Some transparent hats look better with a foundation of maline. To steam this foundation of maline over a wire brim is what you will learn to do, by following this lesson carefully.

Materials Needed.

1. A wire frame the color of the maline to be used.
2. Enough maline to go around the edgewire, to allow for either four or six thicknesses, and about $\frac{1}{2}$ yard extra for winding the edgewire and headsize wires (see all of Section 3).

Tools and Equipment.

1. A steam kettle.
2. A stove.
3. The usual milliner's tools.

Things to Do.

1. Examine the steamed maline brim model carefully.

- a. Note how and where the maline is lapped.
- b. Note that there is no fullness in any part of the brim.
- c. Note that the edgewire and headsize wires have been wound with maline.

2. Remember these points.

- a. Waterproof maline of a small fine hexagonal mesh is always better to use than the cheap, coarse maline, because it wears better, is easier to work with, and does not require so many thicknesses as the cheap quality, which has a very open mesh.
- b. Maline is a highly sized or starched porous net that is never cut on the bias. The fullness may be steamed out anywhere. Maline is about 27 inches wide, and is wound on bolts, folded in half.
- c. We wind the edgewire and the headsize, so that the metal ends of the wire do not shine through the maline, and so that the wires do not cut the maline.
- d. Use a wire frame that is the color of the maline so that the wires will show through as little as possible.
- e. It is not necessary to wind the edgewire, if it is to be bound with material or straw.

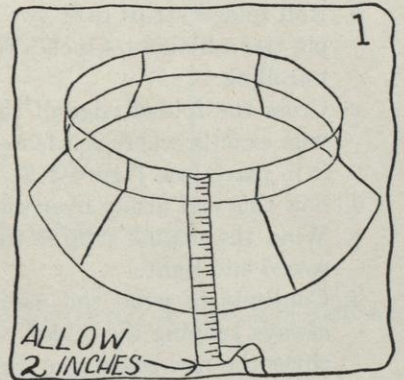


FIG. 1.

3. Plan how much maline is needed, and fold it.

- a. Measure the edgewire, and get a piece of full width maline that length.
- b. Measure the brim from the top headsize to the edgewire in the widest part of the brim; allow 2 inches more, and jot down that measurement (see Figure 1).

c. Decide how many thicknesses you need. Four or six is the usual number in good quality maline. Fold it over and try it to see which you prefer, reading and following Sections (1) through (5).

(1) Fold the maline so that it measures *twice* the measurement written down (see Section 3 b), and *one half* of the desired number of thicknesses. Then when it is folded over the edgewire, it will have the desired number of thicknesses.

(2) Always plan how to fold your maline so that you will get the desired number of thicknesses in the most economical way possible.

(3) In order to cut economically, open the fold of maline whenever you have to; for instance, if the brim, as it is measured in Section 3 b, measures $4\frac{1}{2}$ inches you would have to fold each layer 9 inches wide and you would be able to get three widths out of one full width of maline, if you opened it (maline opened is 27 inches wide). This would give six layers, when it is folded over the edgewire. But if you did not open the maline, a strip about 4 inches wide, which might be wasted, would fall off the width, and you would have to cut into a second width of maline in order to get six layers. For four layers one rarely has to open the maline.

(4) When folding, pat the maline gently, lay it flat on your lap and put sufficient pins in it to hold each layer evenly (see Figure 2). Show the folded maline to your teacher to be sure that you have done it correctly.

(5) Pin through the center of folded layers of maline about every 4 inches (see Figure 2). These pins will be a guide in stretching.

d. As soon as your teacher approves, cut off any strip of maline, that may be left along the edge, to use it for winding the wires of the frame. If there is no maline left, get enough extra maline to allow for winding (about $\frac{1}{2}$ yard).

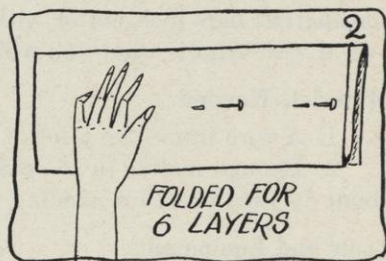


FIG. 2.

4. Wind edgewire.

a. From the strip already cut off (see Section 3 d) or from fresh maline, cut strips $1\frac{1}{2}$ inch wide, and fold them in half.

b. Roll folded strips over two fingers (see Figure 3 A) and pin the roll about 4 inches from one end, to keep it from unrolling.

c. Cross the folded edge of the maline strip over a brace wire exactly where it is fastened to the edgewire, and pin it in place (see Figure 3 B).

d. Sew this end firmly over these two wires.

e. Wind the maline strip so that it crosses over the brace wire again, and so that it keeps the sewed end tight.

f. Continue to wind the maline very tightly, smoothly, and evenly around the edgewire, always keeping the folded edge of the maline on the outside, so that it just laps enough to cover the raw edges (see Figure 3 C).

g. At each succeeding brace wire, cross the maline back over the brace and the edgewire a second time, but wind it so that it is just as thin and as smooth as it is on the rest of the edgewire.

h. Be sure to show your work to your teacher, when you come to the first brace wire.

i. When your teacher approves your work, continue to wind the maline over the edgewire until it is entirely wound.

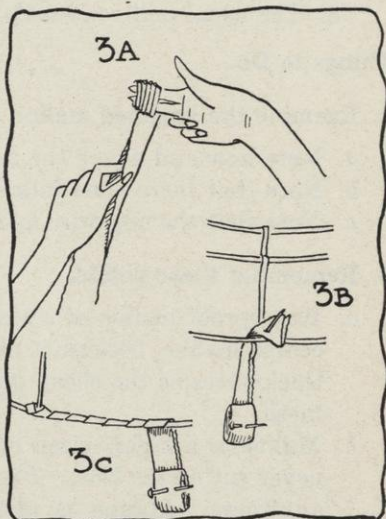


FIG. 3A-B-C.

- (1) If it is necessary to piece the maline, sew the end of the piece that you have been winding firmly to the part of the wire already wound.
- (2) Sew the end of a new folded piece, to the end of the piece which you have just finished winding, and be sure to wind so firmly, that there is no bump in the wound wire.

5. Wind headsize. Follow *either* Section *a* or Section *b*.

- a.* Wind both headsizes at the same time. Wrapping both headsizes together, makes a soft covering for the wires against the head.
 - (1) Sew the folded edge of the maline over one brace wire in the headsize (see Figure 3 *B*).
 - (2) Wrap the two headsizes at the same time (see Figure 4) with a strip of maline already folded and rolled, as shown in Sections 4 *a* and *b*, page 248.
 - (3) Show your work to your teacher when you have about 4 inches wound.
 - (4) As soon as your teacher approves, continue until you reach the place where you started, and sew to prevent it from opening.
- b.* Wind lower headsize wire, reading and following Sections 4 *a* through 4 *g*, page 248. This makes a more transparent headsize, but it is more apt to cut through the maline at the headsize.

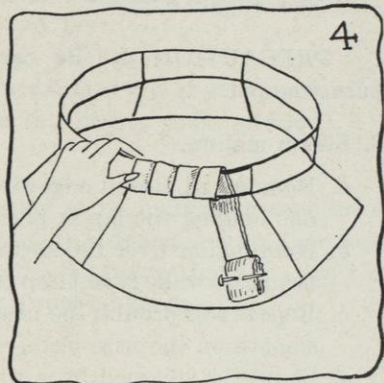


FIG. 4.

6. Stretch maline over edgewire.

- a.* Pin one end of the maline, where the pin marks the center of the strip, to the edge, 2 inches to the right of direct back (see Figure 5 *A*).
- b.* Stretch the maline over the edgewire, using the pins already put through the center as a guide (see Section 3 *c* (5), page 248). Remove the pins in the center of the maline as you stretch it over the edgewire, so that you will not tear the maline, and pin at the edgewire about every 6 inches (see Figure 5 *B*).

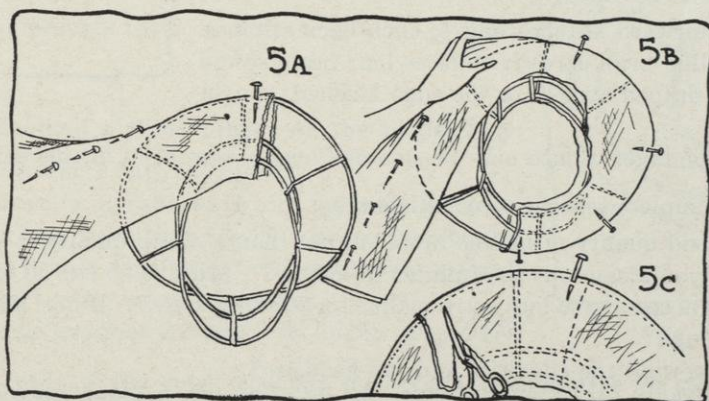


FIG. 5A-B-C.

- c.* Put a pin in the end of the maline with which you are stretching, so that it is right over the end already pinned in place (see Figure 5 *C*).
- d.* Allow 4 inches for lap and cut off any remaining maline (see Figure 5 *C*).
- e.* Pin the lap to the edgewire.
- f.* Show your work to your teacher.

7. Arrange maline at headsize.

- a.* Draw the maline toward the headsize and pin at each brace wire (see Figure 6 *A*, page 250).

- b. Slash the maline, that extends above the headsize on the top facing, to a point half way between the top and the bottom headsize, and directly at brace wire (see Figure 6 B).
- c. Show your work to your teacher when you have the maline slashed and pinned at one wire.
- d. As soon as your teacher approves, continue with the other wires.
- e. Slip all the maline under the bottom headsize and pin it to the top headsize (see Figure 6 C).

PRECAUTION I. Be careful not to burn yourself.

8. Steam maline.

- a. Remove all pins at edgewire except the one holding the lap in place.
- b. Hold maline over the steam, and stretch out any fullness by gently pulling the maline into headsize, while it is damp (see Figure 7). Pin it firmly at the top headsize wire.
- c. Repeat this around the headsize until there is no fullness, and until the maline lies perfectly smooth on the wire brim.
- d. Show the steamed brim to your teacher to be sure that it is steamed enough.
- e. As soon as your teacher approves, cut away any rough edges in the lapped seam of the maline, so that it just laps 2 inches at the direct back. **Never turn in a maline seam.**
- f. Put a tie tack through the edgewire to keep it from slipping.

9. Sew maline at top headsize.

- a. Use $\frac{1}{2}$ -inch forward stitches and $\frac{1}{4}$ -inch back stitches. Now the maline brim is ready to have hair braid sewed to it, or lace draped over it, or the edge finished, as you wish.

If you wish, one layer of lace may be steamed over a wire brim in this same manner.

Questions. Use complete sentences for all answers.

1. Why is a good quality of maline better to use than a cheap quality?
2. Where can you steam out the fullness in maline? Must it be cut on the bias?
3. Is it always necessary to buy extra maline for winding wires? If not, how will you manage to have enough?
4. Why do you wind the edgewire and the headsize?
5. What three things must you be sure to remember when winding wires?
6. Why are both headsizes wrapped at the same time, before steaming the maline?
7. How much maline should be lapped for a seam and where is the lap placed?
8. How can the fullness be taken out of the maline at the headsize?
9. For what purpose can a maline brim of this type be used?

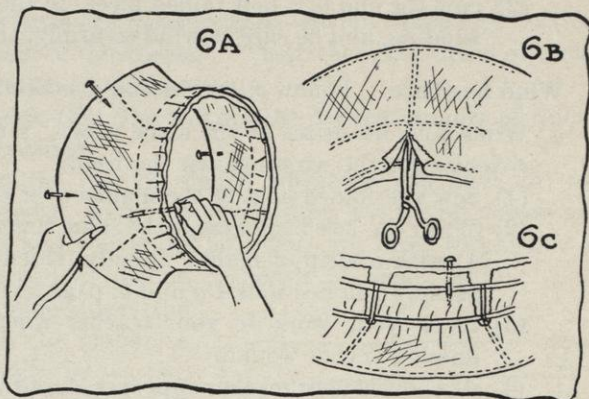


FIG. 6A-B-C.

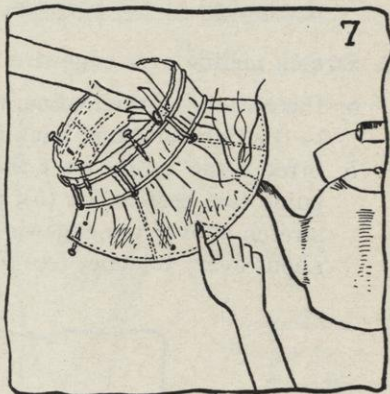


FIG. 7.



UNIT VII. JOB 59

STEAMED MALINE FLANGE—SUGGESTIONS FOR USING FLANGE AS A BRIM¹— SUGGESTIONS FOR STEAMING LACE¹

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

A maline flange may be used as an extension on a transparent or nontransparent brim. There is a great similarity in steaming a maline flange and in steaming a double facing; therefore, read Reason for Job in Job 34 (page 136) and look over all of the figures in that job. In this lesson you will learn to apply those same principles to steaming a maline flange.

Materials Needed.

1. A steel wire the size that the flange is to be when finished.
2. A clasp.
3. Maline the same length as the steel wire, if *this* amount will give four layers; if not, twice this amount. See Section 2 b.
4. A bias of lawn the length of the steel wire.
5. About $1\frac{1}{2}$ yards of $\frac{1}{2}$ -inch white cotton tape.

Tools and Equipment.

1. A steam kettle.
2. A stove.
3. The usual milliner's tools.

Things to Do.

1. Examine the steamed maline flanges on the model hats.

- a. Note how and where each is lapped.
- b. Note that there is no fullness in any part of the flange.
- c. Note the various ways that the flanges are attached to the hats, and decide which will be the best way to finish the flange, on the hat you are making.
- d. Be sure to read Sections 2 a and b in Job 58 (page 247).

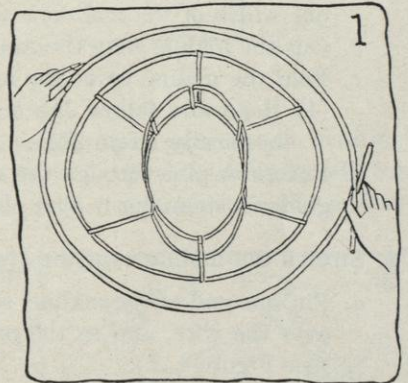


FIG. 1.

2. Decide on the size of the steel wire for the flange, and prepare for steaming.

- a. Get the circumference of the flange, by holding a steel wire so that it extends the correct amount beyond the edge of the brim, or the headsize (see Figure 1).
- b. Cut the wire by holding it firmly with nippers and bending it back and forth.
- c. Join wire with a clasp (see Figure 1 of Job 20, page 83). The length of this wire will be the length of the maline strip that is needed.
- d. Stretch and baste a 1-inch bias of lawn over the joined steel wire. Take a few extra stitches right at the clasp (see Figure 2 of Job 20, page 83). The lawn will prevent the maline from sticking to the wire.

¹ Teachers should caution students not to follow Sections 11 and 12, unless they are to use the flange as a brim or unless they wish to steam lace.

- e. Pin the $\frac{1}{2}$ -inch tape to the steel wire from front to back and from side to side, in order to keep it the desired distance from the edge of the brim (see Figure 2).
- f. Show your work to your teacher, to be sure that the shape is correct.
- g. As soon as your teacher approves, sew the tapes in place with firm back stitches at the edge and also where they cross in the center.

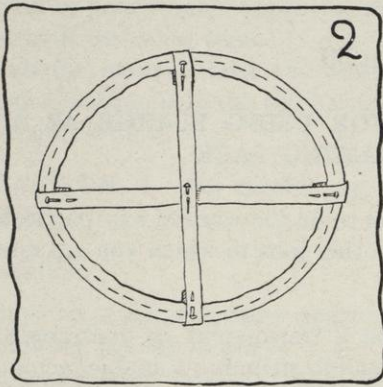


FIG. 2.

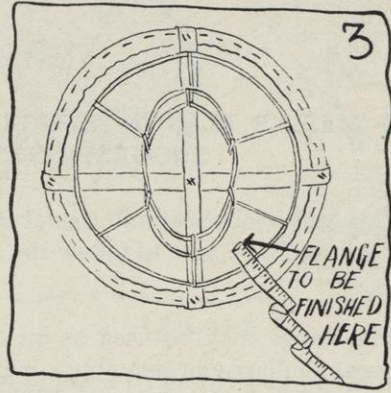


FIG. 3.

- h. Find the width of the flange by having someone hold the joined steel wire beyond the edge of the brim (as decided on in Section 2 a). Then measure the distance from the steel wire to the headsizes, or the point on the brim where the flange is to be finished (see Figure 3).
- i. Add 2 inches to this measurement to allow for shrinkage of maline in stretching. Jot down the final measurement.

3. Measure the maline.

- a. One usually uses four layers of good quality maline for a steamed flange. Multiply the width of the flange (decided on in Section 2 i) by four, and jot down your answer, to see if one width of the maline is sufficient. If it is not, use an extra length of maline.
- b. Cut the maline strip the same length as the steel wire (see Section 2 c, page 251).
- c. Fold the maline twice the measurement written down in Section 2 i.
(1) Read and follow Job 58, Sections 3 c (1) through (5) in order to fold the maline economically (page 248).
- d. Put a few pins through the center to hold the two layers of maline together, and to act as a guide in steaming it over the steel wire (see Figure 2 of Job 58, page 248).

4. Stretch the maline over the steel wire.

- a. Pin one end of the maline, so that the pins which mark the center of the strip come directly over the wire, and so the one end comes a little to the right of the direct back of the wire (see Figure 4 A).

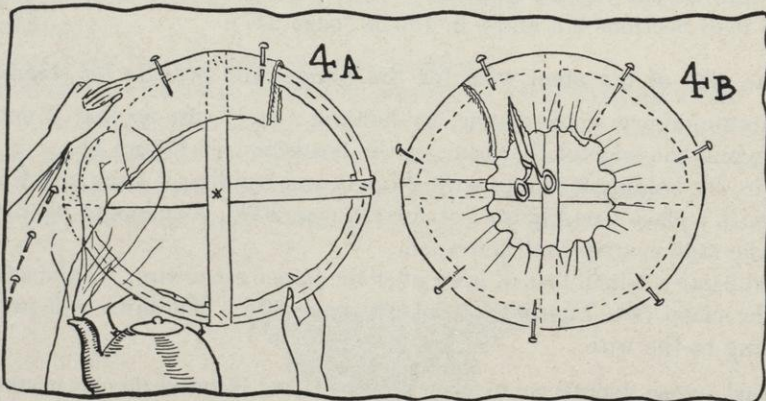


FIG. 4A-B.

PRECAUTION I. Be careful not to burn yourself with steam.

- b. Steam the maline a little and stretch it over the steel wire, using the pins that are already in the center (see Section 3 d) as a guide. Remove the pins as you come to them, to avoid tearing the maline (see Figure 4 A, page 252).
- c. Pin the end of the part that you are stretching right over the end that is already pinned in place (see Figure 4 B, page 252).
- d. Allow 4 inches for a lap, and cut off the remaining maline (see Figure 4 B, page 252).
- e. Pin lap to steel wire.
- f. Show the work to your teacher, to be sure that the maline has been stretched enough.

5. Steam the maline.

- a. Run a shirring through all the raw edges of the maline, with double coarse thread.
- b. Do not shirr through the tapes stretched across the steel wire, but slip your needle right under the tape each time you come to one, and come right up alongside of it on the other side (see point X in Figure 5 A).

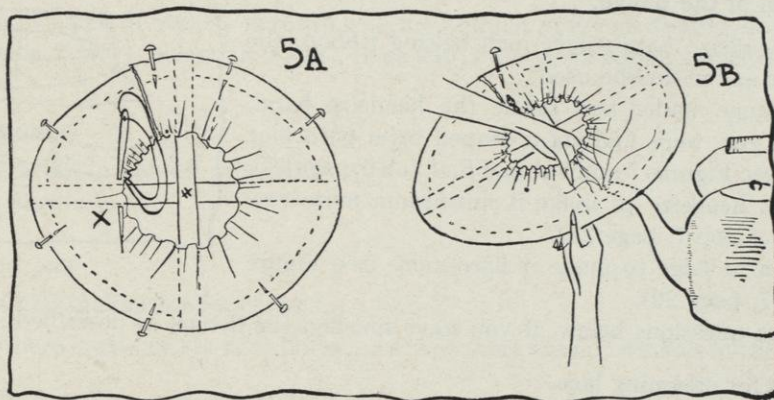


FIG. 5A-B.

- c. When you reach the end where you started, twist the thread around your needle in an eight.
- d. Pull the fullness gently toward the center while you steam it. All of the fullness will come out in this way (see Figure 5 B). You will find that the maline is getting loose, by pulling it in toward the headsize, therefore:
 - (1) Pull the thread tighter and tighter, as you steam the maline.
 - (2) Twist the thread over the needle in an eight each time that you pull it up tighter.

6. Let the maline dry.

This will take about 5 minutes.

7. Remove the maline from the steel wire.

- a. Remove the pin at the lap; cut the thread and remove it.
- b. Slip the maline off of the wire carefully to avoid stretching it (see Figure 6).

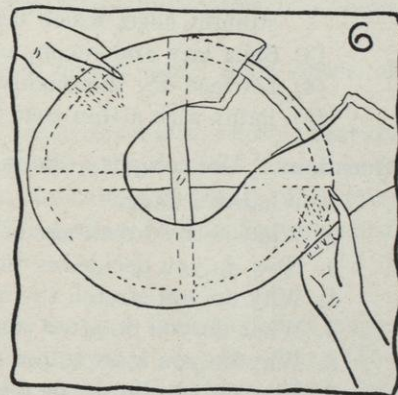


FIG. 6.

8. Place the flange on the brim.

- a. Let the flange extend beyond the edge of the brim (see Figure 7 A, page 254).
- b. Pin it to the top facing, at the edgewire, extending as desired. Handle it lightly and start

at the direct front, working from the front on either side toward the back (see Figure 7 A).

- c. Put a pin in maline over the cut end, over which it is to lap.
 - d. Show your work to your teacher, to be sure that the flange is pinned on correctly.
 - e. As soon as your teacher approves, cut away any rough edges of the steamed maline at the lap, so that the flange laps 2 inches across the direct back (see Figure 7 B).
 - f. Slip the one end inside the other so only one cut edge shows. Pin in place to keep the flange the correct size.
9. Finish the raw edge of the flange.
 - a. Read and follow Section 6 d (1), or Section 6 f (1) and (2), or Section 6 g of Job 34, and see Figure 9 A, B, and C of that job (pages 139 and 140).
 10. Answer questions below if you have finished the flange as described above.
 11. Make a brim of the flange.
 - a. Make a headsize band of $\frac{1}{2}$ -inch belting ribbon, the same color as the maline used.
 - b. Set the flange under and inside the headsize band, just as if you were making a draped brim with bias crinoline (see Figures 7 and 8 A and B of Job 9, page 39)
 - (1) Pull at headsize to make it mushroom more (see Figure 22 of Job 7, page 28).
 - (2) Stretch at edge to make it flare more (see Figure 25 of Job 7, page 29).
 - c. Answer the questions below, if you have finished the flange, as described above.

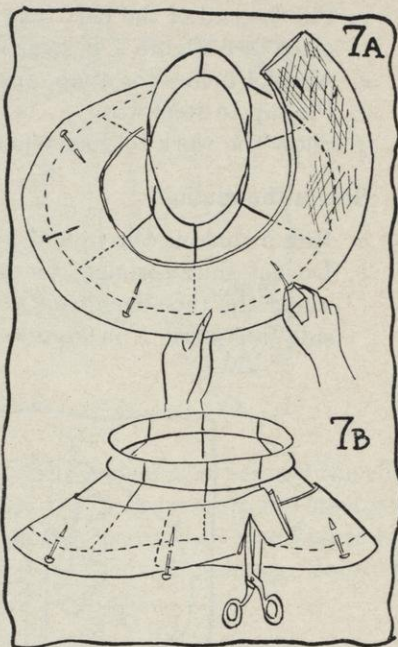


FIG. 7A-B.

12. Suggestions for steaming lace.

- a. One layer of lace may be steamed over a steel wire in the same way that the maline was steamed. This gives a double lace flange.
- b. Do the following if the lace is to be a single layer.
 - (1) Read and follow all of Section 2 (page 251).
 - (2) Pin the uneven edge of the lace to the bias of lawn with the seam lapping 2 inches at direct back. The scalloped or pointed edge on lace gives a softer finish than the straight edge, which usually finishes one side of lace.
 - (3) Shirr lace and steam, as shown in Section 5 (page 253).
 - (4) Let lace dry thoroughly.
 - (5) Paint with a thin coat of sizing to stiffen if you wish.

Questions. Use complete sentences for all answers.

1. What is a flange?
2. What is the advantage of making a transparent hat in this manner?
3. How do you decide on the amount of maline needed?
4. Why do you stretch the maline over the steel wire after you steam it?
5. What do you do after you have stretched the maline over the steel wire?
6. Why do you start to pin the flange to the brim at direct front?
7. How do you finish the flange at the back?



UNIT VII. JOB 60

STEAMED MALINE CROWN

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Maline crowns are used for a variety of transparent hats. They are also used for foundations for turbans and for berets, and sometimes for linings of transparent hats. Your knowledge of millinery would be incomplete, if you did not know how to steam maline crowns.

Materials Needed.

1. From 1 to 3 yards of maline, according to the number of layers desired, and the size of the crown, (see Section 2 *d* (1), below, or 2 *e* (1), page 256; four to six layers are the average number used).

Tools and Equipment.

1. All those listed in Job 39 (page 155).
2. A heavy elastic band.

Things to Do.

1. Examine steamed maline model crowns.

- a.* Note that there is absolutely no fullness, and that there are no wrinkles in the maline crowns.

2. Plan how to fold maline, and to cut it.

- a.* Be sure that the block is the desired size, and that you have the right headsize lift. Read and follow Sections 1 *a* through *e* of Job 39, to help you to get the right block (page 155).
- b.* Measure the crown block from front to back, and from side to side. Jot down these measurements (see Figure 1 *A* and *B* of Job 39, page 155).
- c.* Remember that

- (1) Maline comes folded double, and that from the cut edges to the folded edge it is about 13 inches.
- (2) Four to six layers of maline are the average number of layers used. This varies, of course, with the weight and the quality of the maline.
- (3) If the side-to-side measurement of the crown that was jotted down after reading Section *b* is not more than $14\frac{1}{2}$ inches, you can usually use good quality maline from side to side on the crown block, *without opening* the fold that runs along its length; therefore, follow Section *d*. If the side-to-side measurement is *more* than $14\frac{1}{2}$ inches you must *open* the maline; therefore, follow Section *e*.

d. Do not open the fold of the maline.

- (1) Fold the maline the desired number of layers, and be sure that it is folded 4 inches longer than the front-to-back measurement of the block (see Figure 1 *A*, page 256). The extra length will be taken up when stretching the width of the maline from side to side on the block. (The length of one layer, multiplied by one half the number of layers needed, gives you the number of yards of maline necessary, when you do not open the fold of the maline.)
- (2) Pin all of the layers of the folded maline together in about five places (see Figure 1 *A*).
- (3) Go on with Section 3 (page 256).

e. Open the fold of the maline.

- (1) Fold the opened maline 2 inches longer than the side-to-side measurement of the block, and the desired number of thicknesses (see Figure 1 B). (The length of one layer, multiplied by the number of layers desired, gives the number of yards of maline necessary, if the fold of the maline is opened.)
- (2) Pin the layers of maline together, as shown in Figure 1 B.
- (3) Put a row of pins along the width of the maline, to mark off 2 inches more than the front to back measurement of the block (see Figure 1 B).
- (4) Cut on the line of the pins (see Figure 1 B).
- (5) Carefully roll up the strip of maline which falls off. (These strips are often valuable in winding wires or in steaming flanges.)

3. Prepare the maline for steaming.

- a. Pin, or tack the folded maline (already pinned together) with thumb tacks, over the crown block, keeping it straight from front to back and from side to side, as shown in Sections 2 c and d of Job 39, (see Figure 2 A and B of that job, page 156, but **do not use staples in maline.**)
- b. Slip an elastic over the maline on the crown block, so that the elastic rests on the headsize lift (see Figure 2).
- c. Pull the fullness of the maline down under the elastic so that it falls evenly between the pins (see Figure 2).
- d. Show your work to your teacher, to be sure that it is correct, thus far.

PRECAUTION I. Be careful not to burn yourself

4. Steam maline.

The one important difference between steaming maline and steaming other materials is that the fullness of maline may be steamed out any where, and the fullness of all other materials must be steamed out on the bias. Maline has no straight and no bias.

PRECAUTION II. Be very careful never to pull maline, except when it is thoroughly moistened with steam, for it tears very easily when it is dry.

- a. Hold the crown block so that one corner of the maline gets very moist (see Figure 3 of Job 39, page 156, but the maline crown is tacked with pins and thumb tacks.)
- b. Steam the maline from side to side first, if the maline is short at the sides; this will help you to stretch it.
- c. Pull the maline down very gently when it is thoroughly damp (see Figure 3 of Job 39, page 156). You need not try to pull the fullness to the corners, just pull the fullness out where it falls, and pin or tack it in place. Read Job 39, Sections 3 a and b, to help you to do this better (page 156).
- c. Show the steamed maline crown to your teacher, in order to be sure that it is correct.

PRECAUTION III. If hair braid is to be worked right over the maline, or if the maline has been steamed over a shaped ribbon headsize band for a foundation of a turban, do not remove it from the block yet, but see either Job 62 for hair braid (page 261) or Job 53 for foundation for turban (page 222). If it is to be removed now, follow Section 5.

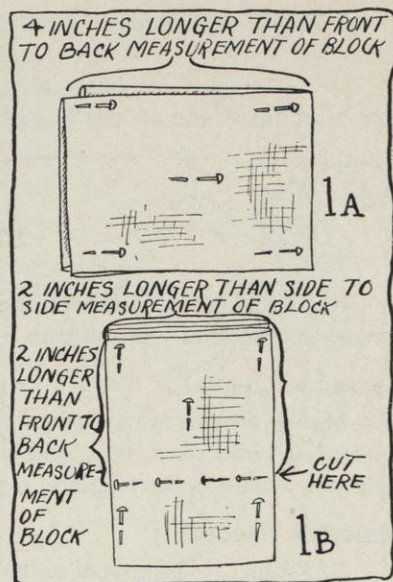


Fig. 1A-B.

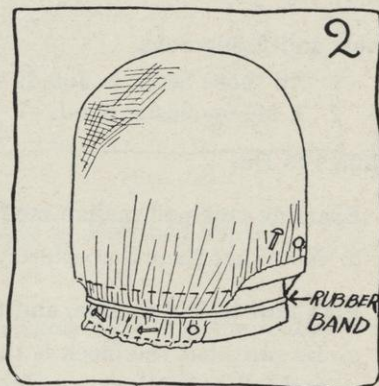


Fig. 2.

5. Prepare to remove crown, and then remove it from the block.

- a.* Let maline crown dry thoroughly.
- b.* Read and follow Job 39, Sections 6 *a*, *c*, and *d* and Section 7 (pages 156 and 157).
- c.* Use crown on a brim, if you wish, following Job 39, Section 8 (page 157). Do not cut off the extra maline, if you expect to put the maline crown back on the block again, in some other lesson.

Questions. Use complete sentences for all answers.

1. What is the one thing that you do in preparing to steam maline, that you do not do in preparing to steam crinoline?
2. Where may the fullness in maline be steamed out?
3. What is an economical way to use maline?



UNIT VII. JOB 61

HAIR-BRAID BRIMS—PLAIN AND ROLLED EDGE¹

Read this job sheet and then, before starting to do the work of that particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Hair braid makes transparent hats that are delightful for summer wear, because they are very light-weight and because the braid comes in all colors and is inexpensive. These look best when the edges are kept soft, and when the braid is worked over a maline brim. Hair braid that varies from 1 inch to 2 inches in width should be sewed by hand. Every milliner should know how to make these hats.

Materials Needed.

1. The amount of hair braid varies according to the size of the brim and the width of the braid, but 3 to 5 yards is a good average.
2. A wire brim—already covered with maline (see Job 58, page 247).
3. Thread to match hair braid.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine models of hair brims.

- a. Note how and where the hair braid laps.
- b. Note how the hair braid is sewed.
- c. Note the hair braid rolled over the edge in one model, and the single hair-braid extension on the other.
- d. Decide which edge you want to use on the brim that you are making. Follow Section 2 for single hair-braid extension, or follow Section 3 (page 259) for the hair braid rolled over the edge.

2. Do the single hair braid extension.

- a. Draw the cord at one edge of the hair braid to make it slightly circular (see Figure 1).
- b. Pin the first row of braid to the maline brim so that it extends the desired amount, starting so that the seam will either be hidden, or will come directly over the back wire (see Figure 2 A). Do not cut the hair braid from the piece.

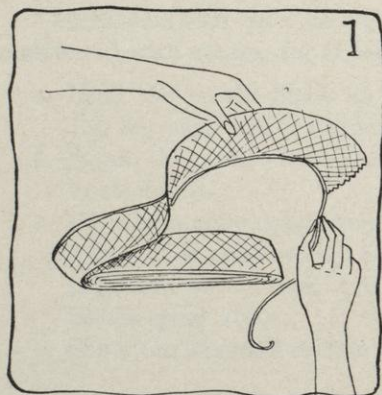


FIG. 1.

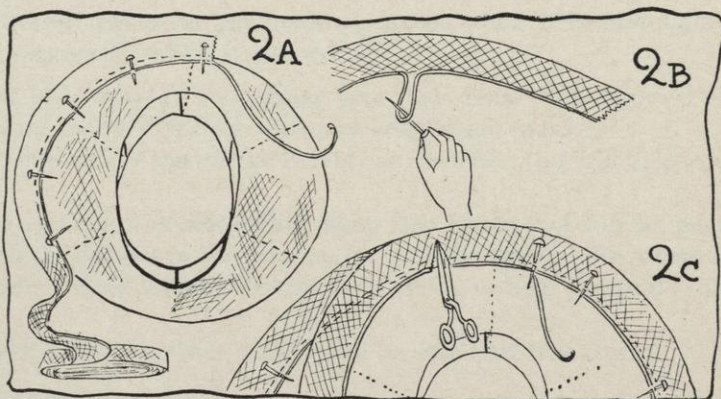


FIG. 2A-B-C.

¹ Teachers should caution students to follow Section 2 for a plain hair-braid edge, and Section 3, page 259, for a rolled hair-braid edge.

- c. Draw the cord up so that the first row of braid lies on the maline brim in the desired line (see Figure 2 B, page 258). You may also draw the cord up from the cut end.
- d. Put a pin in the hair braid over the end already pinned in place to indicate where the lap is to begin (see Figure 2 C).
- e. Show the brim to your teacher to be sure that the edge has the desired line.

- (1) Alter if necessary.

- (2) As soon as your teacher approves, allow 3 inches beyond the pin for a lap, and cut the hair braid off from the piece (see Figure 2 C).

Never turn in the raw edges of hair braid. Some skillful workers are able to sew the first and second rows of hair braid on at the same time. In that event omit Section f.

- f. Sew first row of braid with small running stitches, just where the cord of the braid is, making the stitches invisible, and being sure to catch only the top facing of the maline brim (see Figure 3).
- g. Pin the finished edge of the second row of braid just over the stitching in the first row, and make certain that the lap will come in the same place (see Figure 3).
- h. Sew invisibly with small running stitches through the stitching of the first row, being careful not to stick your needle through to the under facing of maline.
- i. Draw the cord so that the second row lies perfectly flat.
- j. Show your work to your teacher, to be sure that it is correct thus far.
- k. As soon as your teacher approves, finish brim; continue to pin, to sew, and to draw the cord, as shown in Sections g, h, and i, until the entire top facing is covered with hair braid.
- l. Sew short rows, if necessary. If one part of the brim is a great deal wider than the other, put in some short rows.

- (1) Start the hair braid $1\frac{1}{2}$ inches above top headsize wire at the point where the last full row touches the headsize (see point X in Figure 4). This $1\frac{1}{2}$ inches prevents the raw edges from fraying. Pin the short row in place, as shown in Figure 4.

- (2) Sew at the finished edge of that row, as shown in Section f, but be sure to make a few back stitches across the braid at bottom headsize wire (see points Y and Z of Figure 4) to prevent the cut edge from fraying.

- m. Sew hair braid at lower headsize wire with firm back stitches, **but do not cut off any part of the braid that runs up on headsize.** The entire last row will fray if you do.
- n. To press the seam, dampen it slightly. Lay a piece of silk over the seam. Lay a thick pad on your hand, and then lay the brim on that, and press with a warm iron (see Figure 18 of Job 10, page 48). This will flatten the stiff, prickly cut ends of the hair braid where it laps, and keep it from fraying.

- o. If you have made this brim with a single hair braid extension, skip over Section 3 and answer the questions (page 260).

3. Roll the hair braid over the edge.

- a. Fold the hair braid over the edgewire, as if you were going to put on a raw edge binding. Be sure to put the edge of the hair braid, with the cord in it, in the under facing (see Figure 5).

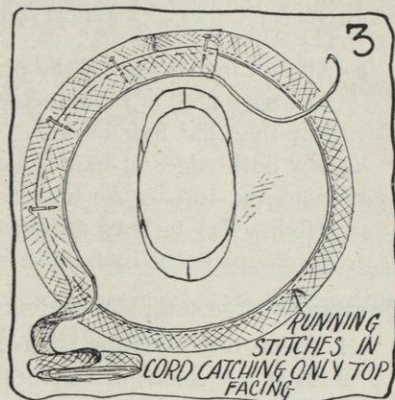


FIG. 3.

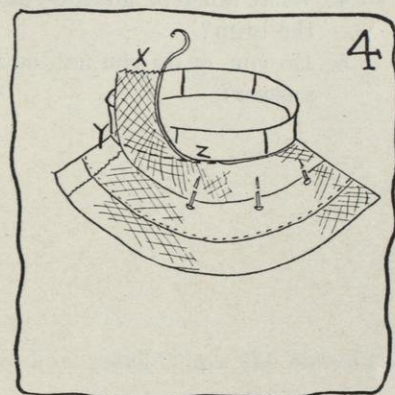


FIG. 4.

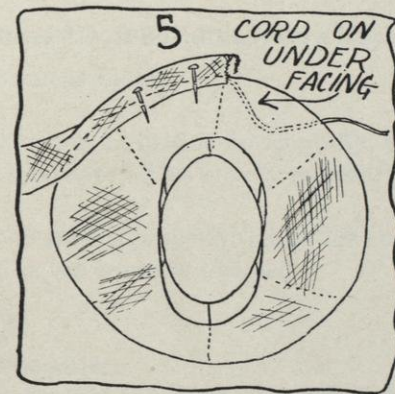


FIG. 5.

- b. Pin the hair braid in place, either extending, in a soft roll, or right on the edge in a rather tight roll. **Do not cut the hair braid from the piece.**
- c. Draw the cord, in the edge of the hair braid pinned to the under facing (see Figure 2 B page 258), or you may draw the cord from the cut end. This will help to shape the roll.
- d. Pin the edge of the hair braid quite close on the top facing, because, as you know, there is no cord there.
- e. Put a pin over the end already pinned in place to indicate where the lap is to begin.
- f. Show the brim to your teacher to be sure that the edge has the desired line.
(1) Alter if necessary.
- g. Allow 4 inches *beyond* the pin for a lap, and cut the hair braid off from the piece (see Figure 2 C, page 258). Four inches are allowed this time because rolled hair braid is more apt to fray than flat hair braid.
- h. Sew both edges of hair braid at the same time, sticking close to both edges, right through from the top to the bottom facing, using a small running stitch with an occasional back stitch. **Try to keep stitches in cord.**
- i. To complete the hair-braid facing, read and follow Sections 2 f through 2 n (page 259).

Questions. Use complete sentences for all answers.

- 1. What does drawing the cord at one edge of the hair braid do to it?
- 2. How are seams of hair braid finished?
- 3. What kind of stitches are used in sewing one row of hair braid to the other?
- 4. What must be guarded against at the headsize, when sewing short rows of hair braid to the brim?
- 5. Do you, or do you not, cut hair braid through its length? What are the reasons for your answer?



UNIT VII. JOB 62

HAIR-BRAID CROWNS—ANY CROWN WORKED FROM HEADSIZE TO TIP¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Transparent crowns may be used on either transparent, or nontransparent brims. They make a hat light-weight, and, at the same time, dressy. They retain their shape best, when worked over a block on which maline has been steamed beforehand. For further information on hair braid, read Reason for Job in Job 61 (page 258). Making crowns, working them from the headsize to the tip, involves several important points that every milliner should know.

Materials Needed.

1. Three to 4 yards of hair braid, according to its width.
2. A steamed maline crown.
3. Thread to match hair braid.

Tools and Equipment.

1. A crown block, of the desired headsize.
2. A whalebone.
3. The usual milliner's tools.

Things to Do.

1. Examine model hair braid crown.

- a. Note where the hair braid begins.
- b. Note how gradually the second row laps over the first, and how much it laps the rest of the way.
- c. Note how the center of the tip is finished.

2. Place steamed maline crown on crown block of the correct headsize, if not already on a block.

- a. Be sure that the maline runs straight from front to back on the block.
- b. Fasten with thumb tacks.
- c. Measure from front to back and from side to side, and put pins in maline horizontally, to mark the desired height of the crown, if the full height is too deep. This is very necessary, if a shaped headsize line is used across the front.
- d. If no crown is steamed, read and follow Job 60, in order to steam one properly (pages 255 and 257). Be sure to follow Section c, directly above, as soon as the crown is steamed.

3. Pin bottom row in place.

- a. Put a pin at the left side back of the crown, right at the headsize.
- b. Turn the crown block so that the headsize is up, and the back of the block is in full view.
- c. At the left side back point, where you put the pin, start to pin the finished edge of the hair braid through the maline, either $\frac{1}{4}$ inch below the bottom of the block (see Figure 1, page 262) or $\frac{1}{4}$ inch below the pins set horizontally in the maline (see Section 2c above).

¹ Teachers should caution students not to follow Section 11, page 263, unless they are to make a crown of woven braid (other than hair), of ribbon, or of folds.

- d. Work toward the left, and pin the finished edge, so that it extends about $\frac{1}{4}$ inch below the bottom of the block (see Figure 1), if the full height of the crown block is desired, or $\frac{1}{4}$ inch below the pins, put in as in Section 2 c, page 261, if the full height is not desired.
- e. Continue until you reach starting point. **Do not cut off hair braid.**
- f. Baste this first row through the maline (see Figure 1).

4. Sew second row.

- a. Run the finished edge of the second row up on the first row very gradually (see Figure 1) until it just overlaps the corded edge of the first row, and put a pin in it. This must be done very gradually, for the appearance of the entire crown depends on it.
- b. Show your work to your teacher, to be sure you are correct thus far.
- c. As soon as your teacher approves, sew this second row from the point where you started to run up on the first row, with tiny running stitches and an occasional back stitch, catching both rows of braid and the maline foundation.
- d. From now on do not pin the hair braid, but continue to sew the second row as above, just holding and lapping the finished edge over the corded edge as you go (see Figure 2).
- e. Draw the cord in the hair braid if you find it does not fit close to the crown (see Figure 2).

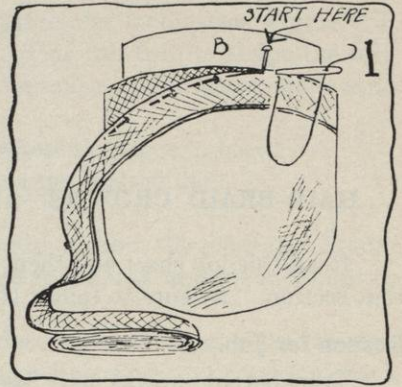


FIG. 1.

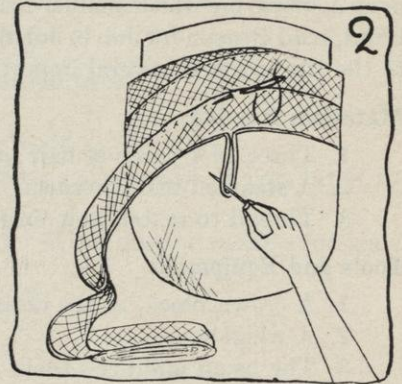


FIG. 2.

5. Finish crown up to the tip.

- a. Sew each succeeding row exactly as the second row was sewed, with the edges just overlapping, until you reach within 2 inches of the extreme tip.
- b. Draw up the cord as you go.
 - (1) Each time the cord is drawn up, try to pull it around from the last place you pulled it up. **Be careful not to break it.**
 - (2) Should you find that you have long loops of cord, follow these directions:
 - (a) Cut through center of the loop.
 - (b) Tie a very firm knot in the cord so the braid is held exactly the size of the block (a sailor's knot is very firm).
 - (c) Cut ends close.
 - (d) Slip cut ends under hair braid. This must be very neatly done for this is a transparent crown.

PRECAUTION I. Try not to break cord from here on as you will need it later on.

6. Finish tip.

- a. Pin the finished edge right up to the very center of the crown.
- b. Draw the cord in the hair braid so you can see exactly how much you will need to finish up the tip, and put a pin in the hair braid at that point (see Figure 3 A).

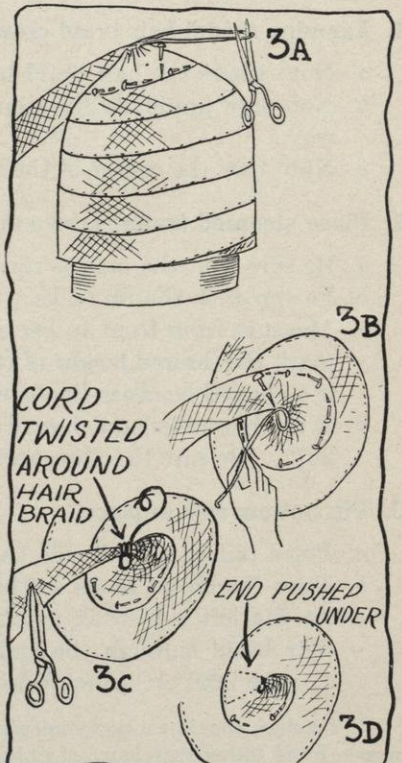


FIG. 3A-B-C-D.

- c. Cut *only* the cord, about 5 inches beyond that pin (see Figure 3 A, page 262).
- d. Draw the cord through exactly where the pin is, and draw it up, so the braid is as flat as possible (see Figure 3 B, page 262).
- e. At the point where you have pulled the cord through, twist the cord around and around the hair braid to hold it very firmly, so the entire width will be twisted into a point (see Figure 3 C, page 262).
- f. Cut the hair braid 2 inches beyond where you twisted the cord around it (see Figure 3 C, page 262).
- g. Slip cut ends of hair braid under the last row to be certain you have enough hair braid to finish the tip neatly (see Figure 3 D, page 262).
- h. Show it to your teacher to be sure it is correct.
- i. As soon as your teacher approves, remove all the pins, thread a needle with the cord, twist it around again once or twice, and take a few stitches through the twisted cord to fasten cord firmly.
- j. Cut hair braid so it extends $\frac{1}{2}$ inch beyond twisted cord.
- k. Slip twisted end under the last row (see Figure 3 D, page 262).
- l. Sew tip firmly with invisible stitches as in Section 4 c (page 262).

7. Press crown.

- a. Press a sample of hair braid by placing a slightly damp silk cloth, of the same color as the hair braid over it, and using a warm iron.
- b. Show your pressed sample to your teacher.
- c. As soon as she approves, press your entire crown as you pressed the sample.

8. Remove crown from block.

- a. Remove all thumb tacks from maline.
- b. Slip a whalebone carefully between the crown block and the maline, to loosen the crown (see Figure 4 B of Job 39, page 156).
- c. Cut and remove the bastings at the bottom of the crown.
- d. Lift bottom row of hair braid up, and cut the maline off $\frac{1}{4}$ inch shorter than the hair braid.
Be careful not to cut hair braid.

9. Place crown on brim.

- a. Put a pin in the front of the crown, and one in the front of the brim.
- b. Slip crown over headsize of brim so the front pins match, and pin in place.
- c. Try on; adjust if necessary.
- d. Sew with invisible stitches as close to the finished edge as possible.

10. If you have made your crown as above, skip Section 11 and answer the questions (page 264).

11. Suggestions for other crowns made similarly.

Follow Section *a* for woven braids; Section *b* for ribbons; and Section *c* for folds.

- a. Any straw braid with a cord in one edge, 1 inch or more in width, may be sewed this way, either over a block, or through and through a crinoline or maline crown, if the braid has not sufficient body to stay in shape, without these.
- b. Ribbon may be used for crowns of this type.
 - (1) Pin ribbon against the block, as shown in Figure 1, page 262, with the right side out.
 - (2) Lap one selvage over the other selvage.
 - (3) Sew with invisible stitches in the lapped selvages.
 - (4) As soon as you come to the curved part of the block, put a shirring in the selvage at the edge of the ribbon, that takes the place of the corded edge of the braid.
 - (5) Continue to sew until you reach the center, drawing the shirring thread, so the larger edge of the ribbon will just fit the block.
 - (6) Try to lap the ribbon (a little more if necessary close to the tip) so the shirred selvages will just meet in the center of the tip (see point X in Figure 4 A, page 264).

- (7) Shirr across the ribbon to bring it to a point (see Figure 4 A) and twist the shirring thread around as in Figure 3 C (page 262).
 - (8) Slip the cut end of the ribbon under the last shirring (see Figure 3 D, page 262).
 - (9) Sew all selvages with invisible stitches until you get to the very center.
 - (10) Overcast the shirred edges together, at the very center of the tip, with tiny stitches (see Figure 4 B).
- c. Bias folds of material may be used for a crown of this type.

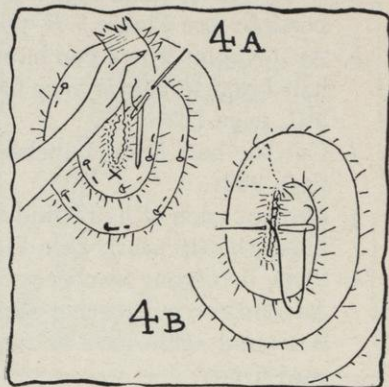


FIG. 4A-B.

- (1) Use a foundation crown.
- (2) Cut bias strips about $1\frac{1}{2}$ inches wide.
- (3) Join up all the strips in one long strip.
- (4) Press all seams flat.
- (5) Fold strip in half and pin it against the crown as shown in Figure 1, page 262, in order to **make sure on just which half to press fold**. The folded edge must be at the headsize.
 - (a) Put one pin through the fold, so that you will know which half of the fold will be the outside.
- (6) Press strip in half lengthwise.
 - (a) Lay bias strip on the ironing board, so that the pin is *against* the board. **Leave the pin in it.**
 - (b) Press the entire length in half lengthwise.
- (7) Pin to foundation crown, using folded edge just as the finished edge in the hair braid is used. **Be sure the pin is outside**; this brings the pressed side against the foundation crown. If pressing on pin has marked the material, cut off the end.
- (8) Sew through and through all raw edges to foundation crown, using a small running stitch and an occasional back stitch.
- (9) Shirr the raw edges as soon as you reach the tip, so you can shape the folds easily, and keep them flat against the crown block. The folded edges must not curl up.
- (10) Continue to sew the folds until you are within about 4 inches of the very center.
- (11) Pin the fold around as you did the hair braid (see Figure 3 B, page 262).
- (12) Shirr across the fold as you did across the ribbon (see Figure 4 A).
- (13) Twist the shirring thread over and over the fold as you did with the hair braid (see Figure 3 C, page 262).
- (14) Slip the twisted end under as shown in Figure 3 D (page 262).
- (15) Unpin the fold at the center, lay one folded edge on top of the other (see Figure 5).
 - (a) Sew raw edges together on the wrong side of the fold with back stitches (see Figure 5).
- (16) Replace fold, and finish slipstitching to the very center.

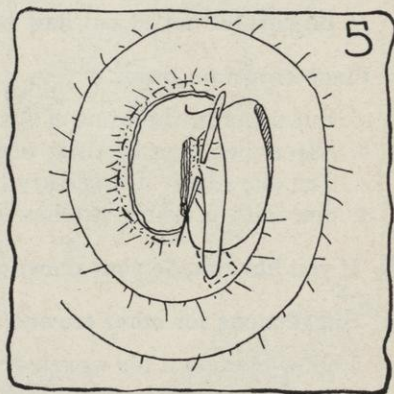


FIG. 5.

Questions. Use complete sentences for all answers.

1. What is the best way to make a transparent crown?
2. Why do you run the second row on to the first row gradually?
3. Why do you draw the thread in the braid when making the crown?
4. Why do you twist the thread around the end of the braid at the tip?
5. How is hair braid pressed?
6. How is the finished crown removed from the block?

UNIT VIII
STRAW WORK

STRAW BRIMS—SEWED OVER A MODEL FRAME USING FOUR- OR FIVE-ROW BRAID

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

Milan, liséré, and hemp are some of the straws that are braided about $\frac{1}{8}$ inch wide. The slight variations in the widths are due to the differences in the quality and the kind of straw. When used in this narrow form, they are sewed by machine for either hand- or machine-blocked hats. Some high class retail shops sew these braids by hand, but four or five rows of the $\frac{1}{8}$ inch braid have already been sewed up before-hand into narrow strips. These pieces usually come in lengths of 10 yards, or more. Sewing these straws by hand is a slow and expensive process. The great advantage of using this braid is that it may be easily ripped and sewed singly to start brims, crown tips, or trimmings. Even though few straw hats of this type are made entirely by hand today, such parts of the brims as flanges frequently are, and many little trimmings are. If you once learn how to make an entire brim by hand you will be able to make many parts of hats by this same method.

Materials Needed.

1. Sufficient straw to make the brim. To approximate the number of yards needed, divide the widest part of the brim by the width of the straw braid, and multiply that result by the length of the edgewire.
2. Cotton thread, the color of the straw braid.
3. Pieces of crinoline for a binding.
4. Shellac or sizing.

Tools and Equipment.

1. The usual milliner's tools.
2. A model frame—either a wire or a reinforced fabric frame.
3. Can for shellac or sizing.
4. A brush.

Things to Do.

1. Examine the straw brim models made of 4- or 5-row braid.
 - a. Note that there is no frame underneath.
 - b. Note if there is, or is not, a wire at the edge.
 - c. Note how the headsize is finished.
 - d. Note that you can scarcely tell where the four or five individual rows begin.
 - e. Note how well the brim keeps its shape, and note how soft it is.
 - f. Note that the stitches scarcely show.
 - g. Note that the finished side of the straw is on the facing that shows most.
2. Find the right end of the straw with which to start, and choose the facing on which to sew straw.
 - a. The top row is always the finished edge; it is where only about one-half of the tiny row of braid shows, when looking at the right side; all the others are lapped over it. It should be held farthest away from you in the left hand, with the cut end at the right (see Figure 1).

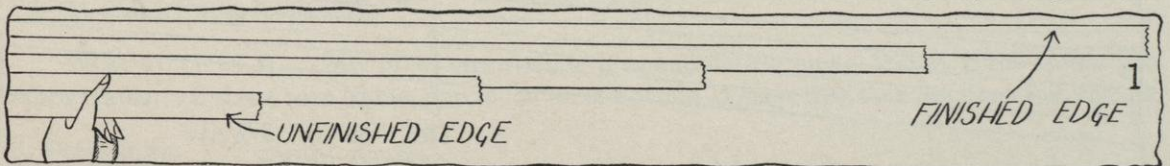


FIG. 1.
267

- b. The bottom row is the unfinished edge, where the entire $\frac{1}{8}$ -inch row of braid can be seen from the right side, and over which each succeeding row of braid is lapped as we sew from right to left (see Figure 1, page 267).
- c. Decide on which facing it will be best to sew straw. The shape of the brim and the style of the hat usually determine this. The side that shows most is the best place on which to sew the straw.

3. Rip the end of the straw, with which you will start.

- a. With the right side of the braid facing you, start at the right hand end and work left. Rip the second row back 2 inches and cut it off (see Figure 1, page 267). The braid is usually sewed with a chainstitch and will therefore rip very easily.
- b. Rip the third, fourth, and fifth strands back about 3 inches beyond each other and cut off each (see Figure 1, page 267). These rows are ripped back in this way so that all of the cut ends will not come in the same place.

4. Prepare to sew braid.

- a. Wet the braid, or put it in a damp cloth, if it is a stiff braid like lisere or coarse milan. The straw should be damp enough to bend without breaking.
- b. Bind the edgewire with a $\frac{3}{4}$ -inch bias of crinoline, if it is a wire model frame (a willow model frame is already bound) in order to give a foundation to which to buttonhole the first row of straw.

5. Buttonhole the first row of straw to the edgewire of the model frame.

(If you wish to make this brim over a wooden block instead of a model frame, pin the first row to the block instead of buttonholing it, as shown in Sections *a* through *e*.)

- a. If the straw is to be sewed on the top facing, put a pin in the edge halfway between the left side back and back on the top facing; if it is to be sewed on the under facing, put a pin in the edge halfway between the right side back and back on the under facing. This pin is a guide to indicate where to begin to sew the straw.
- b. Hold the brim so that the facing on which you plan to sew the straw faces you.
- c. Pin the straw over the pin and in the facing where you want to sew the straw (see Figure 2) and be sure to use the finished edge of the straw for the extreme edge of the brim.
- d. Let the first row extend $\frac{1}{8}$ inch beyond the edgewire and buttonhole straw to edge firmly, using stitches $\frac{1}{2}$ inch apart. Do this because this first row gets a great deal of strain while sewing the rest of the braid.
- e. Sew left across the back and all around the edge, until you come to the starting-point (see Figure 2).

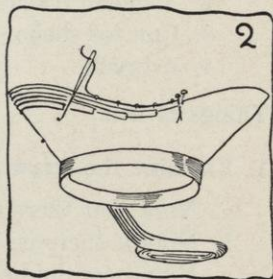


FIG. 2.

6. Sew the second row.

- a. Lap straw directly over the first row for just $\frac{1}{2}$ inch and sew with fine running stitches, which are always taken parallel to the length of the braid (see point A in Figure 3).

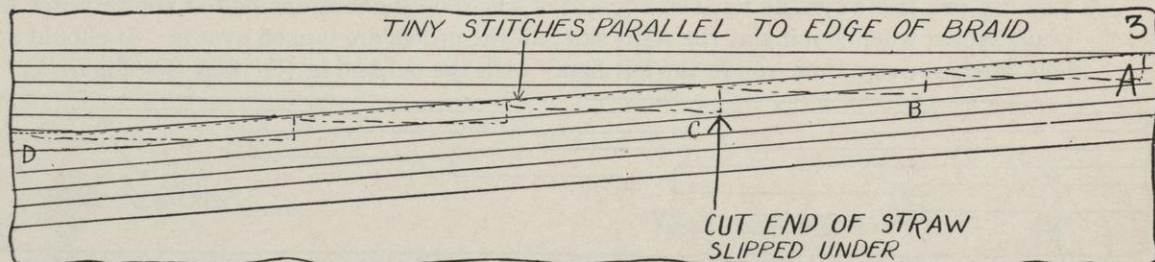


FIG. 3.

- b. Sew the finished edge of the second row of braid carefully on to the first row until you reach just beyond where you cut off the second row (see point *B* in Figure 3, page 268). **Let no raw edge from the end of the "cut-off" row show.**
- c. Then gradually sew the finished edge along the second row, until you reach just beyond where you cut off the third row (see point *C* in Figure 3, page 268).
- d. Show your work to your teacher to be sure that you are correct thus far.
- e. Continue in this way until you reach the bottom row, which is the unfinished edge of the first row (see point *D* in Figure 3, page 268). **This graduation must be done very carefully in order not to be able to see where you started.**
- f. Show your work to your teacher at this point to be sure that it is correct.
- g. When you reach the bottom edge of the first row, lap the finished edge of the second row over it, exactly the same amount as the braid is lapped where it is sewed by machine, (see point *D* in Figure 3, page 268) and continue sewing the entire brim, observing the following suggestions:
 - (1) Hold the braid firm.
 - (2) Draw the thread tight.
 - (3) Take even stitches.
 - (4) Do not stick your needle through a reinforced fabric model frame, but keep your index finger directly under the straw that you are sewing and draw the straw tight (see Figure 4). In reality this is a tiny slipstitch.
 - (5) Do not let tiny stitches cross over any of the wires in a model frame, for these stitches must be cut to remove straw, and then the straw will rip.
 - (6) Wherever there are pleats or curves, and the straw braid does not hug the model frame tight, baste braid to model frame to hold it in place.

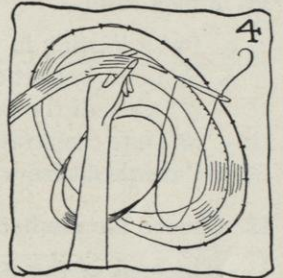


FIG. 4.

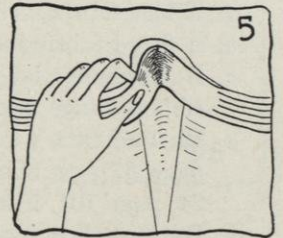


FIG. 5.

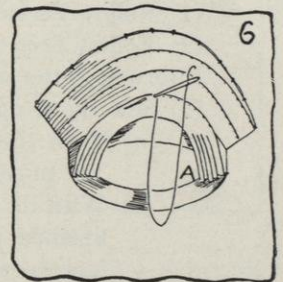


FIG. 6.

7. Finish sewing brim.

The shape of the brim determines whether the braid should be drawn tight, or, in the case of curves and pleats, whether it should be eased in by pushing a little extra braid into a given space, so that the braid will sink into the pleats or fit over the curves (see Figure 5).

- a. Sew all even rows of straw, continuing as shown in Section 6 g.
- b. Show your work to your teacher frequently, so that you may be sure that you are progressing correctly.
- c. Fill in short lengths. If in sewing the braid, you reach the headsize at one part of the brim before another, fill in the space with short lengths of braid, which you start above the top headsize of the model frame (see point *A* in Figure 6).
- d. Sew the headsize. Be sure that the straw braid fits well at headsize line, otherwise the finished hat will not be the desired headsize. Baste straw through the model frame at headsize, when all of the straw is sewed (or tack to wooden block at headsize).
- e. Show your work to your teacher, to be sure that it is correct thus far.

PRECAUTION I. Read and follow all precautions on pressing straw in Job 12, Sections 1 b (1) through (6), (page 53).

PRECAUTION II. Only press straw while it is still on the model frame, if the frame is a fabric frame. If it is a wire frame, first follow all of Section 11, page 270, then Sections 8, 9, and 10.

8. Press brim.

- a. Place a thick pad on your hand.

- b. Place the brim on top of that so that you keep the line of the model and so that you do not burn your hand.
 - c. Press as decided on (see Precaution I). **Do not fail to read and follow that precaution, otherwise you may ruin your brim;** (see Figure 18, of Job 10, for pressing a brim with a pad in your hand, page 48).
9. Paint brim evenly with sizing or shellac to stiffen it slightly.
- a. Dip the brush into the shellac or sizing can.
 - b. Wipe off surplus shellac or sizing against the edge of the can (see Figure 1 of Job 12, page 54).
 - c. Paint brim with shellac or sizing by going around and around with even strokes of the brush.
10. Let the brim dry.
11. Finish brim.
- a. Put a basting in the straw but not through the frame, to indicate the headsize line.
 - b. Remove from the model frame.
 - (1) Cut all the bastings and all button-hole stitches that go through the frame.
 - (2) Lift the straw brim carefully from the model.
 - c. Put a headsize wire on basting, if necessary, while finishing the hat.
12. Choose the method to finish opposite facing.

The back of the straw braid which forms the other facing of the hat may be finished by any of the following methods:

- a. A bias fabric facing (see Job 32 or 36 page 129 or 132).
- b. A fitted fabric facing (see Job 35, 36, 37 or 38, page 141, 144, 148 or 150).
- c. Buttonhole a lace wire just inside the edge (see Figure 7) and cover the wire with a circular ribbon flange (see Job 19 or 20, page 79 or 83).
- d. Buttonhole a wire at the extreme edge and cover it with a $\frac{1}{4}$ -inch bias binding (see Job 16, page 67), or bind it with ribbon (see Job 17 or 18, page 71 or 75). See Figure 3 of Job 24, page 101, if in doubt about how to buttonhole a wire to the edge of a brim.
- e. Buttonhole a wire just inside the edge, and cover it with a straw flange, joined *either* with a straight seam *or* with an interwoven seam.
 - (1) Follow Section f, for an interwoven seam.
 - (2) Follow Section g, for a straight seam.
- f. Interweave the seam of the flange.
 - (1) Sew the flange in place.
 - (a) Turn the brim so that the facing on which you are to sew the flange, faces you.
 - (b) With 6 inches of braid left hanging, pin the finished edge of one five-row strip of braid, 1 inch to the left of direct back, and in the facing in which you desire to sew the flange (see Figure 7).
 - (c) Thread a very fine needle with fine thread and sew with invisible running stitches, going right through both the finished edge on the top facing and the finished edge on the under facing (see Figure 7).
 - (d) Each time you make a stitch, turn the brim so that you do not cross over the rows of braid, but keep the stitches parallel to each row of braid.
 - (e) When you have sewed about 3 inches of the flange, show your work to your teacher for her approval.
 - (f) As soon as your teacher approves, continue, and when you are within 6 inches of the starting point, finish off your thread.

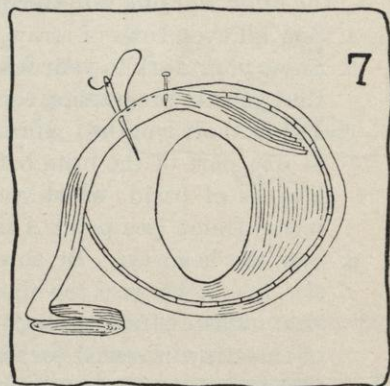


FIG. 7.

(g) Cut off the row of braid so that it will lap 8 inches over the other loose end of braid (see Figure 8).

(2) Interweave the joining of the braid by doing the following.

PRECAUTION III. The secret of interweaving is that each row must lap about $\frac{1}{2}$ inch and be sewed very firmly and neatly, before the next row is lapped. The ends of no two rows of braid should lap in the same place.

(a) Rip the finished edge (the first row only) of each side of the flange which is hanging loose, in order to help you cut the ends, so that they will just lap $\frac{1}{2}$ inch at the direct back of brim (see Figure 9 A).

(b) Pin them, as shown in Figure 9 A, then sew the lap with a few invisible but firm stitches.

(c) Rip the second row and cut, so that it will lap at least 3 inches to the right of the lap in the first row (see Figure 9 B) then sew the lap with a few invisible but firm stitches. Sew the second row of braid to the first with invisible running stitches. Sew through the flange only, do not stick your needle through to the opposite facing.

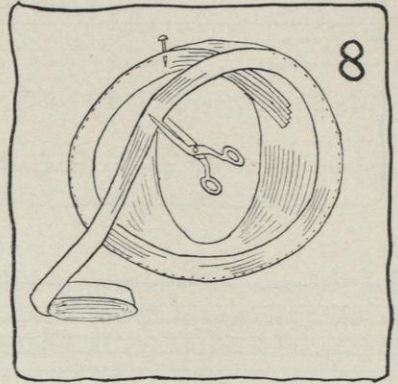


FIG. 8.

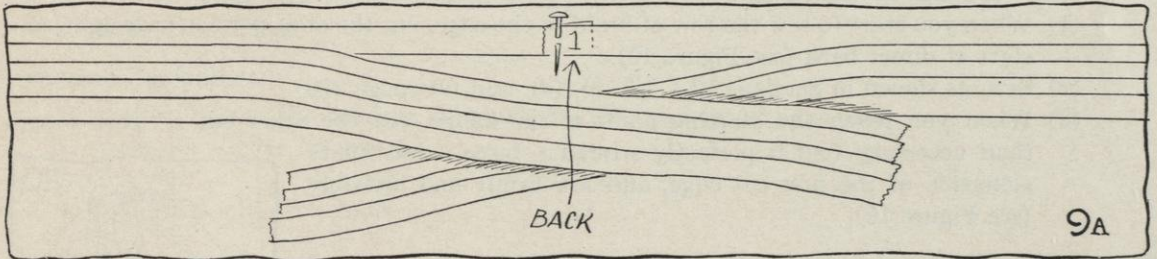


FIG. 9A

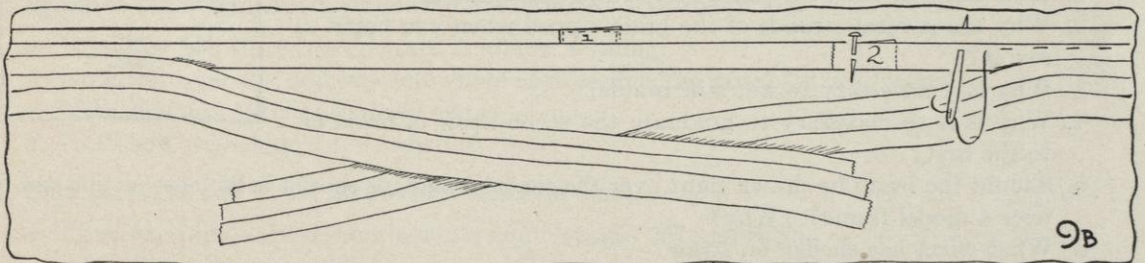


FIG. 9B.

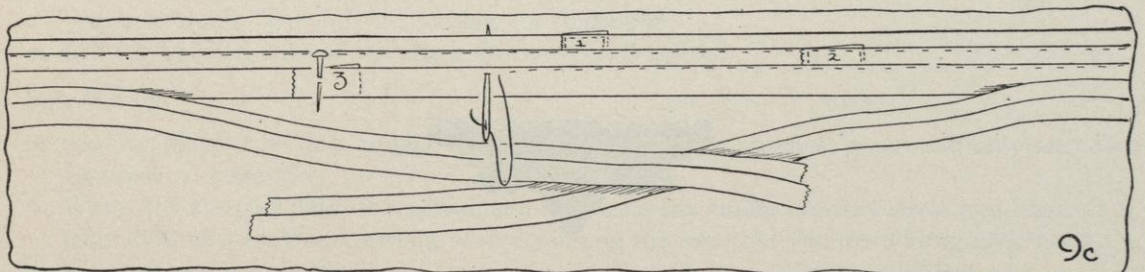


FIG. 9C.

(d) Rip the third row, and cut, so that it will lap at least 3 inches to the left of the lap in the first row (see Figure 9 C) and sew, as shown in Section (c), above.

(e) The fourth row is lapped 1 inch to the right of the first row (see Figure 9 D).

(f) The fifth row is lapped 1 inch to the left of the first row (see Figure 9 E).

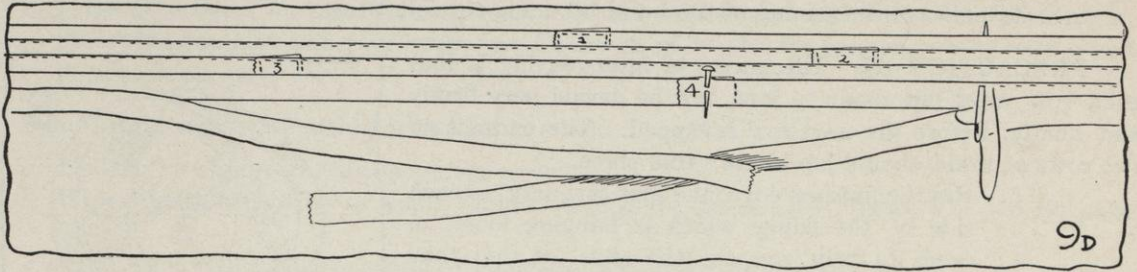


FIG. 9D.

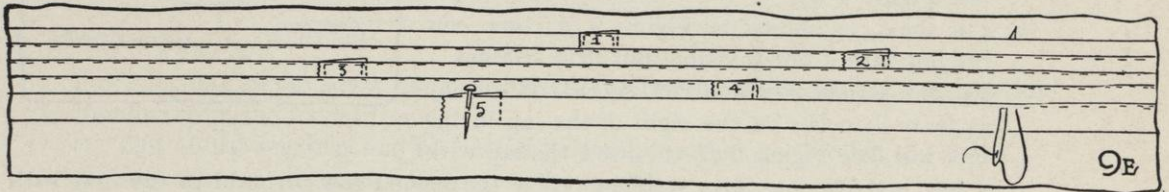


FIG. 9E.

(3) If you have interwoven the flange as described above, go on with the questions.

g. Join the flange on the straight.

- (1) When you start to sew the row of braid to the edge, cut the ends perfectly straight, and start at direct back (see Figure 10).
- (2) Sew, as shown in Sections 12 f, (1) (c), (d), and (e) (page 270).
- (3) When you reach the starting point of the flange, cut the other end a speck longer than necessary (cut it perfectly straight), force it into place alongside of the first cut edge, and sew firmly and invisibly (see Figure 10).

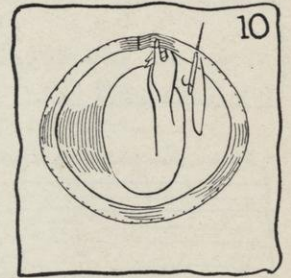


FIG. 10.

Questions. Use complete sentences for all answers.

1. How can you tell with which end of the braid to start?
2. Why are several strands of the braid ripped when you begin to sew it?
3. Why is it necessary to wet stiff braids?
4. Why is it so necessary to graduate the second row of braid on to the first?
5. Should the braid be drawn tight over the model frame, or should it lie loose as you sew it over a model frame? Why?
6. What effect has shellac on straw?
7. Name five ways of finishing a straw brim, that is made by the method described in this job.



UNIT VIII. JOB 64

STRAW CROWNS—SEWED OVER A BLOCK USING FOUR- OR FIVE-ROW BRAID

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Woven straw-braid crowns may be sewed from the headsize up (see Job 62, page 261) but straw crowns made of rows of braid sewed together must always be sewed from the tip down. It is a slow and expensive process to sew an entire crown by hand. If the entire crown is not sewed by hand, the tip frequently is. This is cheaper than cutting into a ready-made crown. Read the entire Reason for Job in Job 63 (page 267). After you have once mastered sewing the straw tip, it is very simple to finish a hand-sewn crown.

Materials Needed.

1. The average crown needs 10 to 12 yards of four- or five-row straw braid.
2. Cotton thread that is the color of straw, No. 50.
3. Shellac, or sizing.

Tools and Equipment.

1. A crown block, the headsize of which fits the headsize of your brim.
2. A can for shellac, or sizing.
3. A brush.
4. The usual milliner's tools.

Things to Do.

1. Examine the straw-crown model made of four- or five-row braid.
 - a. Note how the tip seems to start at almost nothing.
 - b. Note that you can scarcely tell where each succeeding row of straw begins.
 - c. Note that the stitches scarcely show.
 - d. Note how well-shaped the crown is.
2. Find the right end of the straw with which to start.
 - a. Read carefully Job 63, Sections 2 *a* and *b* (pages 267 and 268).
3. Prepare to sew braid.
 - a. Dampen braid. See Job 63, Section 4 *a* (page 268).
 - b. Rip the finished edge of the straw down about 3 inches.
4. Sew the tip.
 - a. Sew the single row, just ripped, into a circle, using tiny stitches; go around only once (see Figure 1 *A*, page 274).
 - b. When the starting point is reached, slip the single row under the tiny circle (see Figure 1 *B*, page 274) and continue sewing, always holding the row that you are adding *underneath* the row that you are sewing.
 - c. Continue until the circle is about $\frac{1}{2}$ inch in diameter (see Figure 1 *C*, page 274).
 - d. Pull the tip oval, if your crown is oval, and press on the wrong side. Use the longer part from front to back.

- e. Show oval tip to your teacher, to be sure that it is correct.
- f. As soon as your teacher approves, slip the second row (see Figure 1 C) under the oval made with the first row, *easing it in* at both front and back ends of the oval, so that it does not cap or turn up, and so that it stays oval (see Figure 1 D). Sew with tiny running stitches and an occasional back stitch, keeping stitches parallel to the edge of the finished edge of the straw.

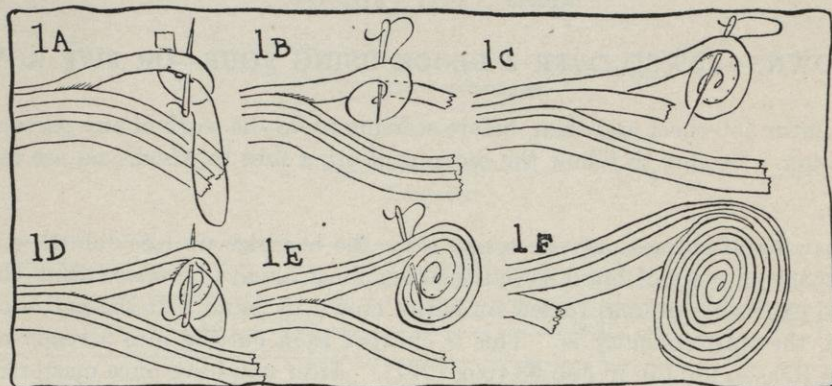


FIG. 1A-B-C-D-E-F.

- g. Gradually slip the third, fourth, and finally, the full width of the straw under each preceding row (see Figure 1 E and F). Be careful to ease the straw in at the opposite ends of the oval, each time you let in a new row, and to sew sufficient straw each time, to keep the tip flat and oval.
5. Fit the tip to the block and continue with the side crown.
 - a. Pin the center of the tip to the center of the block.
 - b. Measure to see if the outside edge is an even distance from the bottom of the block (see Figure 2). If it is uneven try to stretch it so that it will be an even distance from the bottom. If you cannot stretch it, follow Sections c, d, e, and f.
 - c. Read the precautions on pressing straw in Job 12, Sections 1 b (1) through (6) (page 53).
 - d. Show your sample of pressed straw to your teacher, to be sure that it is correct.
 - e. Remove the tip from the block and stretch it, if it is uneven, by pulling longer or wider, as necessary, and pinning the *wrong side up* on the ironing board, and then pressing it with a hot iron by the method decided on in Section d.
 - f. Try the tip on the block again to be sure that it measures evenly from the bottom all of the way around.
 - g. Show it to your teacher, to be sure that it is correct.
 - h. As soon as your teacher approves, continue sewing with the full width of the straw until the crown begins to slope.
 - i. When the crown begins to slope, remove it from the block and begin to cap the straw evenly, by pulling the row that you are sewing just a little tighter than the row before it (see Figure 3). Use tiny, but firm, back stitches.
 - j. Continue drawing the row that you are sewing so that the tip fits the block perfectly. Slip it on the block occasionally to make sure that you are not drawing it in too much. If you

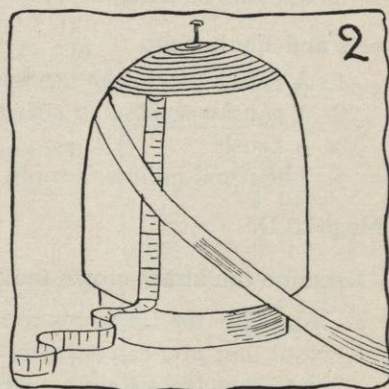


FIG. 2.

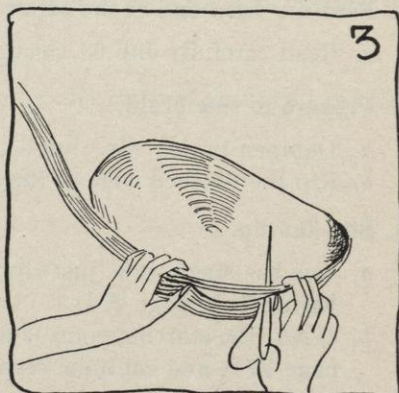


FIG. 3.

have capped the tip too much, rip a few inches and change it, for it is easier to do this now than it will be when the crown is finished.

k. Put a few pins into the straw crown to hold it firmly to the block.

l. When you reach the side crown, continue sewing in the same way, drawing the braid around the block smoothly and not too tight. It is usually easier to work with the side crown right on the block.

m. If you are working on an *even crown*, skip Sections 6 a through 6 f and go on to Section 6 g. Follow all of Section 6, if the *crown is uneven*.

6. If the crown is uneven, set in extra rows on the side crown.

a. Measure a piece of straw braid, so that it reaches about 2 inches beyond the point where you want to begin and to finish setting in the extra row (see points A and B in Figure 4).

b. Rip the straw back, as shown in Job 63, Sections 3 a and b (page 268), but begin at the *unfinished* row (see point A in Figure 4).

c. Start to sew the straw $\frac{1}{2}$ inch in from point A (see Figure 4); use tiny running stitches and an occasional back stitch, keeping stitches parallel to the edge of the finished edge of the straw.

d. Rip the straw at point B back in the opposite direction from the rows ripped back at point A of Figure 4.

e. Slip each cut end of each row of braid *under* the one just ahead of it, so that the extra row curves in a very gradual line (see points A to B of Figure 5). Be sure to graduate the straw very carefully where you begin to set in the pieces and where you finish (see Figure 5).

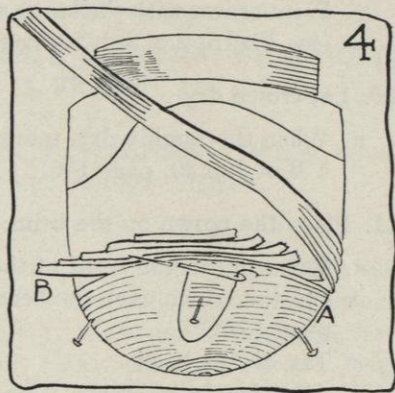


FIG. 4.

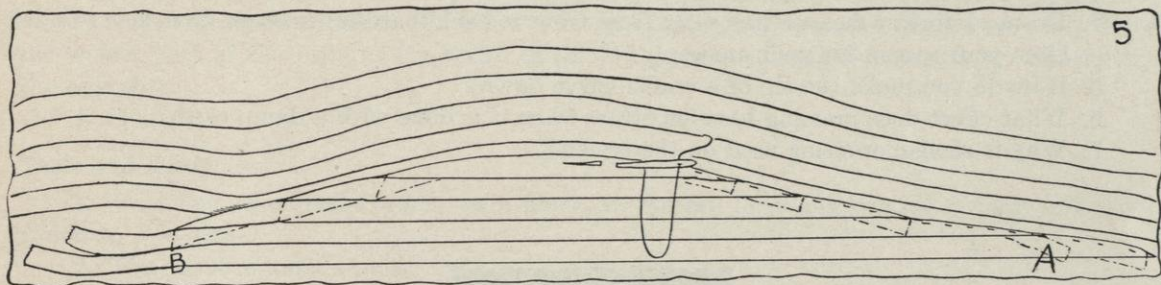


FIG. 5.

f. Continue to sew the crown and to set in extra rows as needed, but always go around at least *once* with the braid that is attached to the tip, before you set in an extra row, if more than one extra row is needed.

g. Continue to sew the straw around and around, so that it just fits the block, and until the crown is the desired height.

7. Finish the crown at the bottom.

a. When the crown is the desired height, run the straw under the last row, graduating it to nothing, by slipping the unfinished row (the fifth) under the finished edge of the last row; then the fourth, third, and so on, under each time, until the first row is entirely hidden (see Figure 6).

b. Put a few pins in the bottom row of the straw in order to hold the crown firmly to the block.

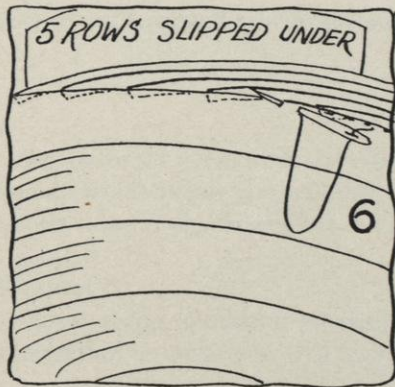


FIG. 6.

8. Press while still pinned to the block.

- a. Use the method that you decided on after reading Section 5 *d*, page 274.

9. Paint evenly with shellac or sizing to stiffen slightly.

- a. Dip the brush into the shellac or the sizing can.
- b. Wipe off the surplus shellac or sizing against the edge of the can (see Figure 1 of Job 12, page 54).
- c. Paint crown with shellac or sizing by going around and around with even strokes of the brush (see Figure 2 of Job 12, page 54).

10. Let crown dry.

- a. When thoroughly dry, remove carefully with the aid of a whalebone as a pusher (see Figure 4 *B* of Job 39, page 156).

11. Place the crown on the brim.

- a. Put a pin in the front of the crown and a pin in the front of the brim.
- b. Pin the crown over the headsize of the brim matching pin to pin (see Figure 6 *A* of Job 39, page 157).
- c. Try on the head.
- d. Alter height of crown, if necessary.
- e. Sew crown to brim.

Questions. Use complete sentences for all answers.

1. Why are straw tips frequently handmade?
2. Why do you begin to sew the tip with a single strand of braid?
3. Are most crowns round or oval?
4. Do most crowns measure the same from front to back that they measure from side to side?
Give your reason for your answer.
5. How do you make the tip of a crown curve down?
6. What effect does pressing have on straw when it is done with a damp cloth?
7. Why is shellac or sizing used on the crown?



UNIT VIII. JOB 65

STRAW BRIMS USING WOVEN BRAID—EITHER OVER A PATTERN, OR MODEL FRAME, OR BLOCK, OR RIGHT ON A FRAME¹

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Woven braids, made of novelty straws or of angora and of cellophane, with felt or straw combinations, cannot be ripped and started with a single row of straw as milan, liséré, or hemp can. The great advantage of using woven braids is that they have a cord that runs through the lower edge that may be pulled up to take out the fullness. They may be sewed either to a soft frame or worked over patterns, blocks, or model frames. You will want to know how to use these braids for they make soft, pliable brims that are made easily and are usually very light-weight. They are frequently used for sport hats or children's hats.

Materials Needed.

1. A soft frame to sew through, if you are following Section 4 (page 279).
2. A crinoline headsize band of the desired headsize, if you are following Section 3 (page 278).
3. Sufficient braid to make the brim. To approximate the number of yards needed, divide the widest part of the brim by the width of the braid, and multiply that result by the length of the edgewire.
4. Sizing.

Tools and Equipment.

1. A pattern or a model frame, or a block, if you are following Section 3 (page 278), over which to sew straw.
2. The usual milliner's tools.
3. A sizing can.
4. A brush.

Things to Do.

1. Examine the model brims of woven braid, and decide whether or not to sew the brim through a frame.
 - a. Note whether or not there is a frame in the brim.
 - b. Note if there is a wire at the edge.
 - c. Note how the braid is finished at the edge of the brim. Is the braid even with the edge, turned over the edge, or extending beyond the edge? Decide which finish you will use.
 - d. Note that the stitches are practically invisible, even on both sides of the brim that is not made over a frame.
 - e. Note whether the rows of straw are lapped, or if they just meet.
 - f. Decide which way you are going to make your brim. If you are going to make it without a frame, read and follow Sections 2 and 3, page 278; if you are going to make it with a frame, read and follow Sections 2 and 4 (pages 278 and 279).

¹ Teachers should caution students not to read or to follow Section 4, page 279, unless they are to make their brims right on frames.

2. Choose the correct end of the braid with which to begin, and choose the facing on which to sew straw.

- a. Find the finished edge of the braid. The edge with the cord is the lower edge, or unfinished edge (see Figure 1 of Job 61, page 258).
 - b. Decide on the right side of the braid. The weave usually determines that.
 - c. Hold the braid in the left hand so that the right side is facing you, the cut end is to the right, and the cord is in the lower edge. This is the correct way to start sewing the braid (see Figure 1 of Job 61, page 258).
 - d. Decide on which facing it will be best to sew straw. The shape of the brim, and the style of the hat usually determine this. As a general principle, the side that shows most when the hat is on the head is the best facing on which to sew the straw.
- (1) Read and follow Job 63, Section 5 a (page 268), so that you will put a pin at just the right point in the facing, where you want to begin to sew the braid.

3. Make brim either over pattern, or model frame, or block.

- a. Baste or pin braid even with the edge of the model frame, pattern, or block so that the right side is facing you. Use pins if you are working braid over a block.

(1) Start directly where the pin is on the facing (see Section 2 d (1)).

(2) Baste or pin the braid, working left across the back and all around the edge (see Figure 1 A), until you come to the starting-point.

(3) Lap the edge directly over the edge where you started, for about $\frac{1}{2}$ inch (see Figure 1 B).

- b. Sew this $\frac{1}{2}$ -inch lap with invisible running and back stitches.

- c. Draw the cord up so that the first row of the braid lies flat on the brim.

- d. Sew the second row of braid.

(1) Run the second row on to the first row very gradually, until you reach the bottom edge of the first row (see Figure 1 C). If you do this carefully, you will scarcely be able to see where you started the braid. The beauty of your brim depends a good deal on how you graduate the second row of braid.

(2) Show your work to your teacher to be sure that it is correct.

(3) As soon as your teacher approves, sew with either invisible slip stitches, or running stitches, and an occasional back stitch. **Do not sew through the frame, or pattern.**

(4) Continue to sew the second row either by just lapping the edges of the braid, and by sewing, as shown in Section (3), or by letting the edges meet and slip-stitching them.

(5) Draw the cord each time that you sew a row, so that the braid fits the brim (see Figure 2 B of Job 61, page 258).

- e. Finish sewing the brim.

(1) Continue sewing around and around, as shown in Sections d (4) and (5), until the entire brim is finished.

(2) Fill in short lengths. If, in sewing the braid, you reach the headsize at one part of the brim before you reach it at another, fill in the space with short lengths of braid, which are started above the top headsize of the brim (see Figure 4 of Job 61, page 259).

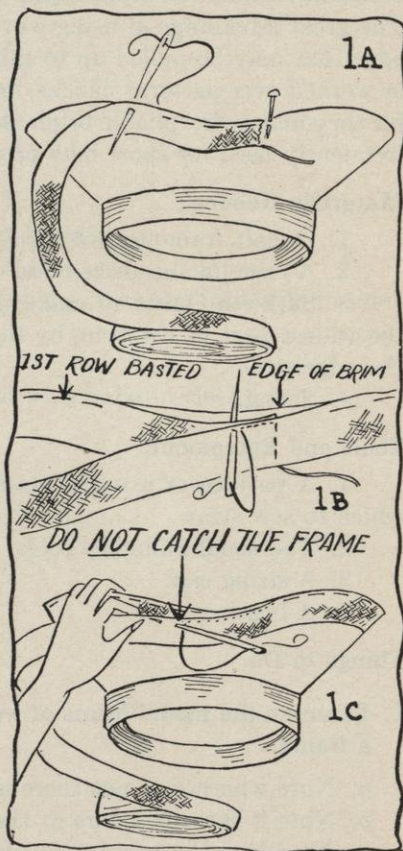


FIG. 1A-B-C.

- (a) Be sure that the braid does not fray.
 - (b) Be sure that it fits well at the headsize, otherwise the brim will not have the correct shape.
 - (c) Show your work to your teacher to be sure that it is correct thus far.
- f. Size the brim, if a little more stiffness is desired.
- (1) Dip brush into sizing can.
 - (2) Wipe off surplus sizing against the edge of the can (see Figure 1 of Job 12, page 54).
 - (3) Paint brim with sizing by going around and around with even strokes of the brush.
 - (4) Let it dry thoroughly.
- g. Finish the brim at the headsize.
- (1) Put a basting on the headsize line in the braid only. Do not stick your needle through the model frame or pattern.
 - (2) Put a white stitch at direct front of the brim.
 - (3) Remove all pins and bastings.
 - (4) Lift the brim gently from the pattern, model frame, or block.
 - (5) Pin the brim on the headsize band (see Figure 5 of Job 8, page 35), but this time there will be no slashes at the headsize.
 - (6) Sew the brim to the headsize band with back stitches.
 - (7) Show your brim to your teacher, to be sure it is correct.
- h. Finish the edge of the brim.
- It may be wired or unwired. Where the wire is to go is determined by the way that you plan to finish the opposite facing.
- (1) Read Section 12 of Job 63 (page 270), and decide which way you will finish the opposite facing of the brim.
 - (2) Wire edge of brim according to the method decided upon.
- i. Finish opposite facing of brim, according to the method decided upon (see Section h (1)).
- j. If you have made your brim as described above, skip over Section 4 to the questions (page 280).

4. Make the brim right on a frame.

- a. Be sure you have completed Sections 1 and 2 (pages 277 and 278), then choose *either* Section b or c.
- b. If you want the braid sewed flat at the edge, follow all of Section 3 (pages 278 and 279) only,
 - (1) Start as shown in Section 3 a (1), page 278, but let the first row extend $\frac{1}{8}$ inch beyond the edgewire (see Figure 2).
 - (2) Do not baste first row, but sew it right through the foundation brim at the edge (see Figure 2).
 - (3) Continue as shown in Sections 3 a (3) through Sections 3 j, (page 278 and above), but sew right through the frame as you go.
- c. If you want the braid rolled over the edge like a binding, follow Section 3 (page 278 and above), only,
 - (1) Be sure that you have completed Sections 1 and 2, pages 277 and 278.
 - (2) Fold the first row of braid, right over the edge, with the cord on the facing where you are going to sew the braid, as shown in Figure 3 A.

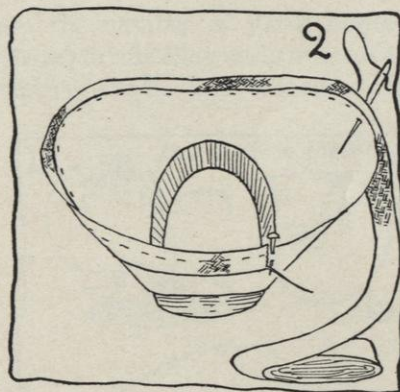


FIG. 2.

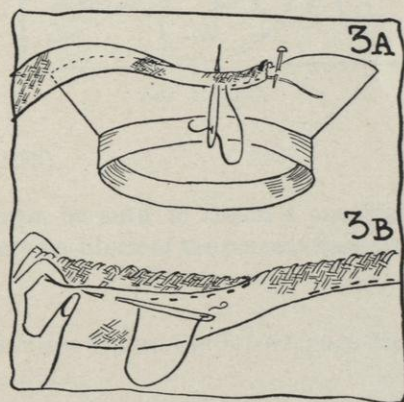


FIG. 3A-B.

- (3) Baste it right through the brim. Start where you put the pin (see Section 2 *d* (1), page 278), and put a few stitches right over the cut end of the braid to keep it from fraying, then continue to baste.
- (4) When you come to the starting point, lap the braid over $\frac{1}{2}$ inch, and run the braid very gradually up onto the edge of the braid where the cord is (see Figure 3 *B*).
- (5) Show your work to your teacher.
- (6) As soon as your teacher approves your work, continue, as shown in Section 3 *d* (3) through Section 3 *j* (pages 278 and 279), always sewing through and through the brim.

Questions. Use complete sentences for all answers.

1. What makes woven braid entirely different from milan, hemp, or liséré?
2. Why must you sew the second row of the braid on to the first very gradually?
3. What does drawing the cord do to woven braid?
4. Which do you think is easier to sew, woven braid or milan, hemp or liséré? Why?



UNIT VIII. JOB 66

STRAW CROWNS OF WOVEN BRAID—RIBBON CROWNS¹ WORKED FROM THE TIP DOWN

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the section of other jobs to which you are referred.

Reason for Job.

Straw crowns of woven braids, such as the braids described in Job 65, page 277, may be sewed like the hair-braid crown that is described in Job 62 (page 261), but occasionally you will find it easier to work them from the tip down, as will be done in this lesson. Read Reason for Job in Job 65 (page 277).

Materials Needed.

1. Sufficient braid to make the crown. To approximate the number of yards needed, measure the height of the crown from the center tip to the headsize; divide that measurement by the width of the braid; and then multiply that result by the length of the headsize measurement.

2. Sizing.

Tools and Equipment.

1. A crown block of the desired headsize.
2. A sizing can.
3. A brush.
4. The usual milliner's tools.

Things to Do.

1. Examine the model crown of woven braid.

- a. Note how neatly the tip is finished.
- b. Note that the stitches scarcely show.
- c. Note how well-shaped the crown is.
- d. See if it is made on a foundation crown.

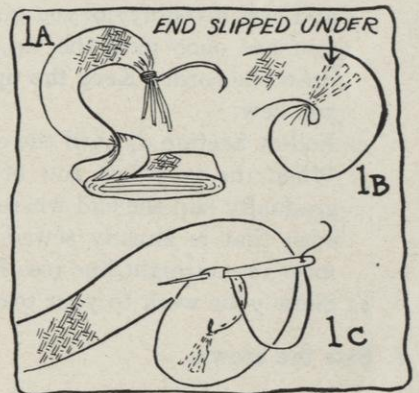


FIG. 1A-B-C.

2. Choose the correct end of the braid with which to begin.

- a. Read and follow Sections 2 a, b, and c of Job 65 (page 278).

PRECAUTION I. If you wish to have a foundation crown, be sure to steam a one-piece crown (Job 39, page 155), and see that it is perfectly tight on a crown block of the correct headsize.

3. Start the tip.

- a. Draw the cord on the lower edge to make the braid circular (see Figure 1 in Job 61, page 258).
- b. Twist this cord securely around the cut end (see Figure 1 A).
- c. Thread a needle with the cord, and fasten the cord firmly in the twisted end.

4. Sew the tip slightly oval.

- a. Slip the twisted end under the edge where the cord is (see Figure 1 B).
- b. Draw up the cord, so that the braid lies flat, and so that it forms an oval.
- c. Sew with a few firm, but invisible, stitches, so that there is no hole in the center of the tip.

PRECAUTION II. Be careful to keep the tip oval, for most of these braids cannot be pressed a great deal.

¹ Teachers should caution students not to follow Section 10, page 282, unless they are to make their crowns of ribbon.

PRECAUTION III. Should lapping the edges of the braid make the crown too thick, let the edges just meet, and slipstitch them together.

5. Finish tip.

- Slip the second row under the center of the tip (see Figure 1 C, page 281).
- Continue to sew, holding the corded end of the braid where you are sewing, just under the finished edge of the braid that is already sewed.
- Draw the cord to shape the tip exactly like the crown block, and keep going around and around, sewing invisibly, but firmly, as you go.

6. Finish the side crown.

- Pin the tip on to the block (see Figure 2).
- Measure from the edge of one row that goes all around the tip, to the base of the crown, to be sure that the tip is on evenly.
- Show your work to your teacher at this point, to be sure that it is correct.
- As soon as your teacher approves your work, continue to slip the corded edge of the braid where you are sewing, just under the finished edge that is already sewed, and sew invisibly, as you go. You will find that when you are once past the tip, you will scarcely have to draw the cord. **Keep the tip of the block in your lap as you sew.**
- Follow Section *d*, until the entire crown is finished.
- When the very last row of the crown is reached, very gradually slip the end where you are working under the edge that is already sewed, so that the finished edges meet in a straight line (see Figure 3).
- Show your work to your teacher again.

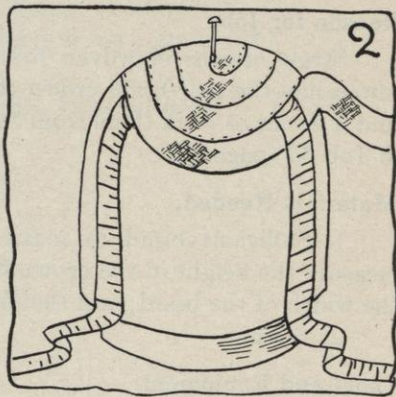


FIG. 2.

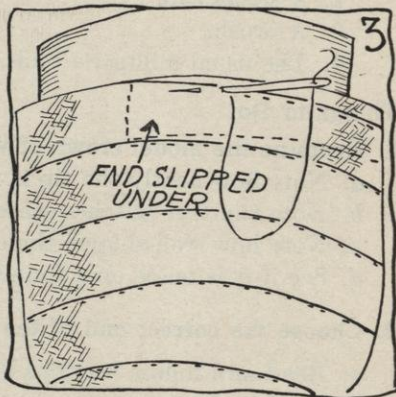


FIG. 3.

7. Size the crown.

- Read and follow Sections 4 *a*, *b* and *c* of Job 12 and see Figures 1 and 2 of that job (page 54).

8. Attach crown to brim.

- Put a pin in the front of the crown.
- Put a pin in the front of the brim.
- Match pin to pin, and pin crown at headsize (see Figure 6 A of Job 39, page 157).

9. If you have made your crown as above, skip over to the questions, below.

10. Suggestions for ribbon crowns, made from the tip down.

- Hold ribbon in left hand with the right side facing you, and the cut end at the right.
- Shirr the lower edge to take the place of the cord, as shown in Figure 1, Job 61 (page 258). Do this for about 2 yards.
- Draw up the shirring thread and proceed, as shown in Sections 3, 4, 5, and 6 (page 281 and above).
- Sew invisibly in selvages only.
- Steam crown; when dry, attach to brim, as shown in Section 8.

Questions. Use complete sentences for all answers.

- What is the advantage of drawing the cord in this braid?
- How can you be certain that the tip is pinned evenly on to the crown block?
- What is the advantage of slipstitching the edge of the braid together in a crown like this?

UNIT IX
RENOVATIONS

UNIT IX. JOB 67

SUGGESTIONS FOR RENOVATING AND REMODELING HATS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Renovating and remodeling hats may involve cleaning, dying, and altering, in whole or in part, the materials of which a hat is made, and even remaking the shape itself, thus producing an entirely different and possibly more up-to-date or a more becoming hat. A great deal of money may be made in retail shops by renovating customers' hats. Renovating or remodeling an old hat for someone may make that person a steady customer of that shop later on. The care of hats when in use, and when not in use, is equally as important as the knowledge of renovating and of remodeling. There are as many ways of renovating hats, as there are ways of making new ones. All of the various methods of construction may be combined, as desired. Specific directions for renovating particular hats will not be given, because that would involve too many lessons, but suggestions for renovations, in general, will be given. You cannot use all of these suggestions on any one hat, but select those suggestions,¹ which apply most directly to your needs, and use them to the best of your ability.

Materials Needed.

1. A hat to be renovated or to be remodeled.
2. The materials vary according to each hat (see Sections that you select).

Tools and Equipment.

1. These vary according to each hat.
2. The usual milliner's tools.

Things to Do.

1. Renovate brims.

a. Make brims larger.

- (1) If the brim of a hat is too small, add a bias or fitted piece of willow, crinoline, or other frame material, to the edge to make the brim the desired size (see Jobs 24 and 26, pages 99 through 102 and pages 106 and 107), but add frame material to the edge (instead of sewing it at the headsize); wire it if necessary; cover as if you were doing a steamed double facing (see Job 34, pages 136 through 140). Such an extension is really a flange, which may be finished with a wire (see Figure 9 A and C of Job 34, page 139), or with a $\frac{1}{4}$ -inch fold (see Job 21, page 86), or slipstitched (see Figure 9 B of Job 34, page 139).
- (2) A loose circular ribbon flange may be added to make a brim larger (see Job 20, page 85). A loose bias flange (see Job 34, page 139) or a fitted flange (see Job 51, page 219) may also be used.

b. Make brims smaller.

- (1) If only the brim of a hat is too large, and the headsize fits, cut the brim down, rewire, and bind (see Jobs 16, 17, and 18, pages 67 through 78).
 - (a) For straw, see Sections 12 e (1) and (2) (page 289).
- (2) If the brim, as well as the headsize, is too large, see Sections 7 a (2) (a) through (d), (pages 287 and 288).

c. Add new or old brims.

- (1) One may often combine a new brim with an old crown, or vice versa.

¹ Teachers should verify the sections which each student selects for each renovation.

(2) Ribbon brims added to crowns make entirely new models of them (see Job 54, page 225).

d. Reshape covered brims.

(1) Press brims on an electric brim block. (Do not press velvet.)

(2) If you have no electric brim block, steam the brim, and then hold it in shape until it is dry. If this does not help, remove the materials; press the frame; press the material on the wrong side, and sew it back into place.

2. Take care of hats regularly.

a. Brush your own hat every time you take it off. In a show room, brush the hats every day, to remove all of the dust. Use a soft brush for all materials except straws. Clean hats look fresher than dusty ones. Rain will spot hats if dust is left on them.

b. Keep tissue paper in crowns, so that they do not get out of shape.

c. Keep hats on hat stands, so that they do not lose their shapes.

d. Steam silk or velvet hats to help remove dust. Turn hat constantly while steaming, and brush with a soft brush, so that the steam will not spot the material. Put hat on a hat stand, while the hat is drying.

e. To take care of felt and straw hats (see Sections 5 and 12, below and page 289).

PRECAUTION I. If gasoline is used for cleaning fluid, keep it in a fireproof metal container.

f. Clean soiled hat lining by rubbing it with cleaning fluid, or by removing it from hat and washing with soap and water, and pressing. Put lining back into headsize.

3. Renovate crowns.

a. Press crowns.

(1) If a covered crown is out of shape, it cannot be pressed from the outside, but it can be pressed over an electric crown block, or with a tommy iron (see Figure 12 *B* of Job 41, page 166).

(2) To press felt or straw crowns (see Sections 5 *f* and 12 *f*, pages 287 and 289).

b. Raise crowns.

(1) Crowns that are too shallow may be raised; set on willow; and the willow covered with the desired material, or ribbon to form a trimming (see Figure 27 *B* of Job 7, page 29).

c. Lower crowns.

(1) Crowns that are too high may be easily lowered or draped, or tucked to look lower (see Figures 27 *A*, 28 *A* and *B* of Job 7, page 29).

d. Add new or old crowns.

(1) A new crown can be used with an old brim, or vice versa.

(2) Ribbon crowns that are added to brims make entirely new models of them (see Unit V, particularly, Jobs 49 and 50, pages 201 and 206).

e. Reblock crowns.

(1) For felt, see Sections 5 *f*, *g*, and *h* (page 287).

(2) For straw, see Sections 12 *f*, *g*, and *h* (page 289).

4. Repair feathers.

a. Paste loose feather trimmings (not ostrich, this requires great skill and is a trade in itself). Put milliner's glue on a nail file, or on a tooth pick, so that it will not get on any feathers, other than those you want to paste.

b. Ostrich feathers may be curled with dull scissors, if no curling knife is available.

5. Renovate felts.

a. Clean light-colored felts.

(1) Rub them with sandpaper, see Figure 10 of Job 2, for sandpapering a crown, page 9, and Figure 11 of Job 3, for sandpapering a brim, page 14. Be careful not to rub holes in felt.

- (2) Light-colored felt may be cleaned, by rubbing it with hot rye bread, from which the crust has been removed, or with a dry rubber sponge.
 - (3) Light-colored fur felts may be washed with soap and water. Rub them very gently, so that you do not get holes in the felt. After washing, the felt must be reblocked (see Unit I, pages 1 through 60).
 - b. Clean dark-colored felts.
 - (1) Rub with a silk rag saturated with cleaning fluid. **Be careful not to use gasoline in a room where there is a gas flame, or in strong sunlight.**
 - c. Never press felt until you are sure it is clean.
 - d. Reblock or drape felt brims according to Jobs 3 through 11 (pages 12 through 52).
 - e. To press felt brims that are only slightly out of shape, follow either (1) or (2):
 - (1) Place brim at the edge of an ironing board under a thick damp cloth, and press a small part of the brim at a time, turning carefully, as shown in Figure 5 of Job 24, page 102, but be sure that the cloth is over the brim.
 - (2) Place brim on a thick pad, on the palm of your hand, place damp cloth over it, and press (see Figure 18 of Job 10, page 48).
 - f. Reblock felt crowns.
 - (1) A felt crown that is out of shape may be slipped over a block and reblocked, as shown in Job 2 (page 7).
 - g. Stiffen felts.
 - (1) If a felt crown or brim is very soft, it may be painted either inside or out, or both, with a thin, even coat of sizing.
 - h. Shrink felt crowns.
 - (1) A felt crown may be shrunk by steaming it over a smaller block, and reblocking it, as shown in Job 2 (page 7).
 - i. Add felt.
 - (1) Felt pieces or flanges that fall off when blocking crowns and brims may be combined with new or old materials, for remodelled hats, or for trimmings, or for felt inserts.
- 6. Renovate flowers.**
- a. Faded flowers may be touched up with oil paints and a thin brush, or they may be dipped into a solution of colorite that has been diluted with wood alcohol, or a solution of oil paint and gasoline.
 - b. If flowers are frayed, cut off the frayed edges.
 - c. Tack all loose petals of flowers. A well-made hat, and a hat that looks well on the head, never has trimmings that are about to fall off.
- 7. Alter headsize.**
- a. Make headsize smaller.
 - (1) If only the headsize of a hat is too large, sew a fold in the headsize about one-half of the way around, or as far as desired.
 - (a) A fold at the back makes the hat hug the head.
 - (b) A fold in the front is becoming to middle-aged women, because it makes the hat stand away from the forehead.
 - (2) If the headsize of a brim is too large, and the brim itself is too large also, slash the brim at the back, and lap it over, to make the brim the desired size; and then set on headsize band.
 - (a) If the brim is felt, lap it over as desired; cut it up at direct back, as shown in Figure 10 of Job 3, page 14 (your brim, however, may not be on a block), and slipstitch the seam (see Figures 17 and 18 of Job 3, page 15).
 - (b) If the brim is made of a fabric by the yard, either lap it and slipstitch, or make a welted seam (see Figures 7, 8, 9 A and B of Job 13, page 56). (Perhaps the seam may be hidden by the trimming.)

- (c) If the brim is made on a frame, first rip open the material at the back; lap the frame and sew that firmly, and then fit the material and slipstitch it back in place.
- (d) If the brim is made of a straw body, see Section 12 *e* (2), (page 289). One rarely cuts through a brim of milan hemp or liséré, because the joining is sure to be very thick and it invariably shows.

b. Make the headsize larger.

- (1) Steam the headsize first and then stretch it on a headsize stretcher.
- (2) Cut away as much of the headsize band as possible.
- (3) Remove crown; steam and stretch it to make it the desired headsize.
- (4) Slash headsize of brim; turn slashes back more to make headsize lie flat against the stretched crown; sew firmly.

8. Freshen up lace.

- a. Lace that has lost its crispness may be removed from the hat, dipped into sugar water or a thin solution of gum arabic, allowed to dry, and then pressed. Neither preparation is particularly good for black lace, for each one is apt to leave a white substance on the lace.
- b. Pressing the lace by slightly dampening and then covering it with a piece of material that will not leave a lint is a safe way to restore some of the crispness to lace.
- c. There are sizings, which may be painted on lace, that make it crisp and keep its shape, and which do not show when they are dry. These may be used without removing the lace from the hat.

9. Press maline.

- a. Maline should always be pressed with a piece of silk over it, then no lint will stick to it. It may be dampened ever so slightly, if necessary.

10. Renovate ribbon.

- a. Soiled ribbons may be cleaned with any standard cleaning fluid, while they are still on the hat; or removed from the hat, cleaned with cleaning fluid and pressed on the wrong wide.
- b. Faded ribbons may be turned to the unfaded side. It is not practical to dye them; they get too soft.
- c. Frayed ribbon ends should be cut off with sharp scissors. Frayed ends never look neat.
- d. Ribbon bows may be pressed with an egg-shaped iron (tommy iron) on the inside of the loops, without removing them from the hats.
- e. Loose ribbon trimmings, etc., should be carefully tacked.

11. Hints on pressing.

- a. Never press any material on the right side, if you can get at the wrong side easily.
- b. Never press any material that is already sewed to a crown or brim frame, while that material is still sewed in place.
- c. If you cannot avoid pressing on the right side, be sure to have a thick cloth over the article that you are pressing.
- d. Never press velvet by putting an iron on it, unless you have a velvet board. If you have no velvet board, run the back of the velvet over an upturned hot iron (see Figure 12 *C* of Job 41 or over a tommy iron, as shown in Figure 12 *A* of Job 41, page 166). This will not flatten the pile.
- e. For pressing brims, see Section 1 *d* (page 286).
- f. For pressing crowns, see Section 3 *a* (page 286).
- g. For pressing felts, see Section 5 (pages 286 and 287).
- h. For pressing straw, see Section 12 (page 289).
- i. Press hair braid with a slightly dampened cloth over it (see Section 12, page 289) since the general instructions on straw may be applied to hair braid.

12. Renovate straws.**a. Clean straws.**

- (1) If there is dust in the straw, brush briskly with a stiff brush, and rub with a rag moistened with wood alcohol (preferably a velvet rag that is the color of the straw, for then the color will not run, nor will any lint be left). Alcohol will remove the gloss from the straw, but this can be restored with a thin coat of shellac or colorite. Alcohol also makes some colors run, so use it very carefully if the hat is made of, or trimmed in, materials of several colors.
- (2) To clean white straw hats, there are any number of ready-made preparations that one can buy in a drug store; use them by following the directions carefully. These are usually safer than trying to mix chemicals yourself.

b. Never press straw until you are sure it is clean, or until you read precaution on pressing straw in Job 12 (page 53).**c. Reblock straw brims according to Jobs 5 through 11, 13 and 14, pages 19 through 52 and pages 55 through 60.****d. To press straw brims that are slightly out of shape, follow either Sections (1) and (2) or (3).**

- (1) See precautions in Job 12 (page 53).
- (2) Place brim on the edge of an ironing board, and press according to precautions in Section 1 *b* in Job 12, page 53; also see Figure 5 of Job 24, page 102.
- (3) Place brim on a thick pad, on the palm of your hand, and press according to precautions in Section 1 *b* in Job 12, page 53; also see Figure 18 of Job 10, page 48.

e. Make straw brims smaller.

- (1) Straw brims of milan, hemp, liséré, and the like, that are too large may be slashed from the edge in, up to the desired size; then rip the rows of straw back, and graduate them on to the brim to give a good line, so you cannot see where they run off or are sewed (see Job 63, Figures 1, 3, 9 *A* through 9 *E*, pages 267, 268, 271 and 272, and Job 64, Figure 5, page 275).
- (2) Straw brims made of body hats may be cut down to the desired size, wired if desired, and bound (see Jobs 16, 17, and 18, pages 67 through 78).

f. Reblock straw crowns.

- (1) A straw crown that is out of shape may be slipped over a block, and reblocked as shown in Job 12 (pages 53 and 54).

g. Shrink straw crowns.

- (1) A straw crown may be shrunk by steaming it over a smaller block and reblocking, as shown in Job 12, (pages 53 and 54).

h. Stiffen straws.

- (1) If a straw crown or brim is very soft after pressing, paint it with a thin even coat of sizing, if you do not want a gloss on it (see Figures 1 and 2 of Job 12, page 54).
- (2) Paint it with a thin even coat of shellac, if a gloss is desired (see Figures 1 and 2 of Job 12, page 54).

i. Add straws.

- (1) Straw pieces or flanges, that fall off when blocking crowns and brims, may be combined with new or old materials for remodeled hats, or for trimmings, or for straw inserts.

13. Steam Velvet.**a. Steaming velvet from the back, and brushing the surface gently with a soft brush will remove wrinkles. Run the back of the velvet over an upturned hot iron to dry thoroughly.****b. For pressing velvet see Section 11 *d* (page 288).****Questions. Use complete sentences for all answers.**

1. Do hats that are carefully brushed, stuffed with tissue paper, and placed on hat stands, wear better than those that have not had these things done to them? Give the reason for your answer.

2. What is a good way to remove dust from straws?
3. How is felt cleaned?
4. Do you think a hat looks well with loose ends or frayed ribbon? Why?
5. How is velvet pressed?
6. What stiffens straw or felt?
7. Name at least two ways of making a small brim larger.



UNIT X
LININGS

UNIT X. JOB 68

CAP LINING

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Hats must be lined, so that they will not disarrange the hair when they are put on and taken off. Cap linings are one of the most popular linings in use in the millinery trade, because they are neat and can be slipstitched easily into any hat. In wholesale houses they are bought ready-made, but in retail houses they are usually made. You should know how to make and to put in a cap lining, if you are to be fully prepared for a position in either type of firm.

Materials Needed.

1. A bias strip of material $6\frac{1}{2}$ inches through the bias, and $\frac{3}{4}$ inch longer than the headsize measurement of the hat to be lined (see Section 2 a (1), page 294).
2. Either an oval piece of material 6 inches by $4\frac{1}{2}$ inches for a tip, or a large embroidered crown tip (see Section 1 d (1), below).
3. A name tip, or some embroidery floss (if you are not using a large embroidered crown tip, see Section 1 d (2) and (3), below).
4. A hat to be lined.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine hats that are lined with cap linings and decide on the kind of material and name tip to use.
 - a. Note how the lining is made.
 - b. Note where the center of the bias seam is.
 - c. Note that you can read the name tip from the front, when the hat is held over the head, in a position ready to be put on the head. (Some firms prefer to have their name tips so placed that they may be read from the back, but this job sheet follows the plan of reading the name tip from the front, because it is a general practice.)
 - d. Decide on the kind of name tip to use.
 - (1) Some firms have their names or trade marks embroidered in the crown tips. These are always sufficiently large so that the oval can be cut right out of them (see Figure 1 A).
 - (2) Other firms have their names or trade marks embroidered on labels (see Figure 1 B), called name tips; these have to be sewed to the crown tips.
 - (3) Some firms and most schools have neither of these types of name tips. For these, you may embroider the firm's or school's initials on the crown tip (see Figure 1 C).
 - e. Decide on the kind of material to use.
 - (1) Lawn is a good material to use (in schools) for practice linings.
 - (2) Taffeta, in a variety of qualities, is generally used by the trade.

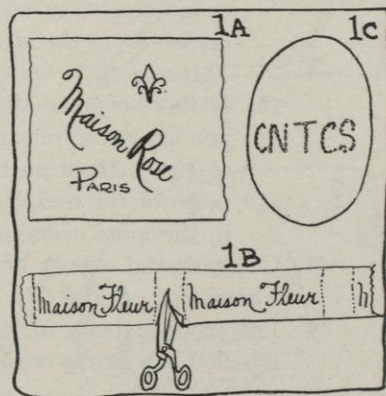


FIG. 1A-B-C.

2. Cut material, if it is not already cut.

a. Decide on length of bias strip.

- (1) Pin tape measure in the headsize of the hat in order to find out how long to cut the bias (see Figure 2). Add $\frac{3}{4}$ inch to that measurement, and jot down the second measurement. The second measurement is the length of the bias strip that is needed.

b. Cut a bias strip of material $6\frac{1}{2}$ inches through the bias, by the length of the measurement that you wrote down after reading Section 2 a (1); read and follow Job 15, Sections 1, 2, and 3, pages 63 and 64. Be sure to turn back and look at Figures 3 through 6 and Figure 10 of Job 15, pages 63, 64 and 66.

c. Get tip pattern, and follow *either* Section (1) *or* (2).

- (1) Get out, from the box marked *Patterns*, an oval tip pattern, 6 inches long by $4\frac{1}{2}$ inches wide. The pattern should be marked *cap lining crown tip*.
- (2) If you do not find the pattern, cut one in paper, by reading and following Section 4 a through 4 i of Job 44, pages 178 and 179.

d. Cut tip. Follow *either* Section (1) *or* Section (2), then (3) and (4).

- (1) If you are using a crown tip already embroidered (see Section 1 d (1), page 293), pin tip pattern on it so that the name runs across the narrow part of the tip (see Figure 3 A).

Be careful not to cut any of the embroidery (see Section (3) below).

- (2) For other tips, follow *either* Section (a) *or* (b).

(a) If there is a small piece of the kind of material you are using, pin your pattern to it, in the most economical way, so that the center front-to-back crease is on the straight grain of the goods (see Figure 3 B).

(b) If there is no small piece of the kind of material you are using, pin the center front-to-back crease of the pattern on the straight end of the large piece of the material, and on the straight grain in the most economical way (see Figure 3 C).

- (3) Cut material evenly at the edge of the pattern (see Figure 3 A, B and C).

- (4) Put pattern back in pattern box, and be sure it is labelled *cap lining crown tip*.

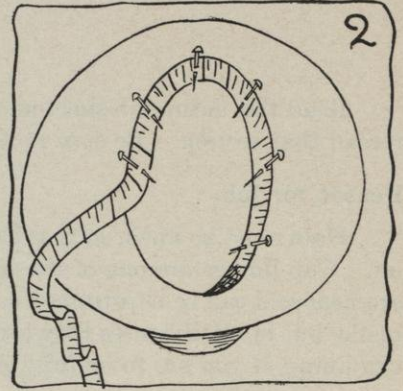


FIG. 2.

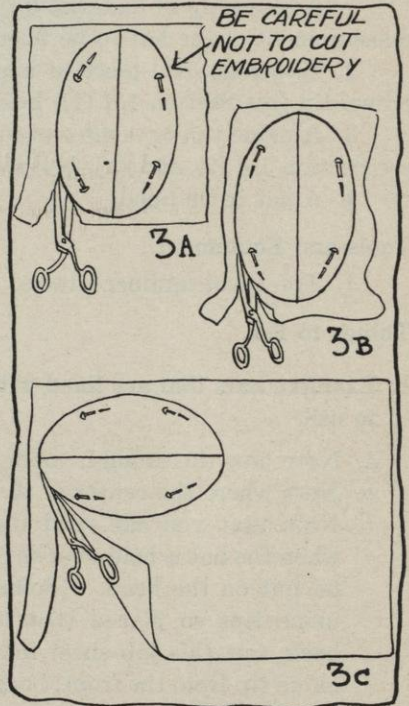


FIG. 3A-B-C.

3. Put name tip on crown tip. Follow *either* Section a *or* b *or* c.

a. If you are making the lining in school, or for a firm who has no name tips, follow these directions:

- (1) With pencil print the school's or firm's initials on the crown tip, so that they run across the narrow part of the tip. The easiest way to get the initials straight is to find the centre of the tip, and to arrange the school's or firm's initials accordingly. Make the initials about $\frac{1}{2}$ inch high (see Figure 4 A, page 295).
- (2) Outline the initials with chain stitches, in colored thread (see Figure 4 A, page 295).

b. If you have a name tip (label), follow these directions:

- (1) Pin name tip on the crown tip so that the name runs across the narrow part of the tip (see Figure 4 B).
 - (2) Turn the cut ends in (see Figure 4 B).
 - (3) Either slipstitch cut ends of name tip in place, and just tack the other edges of name tips in the selvages, or catchstitch the entire name tip to the crown tip, with colored embroidery twist to match the embroidery on the tip (see Figure 6 in Job 21, page 88 and Figure 4 B).
- c. If you have a large embroidered crown tip, it is ready to be used, after you have completed Sections 2 c (1) and d (1), page 294.

4. Sew side band.

- a. Be sure that the side band is the length that you wrote down after reading Section 2 a (1), page 294.
- b. Pin the straight ends of the strip together in a seam $\frac{3}{8}$ inch wide (see Figure 5 A).
- c. Sew seam with combination stitches, or by machine (see Figure 5 A).

5. Gather one edge of side band.

- a. Open the seam so that it is flat.
- b. Put one row of gathering stitches $\frac{1}{4}$ inch from one edge of the bias side band. This gathering thread should start on a line with the middle of the seam, which is the direct back of the lining (see Figure 5 B). Use a long thread for this gathering, and only draw up the gathering thread a little.

6. Mark tip and side band for direct back, front, and sides.

- a. Divide the bias side band in quarters, starting at the center of the seam, and put pins at each quarter mark, at the edge where the gathering thread is. Be sure one pin is at the centre of the seam, exactly where you started to gather the edge. That will be the back of the lining (see Figure 5 B).
- b. Put pins in the tip to mark the front, back, and sides (see Figure 6). Remember the tip is to be read from the front (see Section 1 c, page 293).

7. Join tip and side band.

- a. Pin the tip and side band together for a seam with the wrong side of each turned out.
 - (1) Make the pin which marks the back of the side band meet the pin which marks the back of the tip (see Figure 7 A).
 - (2) Make the pin which marks the front of the side band meet the pin which marks the front of the tip (see Figure 7 A).
 - (3) Pin the sides in the same way (see Figure 7 A).
- b. Arrange the fullness of the side band evenly between the pins.
- c. Be sure that the fullness is even and that the gathering thread is drawn up just enough, so

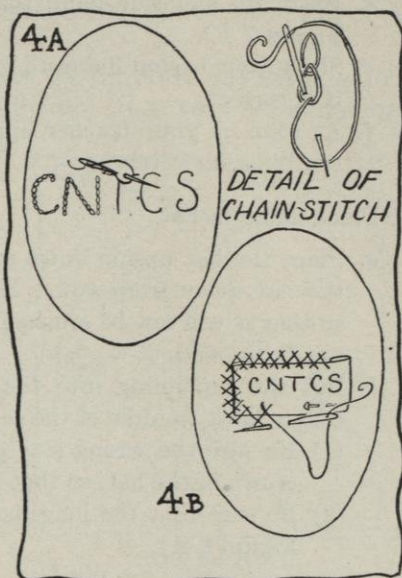


FIG. 4A-B.

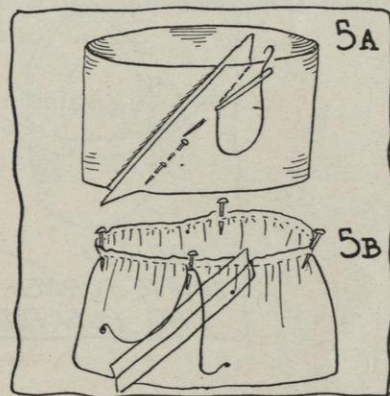


FIG. 5A-B.

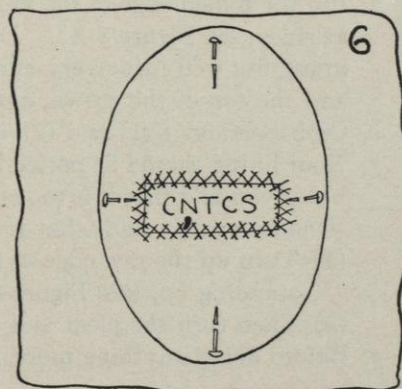


FIG. 6.

that the tip will lie perfectly flat (see Figure 7 B). If it is drawn too much, the tip will pucker.

- d. Baste tip and side band together in $\frac{1}{4}$ -inch seam (see Figure 7 B).
- e. Show your basted lining to your teacher to be sure that it is correct.
- f. As soon as your teacher approves, sew the seam with combination stitches.

8. Place lining in hat.

- a. Place the hat upside down in your lap with the back of the hat away from you. Hold the hat very carefully, so that it will not be crushed, and so that the shape will not be spoiled.
- b. Put the cap lining into the crown of the hat with the center back (middle of the seam) at the back of the hat.
 - (1) Be sure the wrong side of the lining is against the crown of the hat, so that it will not be seen.
 - (2) Be sure that the long part of the tip runs from the front to the back of the hat (see Figure 8 A).

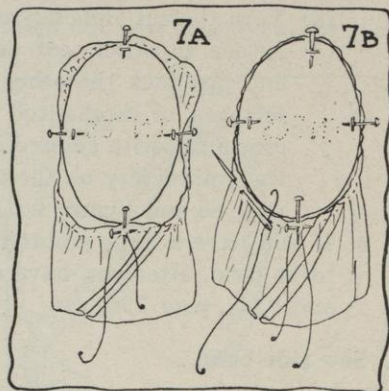


FIG. 7A-B.

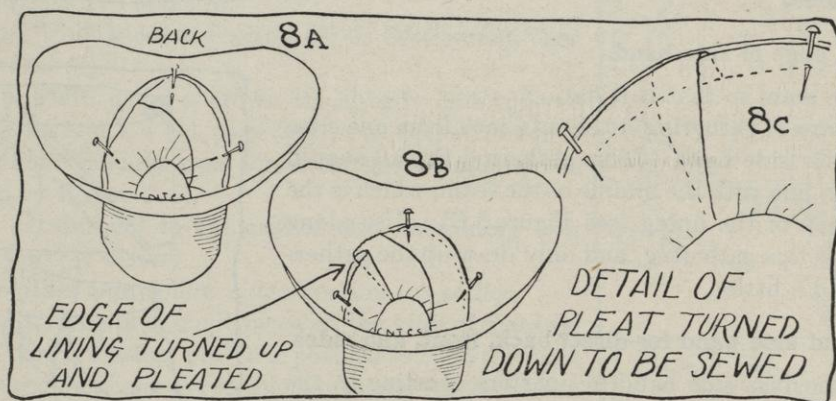


FIG. 8A-B-C.

- c. Turn down the raw edge of the lining against the hat, so that the folded edge comes a little below the headsize line of the hat.
- d. Pin the folded edge of the lining to the headsize of the hat, first at back, then at front, then at sides (see Figure 8 A). Do not stretch the lining when you pin it in. Be sure that the lining fits well into every curve of the crown, so that there is no space between the lining and the top of the crown, and so that the stitches at the headsize will not show.
- e. Omit Sections f (1) and (2), if the lining fits perfectly.
- f. Your lining should fit perfectly, if you have done Sections 2 a (1) and b correctly, page 294, but if you find that it is too large, arrange the fullness evenly between the pins in side pleats. (One frequently finds that ready-made cap linings are too large at the headsize.)
 - (1) Turn up the raw edge of the lining, and lay a pleat in the lining, so that the raw edge is standing up, (see Figure 8 B).
 - (2) Then turn the pleat and the raw edge down together (see Figure 8 C).
- g. Before doing anything more, show your work to your teacher, to see if it is correct.

9. Slipstitch lining to hat at headsize.

- a. As soon as your teacher approves, take a small slipstitch in the hat at the headsize, being careful to place the knot of the thread where it will be hidden by the lining (see Figure 9 A, page 297).

- b. Next take a slipstitch in the folded edge of the lining. This stitch may be $\frac{1}{2}$ inch long. Be sure to start this stitch exactly opposite the point, where your thread came out of the hat (see Figure 9 B).
- c. Then take another small slipstitch in the hat (see Figure 9 C). Start this stitch exactly opposite the point where your thread came out of the lining. It is very necessary for a milliner to do slipstitching well. The secret of doing it well is to always start each stitch exactly opposite where the last one ended (see Figure 9 D).
- d. Continue following Sections b and c, and after you have made about a dozen stitches, show your work to your teacher to make sure that you are doing it correctly.
- e. As soon as your teacher approves, continue as shown in Section d. When you come to the end of your thread, fasten it by taking a couple of stitches in the hat below the line of your slipstitches, so that they will not show. If you have done the slipstitching correctly, no stitches will show.

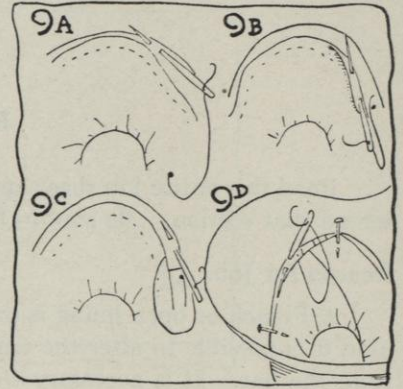


FIG. 9A-B-C-D.

Questions. Use complete sentences for all answers.

1. Tell briefly how a cap lining is made.
2. Which way must the tip of the lining run?
3. Is the label sewed on, or are the initials embroidered across the length or width of the tin?
4. Draw an illustration to show where the back of the tip is.
5. Where is the direct back of the bias side band?
6. How do you arrange the fullness of the bias side band evenly on the tip?
7. With what stitch do you sew a cap lining into a hat?



UNIT X. JOB 69

FRENCH OR OPEN LINING

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

A French or open lining is preferred to a cap lining by some millinery houses, for when it is used it is possible to alter the trimming or the height of the crown, without removing the lining from the hat. It is necessary to understand how to make a French lining, if one wants to have a thorough knowledge of millinery.

Materials Needed.

1. A hat to be lined.
2. A bias strip of material, 7 inches wide and 1 inch longer than the headsize measurement of the hat to be lined (see Section 2 *a*, below).
3. Either a square of the lining material 6 inches by 6 inches for a crown tip, or a large embroidered crown tip.
4. A name tip, or some embroidery floss (if you are not using a large embroidered crown tip).
5. A piece of very narrow ribbon (tie ribbon) 4 inches longer than the bias of lining material.

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine hats lined with French or open linings, and decide on the kind of material and name tip to use.
 - a.* Note the shape of the crown tip.
 - b.* Note how the tie ribbon is tied.
 - c.* Turn to Job 68, read all of Section 1 (page 293) note the points indicated, and apply them to a French lining. That section will also help you to decide on the kind of name tip and the kind of material to use.
2. Cut material if it is not already cut.
 - a.* Decide on length of bias strip, reading and following Section 2 *a* (1) of Job 68. (See Figure 2 of the same job, page 294.)
 - b.* Cut a bias strip of material 7 inches through the bias, by the length of the measurement that you found after reading Section *a*. Read and follow Job 15, Sections 1, 2, and 3, pages 63 and 64, in order to help you to cut the bias. Be sure to turn back and look at Figures 3 through 6 and 10 of Job 15 (pages 63, 64 and 66).
 - c.* To cut tip, follow *either* Section (1) *or* Section (2).
 - (1) If you are using a crown tip already embroidered, measure it and cut it down to a 6-inch square (see Figure 1 *A*, page 299), but be careful not to cut any of the embroidery.

(2) For other tips, follow *either* Section (a) or (b).

(a) If there is a small piece of the kind of material you are using, cut a 6-inch square from that, as economically as possible (see Figure 1 B).

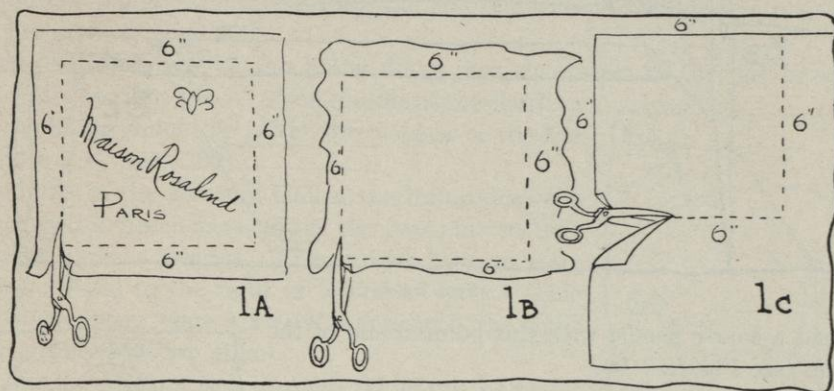


FIG. 1A-B-C.

(b) If there is no small piece of the kind of material you are using, measure a 6-inch square from the straight end of the material, in the most economical way (see Figure 1 C).

3. To put name tip on crown tip, follow *either* Section a, or b, or c.

a. If you are making the lining in school, or for a firm that has no name tips, follow these directions:

- (1) With pencil, print the school's or firm's initials on the crown tip, so that they run across the center of it, for about 3 inches. The easiest way to get the initials straight is to find the center of the tip, and to arrange the firm's or school's initials accordingly. Make the initials about $\frac{1}{2}$ inch high (see Figure 2 A).
- (2) Outline the initials with chain stitches in colored thread. For method of doing this stitch, look at Figure 4 A, of Job 68 (page 295).

b. If you have a name tip (label)—

- (1) Pin name tip on the crown tip so that it is in the very center of the 6-inch square (see Figure 2 B).
- (2) Turn in the cut ends (see Figure 2 B).
- (3) Either slipstitch the cut ends of the name tip in place, and tack the other edges of the name tip in the selvages, or catch stitch the entire name tip to the crown tip, with colored embroidery twist to match the embroidery on the tip (see Figure 6 of Job 21, page 88).

c. If you have a large embroidered crown tip, you need not follow Section a, or Section b, as the tip is ready to be put right into the crown, according to Section 5 (page 300).

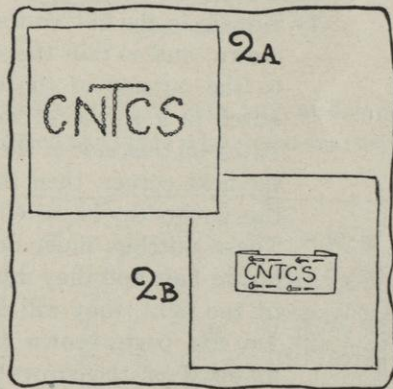


FIG. 2A-B.

4. Prepare bias strip for lining.

- a. Baste $\frac{1}{4}$ -inch hem at one edge of the bias strip.
- b. Sew hem by machine.
- c. Run the tie ribbon in the hem of the lining, so that it extends a little beyond the lining at each end, by doing the following:

- (1) Cut one end of the tie ribbon into a long point (see Figure 3 A).

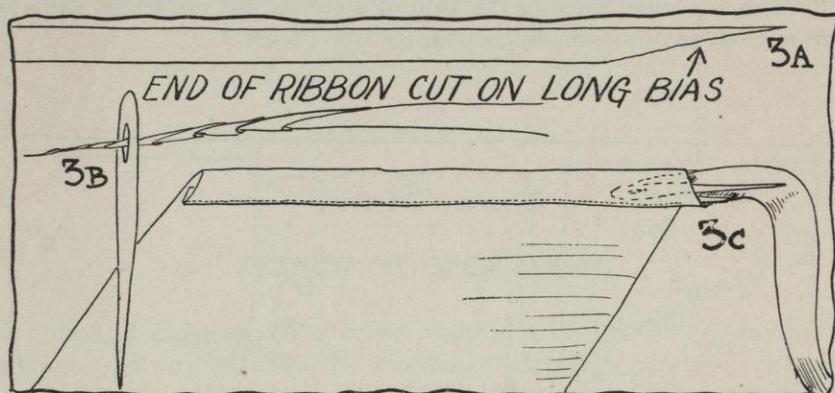


FIG. 3A-B-C.

- (2) Thread a coarse needle with this pointed end of the ribbon (see Figure 3 B).
 (3) Push the tie ribbon through the hem, starting with the eye of the needle, and pushing the point until both ends of the ribbon extend a little at each end (see Figure 3 C). **Be sure that the lining is flat and the ribbon is not shirred up.**

5. Place tip in hat.

- a. Place the crown tip inside of the crown, so that you can read the name tip from the front, when the hat is held over the head in a position ready to be put on the head.
 b. Either sew or paste the crown tip in place, follow *either* Section (1) *or* Section (2).

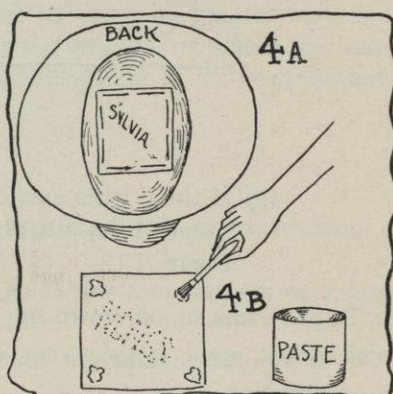


FIG. 4A-B.

- (1) Sew tip in the hat, so that it does not span across the crown, and so that the stitches do not come through to the outside of the crown, by starting with one stitch in a corner of the square, and then taking a stitch on that side of the square, and continuing with the next corner, then the next side, and so on, until the entire tip is sewed in place (see Figure 4 A). **These stitches must not go through to the outside of the hat, and they must not be too tight.** If they are too tight, they will draw the crown out of shape.
 (2) Do not paste crown tip to the crown unless the material of the crown is fairly thick. The paste might come through thin material, and spoil it.
 (a) Put a tiny dab of paste in each corner of the lining and under the center of the name tip (see Figure 4 B).
 (b) Hold the crown tip in place in the crown until the paste is dry. Be sure that the name can be read from the front (see Section 5 a, above and Figure 5 A).

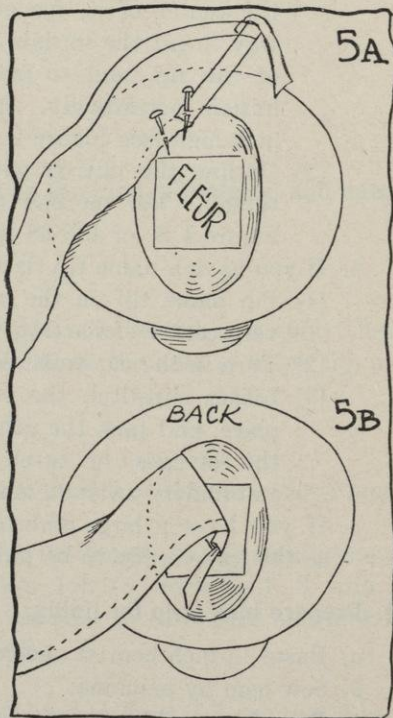


FIG. 5A-B.

6. Sew bias side band in hat.

- a. Place the hat upside down in your lap with the back of the hat furthest from you. **Be careful not to crush or to spoil the shape of the hat in handling.**

- b. Turn back the end of the bias strip about $\frac{1}{2}$ inch to the wrong side of the lining (see Figure 5 A, page 300).
- c. Pin the turned-back end of the bias strip to the hat a little to your left of the back of the hat, and a little below the headsize line, so that the raw edge of the bias will be about $\frac{1}{4}$ inch below the headsize line (see Figure 5 A, page 300).
- d. Place another pin about 3 inches from the first one to hold the lining in place until you sew it (see Figure 5 A, page 300).
- e. Drop the hemmed edge of the lining down into the crown of the hat to see if you have started it in the right place. The middle of the slanting end of the lining should be at the direct back of the hat (see Figure 5 B, page 300).
- f. If the middle of the slanting end of the lining does not come across the direct back, move the two pins so that the bias will fall as desired. (You might have to start the lining a little to the right of the direct back. This is due to reversing your material when both the right and the wrong sides are alike).
- g. Take a small vertical stitch through the lining, catching the material of the hat at the end where the lining is pinned. Go over that same stitch again to fasten it. Study Figure 6 A very carefully to see how to make this stitch. No stitches must go through to the outside of the hat, but you must catch sufficient material so that the lining will stay in place well. The stitches should be a little below the turn of the headsize, so that the lining will not show when the hat is worn.
- h. Take another vertical stitch $\frac{1}{2}$ inch to the left of the first stitch (see Figure 6 B). Keep it even with the fastening stitch.
- i. Continue sewing in this way for about 3 inches, and then show your work to your teacher, to be sure that it is correct.
- j. As soon as your teacher approves, continue to sew in this way toward your left, and continue to draw the thread tight after each stitch until you reach the place where you started; as you sew, turn the hat carefully.
- k. Lap the last end of the lining over the first end (which you turned back), and take one more stitch there to hold it in position. Fasten the thread firmly (see Figure 6 C).
- l. Drop the lining into the crown of the hat and pin the joining where one end of the lining laps over the other end. Be sure that the hems match evenly (see Figure 7).
- m. Slipstitch pinned seam.
- n. Be sure to stitch all of the way through the hem and the ribbon that is inside of it, and fasten your thread so that the ribbon cannot slip out (see Figure 7).

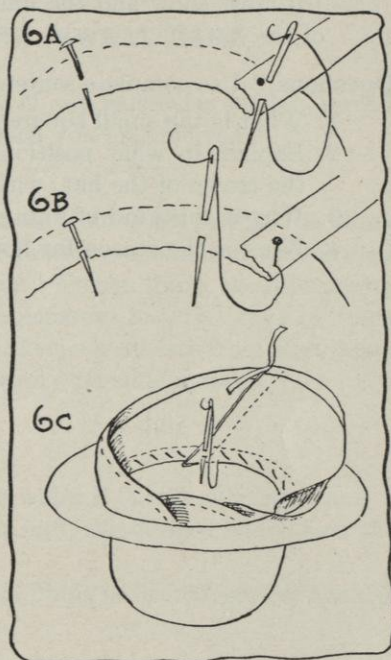


FIG. 6A-B-C.

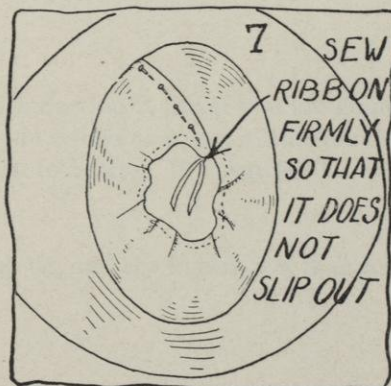


FIG. 7.

- o.* Cut a small slit in the hem of the lining at the front, **but do not cut the ribbon** (see Figure 8 A). If the ribbon is cut, you will not be able to open the lining any time you may wish.
- p.* Draw the ribbon out through this slit, just enough to tie a small bow (see Figure 8 B).
- q.* Tie the small bow, **but do not cut ribbon**.
- r.* **Be careful not to draw the ribbon too tight**; the name tip must show and the lining must fit into every curve of the hat.

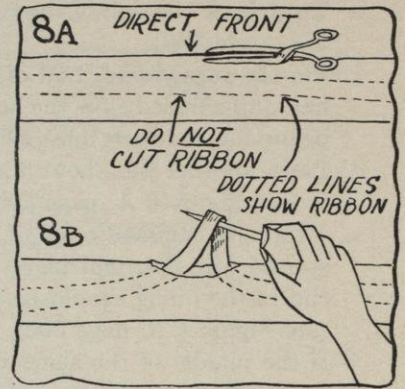


FIG. 8A-B.

Questions. Use complete sentences for all answers.

- 1. What is the small square called?
- 2. Explain in what position the tip should be placed in the crown of the hat, with regard to reading the name tip or initials.
- 3. Why is this kind of lining sometimes preferred to a cap lining?
- 4. What is the reason for not cutting the tie ribbon?



UNIT X. JOB 70

RIBBON BAND OR FOLD¹—USED AS A LINING (SWEAT BAND)

Read this job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Transparent hats are frequently lined with a piece of ribbon, or a bias fold, so that the lining will not show through the crown. Sometimes steamed maline or French crepe crowns are inserted before placing the ribbon or the fold in the headsize. If a cap or a French lining should take up too much room in the headsize of a hat, even if it were not a transparent hat, this type of lining might be used. The ribbon lining is very popular too, because it keeps headsizes from stretching. It is very necessary for a milliner to know how to line hats by every possible method.

Materials Needed.

1. A hat to be lined.
2. Either a piece of belting ribbon $\frac{1}{2}$ inch wide (it may be wider if it will not show) and 1 inch longer than the headsize measurement of the hat; or a bias fold, the desired width and the same length as the ribbon.
3. A steamed maline or French crepe crown (if an additional lining is desired, see Section 10, page 305).

Tools and Equipment.

1. The usual milliner's tools.

Things to Do.

1. Examine the hats lined with ribbons or folds and decide which one to use.
 - a. Note that no stitches show.
 - b. Note where the seam is.
 - c. Note where the name tip is.
 - d. If you are going to line your hat with ribbon, continue with Section 2, but if you are going to line your hat with a fold, skip to Section 8, page 305; if you are going to use a transparent lining and either the fold or the ribbon, to finish it off, skip to Section 10 (page 305).
2. Cut ribbon if it is not already cut.
 - a. Measure headsize, reading and following Section 2 a in Job 68, and see Figure 2 of that Job (page 294).
 - b. Cut ribbon 1 inch longer than that measurement.
3. Place ribbon in headsize of hat.
 - a. Place the hat in your lap so that the headsize is up and the back of the hat is furthest from you. Hold the hat very carefully, in order not to crush it or to spoil its shape.
 - b. Pin the ribbon in the headsize of the hat, starting $\frac{1}{2}$ inch to the right of the back of the hat.

¹ Teachers should caution students not to follow Section 8 or 10, page 305, unless they are to line their hats with folds, or with maline or French crepe linings.

- c. Put another pin 2 inches to the left of the first pin (see Figure 1).

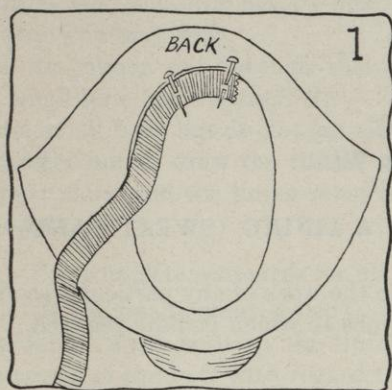


FIG. 1.

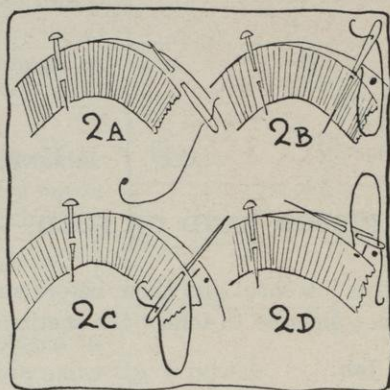


FIG. 2A-B-C-D.

4. Sew ribbon at headsize of hat.

- Start to sew the ribbon by taking a small stitch in the headsize of the hat where the first pin is (see Figure 2 A).
- Exactly opposite the point where the stitch leaves the headsize, stick your needle up through the selvage of the ribbon (see Figure 2 B).
- Next take a small stitch right through the selvage of the ribbon. This stitch must be so small that it does not show (see Figure 2 C).
- Then take a small slipstitch in the hat (see Figure 2 D) and continue in the same way, always sewing toward the left. Each stitch should start just where the one before it ended.
- When you reach the second pin, move it along 2 inches to the left, and show your work to your teacher to be sure it is correct.

5. Finish end of ribbon.

- Continue sewing, as shown in Section 4 directly above, until you almost reach the end where you began.
- Turn the ribbon in $\frac{1}{2}$ inch, so that it laps over the end where you began (see Figure 3).
- Place a few fastening stitches at the folded end, and sew the joining, where one end of the ribbon laps over the other, very firmly with small stitches. Fasten it very well at the end, or the lining will come apart when it is tried on (see Figure 3).

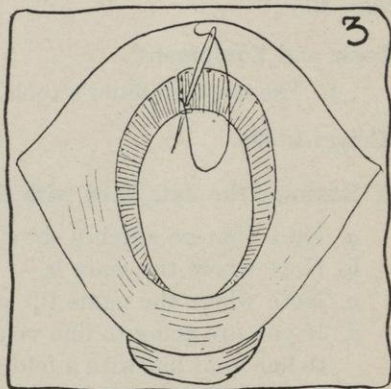


FIG. 3.

6. Sew name tip in place.

- Pin name tip over the joining of the ribbon at the back of the headsize (see Figure 4).
- Turn the cut ends in. If the name tip is too wide, turn it in all around so that it will not show through a transparent hat.
- Sew the entire name tip in place with tiny stitches, so that no stitches show (see Figure 4).

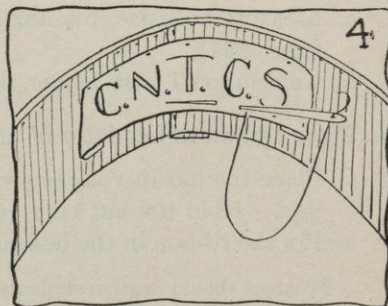


FIG. 4.

7. If you have made a ribbon lining, skip to the questions, page 305.

8. If the headsize is to have a fold placed in it, follow these directions:

- a. Decide on the width of the finished fold. It must cover all of the raw edges and not show through on a transparent hat.
- b. Measure the headsize, reading and following Section 2 a in Job 68. (Also see Figure 2 of Job 68, page 294.)
- c. Turn to Job 21, Plain Folds, and read and follow Section 1 c, page 86, in order to prepare to cut your bias the desired width.
- d. Cut bias strip the length that you wrote down after reading Section 8 b, by the width that you found by reading Section 8 c, and read and follow Job 15, Sections 3 a through d, page 64.
- e. Make fold, reading and following Job 21, Section 3 d, page 88. (It is not necessary to join the fold before making it.)
- f. Pin fold in place, reading and following Sections 3 a, b, and c (pages 303 and 304).
- g. Slipstitch fold in place, reading and following Job 68, Sections 9 a through e, (pages 296 and 297).
- h. Finish end of fold by turning it in, as shown in Sections 5 b and c (page 304).
- i. Sew name tip in place, reading and following Sections 6 a, b, and c (page 304).

9. If you have put a fold in the headsize, skip to the questions, below.

10. If the crown is to have a transparent lining, follow these directions:

- a. If lining is not already steamed, steam one over a crown block, reading and following Job 60, page 255, for maline, or Job 39 (page 155), for French crepe.
- b. Slip steamed lining into crown, so that it fits into every curve of the crown and then pin it in place (see Figure 5). **Do not turn down the raw edges.**
- c. Backstitch lining in place (see Figure 5).
- d. Cut off surplus material.
- e. Finish at headsize with ribbon, as shown in Sections 2 through 6, pages 303 and 304, or with a fold, as shown in Section 8, above.

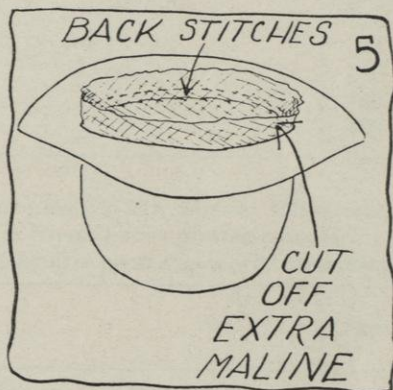


FIG. 5.

Questions. Use complete sentences for all answers.

1. What is the great advantage of using either a ribbon lining or a fold at the headsize, instead of a cap or French lining?
2. What must be guarded against when lining a hat?
3. Where does the name tip go in this type of lining?



APPENDIX¹

LISTS OF JOBS FOR DAY OR EVENING TRADE SCHOOLS OR FOR TRADE CLASSES IN CONTINUATION SCHOOLS

A. The following is a list of the first nine jobs for a *beginner*. To complete these jobs takes approximately 36 clock hours.

Number of unit	Number of job	Title of job	Page
II	15	Measuring, Cutting and Joining True, and Long Bias Strips	63
I	1	Headsize Band	3
III	24	Hand-molded Brim	99
IV	32	Bias Top Facing	129
IV	33	Bias Under Facing	132
II	16	Quarter-inch Bias Binding	67
V	42	Steamed Tip—Fitted Side Crown	170
V	39	Steamed Crinoline Foundation Crown	155
X	68	Cap Lining	293

B. The following is a list of 13 jobs for the *advanced* student who is preparing to be a copyist. The arrangement of these jobs affords the student an opportunity to make the models in crinoline or in practice materials, and then to copy the models in the actual materials. To complete these 13 jobs takes approximately 52 clock hours.

Number of unit	Number of job	Title of job	Page
V	43	Steamed Two Pieced Foundation Crown of Crinoline	174
I	9	Draped Crinoline Brim—with Bias Crinoline (on Crown)	38
I	2	Hand-blocked Felt Crown	7
I	10	Draped Felt Brim, according to Crinoline Model (see Job 9 directly above)	43
	No job	Trimmed	
X	70	Ribbon Band Used as Lining	303
V	47	Copying Crown Pattern—for Side-to-side Section Crown	191
V	48	Make a Crown with Side-to-side Section Pattern (practice material)	197
I	8	Draped Crinoline Brim—with Crinoline Cut Circular—Pinning the Seam before Draping (on Job 48 directly above)	34
V	48	Make a Crown with Side-to-side Section Pattern (actual material)	197
I	11	Straw Brim Stretched on Pattern (set on crown made according to Job 48—actual material)	49
	No job	Trimmed	
X	68	Cap Lining	293

¹ Teachers should make all models, as described in these job sheets, label them correctly, and have them on hand for students to examine.

**COURSE OF STUDY FOR EVENING OR DAY HIGH SCHOOL, OR A COLLEGE COURSE IN
HAT SELECTION (AS PART OF A HOME ECONOMICS PROGRAM)**

Time: 128 clock hours.

It is expected that students undertaking this course will have had the various stitches used in sewing, including the use of the sewing machine. Only jobs demanding manipulative skill are listed below. There is much valuable related information that should be taught along with these jobs.

A. FALL AND WINTER SEASON

Number of unit	Number of job	Title of job	Page
I	1	Headsizes Band	3
I	2	Hand-blocked Felt Crown	7
I	Choice of 3, 4, 5, 6	Hand-blocked Felt Brim	12, 17, 19 or 21
II	19	Circular Ribbon Flange—with Half-inch Belting Ribbon	79
	No job	Trimmed	
X	68	Cap Lining	293
VI	55	Beret (Tam)	228
VI	56	How to Mount Beret (Tam)	234
I	7	Draped Crinoline Brim—with Crinoline Cut Circular—Pinning the Seam after Draping. (Use pattern for Job 51 directly below)	24
VI	51	Soft Brim—by Pattern (see Job 7 directly above)	213
V	42	Steamed Tip—Fitted Side Crown	170
	No job	Trimmed	
IX	69	French Lining	298
IX	67	Suggestions for Renovating and Remodeling Hats	285

B. SPRING AND SUMMER SEASON

Number of unit	Number of job	Title of job	Page
VI	52	Getting a Shaped Headsizes Line on a Block	220
VI	53	Foundation for Turban	222
VI	54	Ribbon Turban (Suggestions for)	225
VII	58	Steamed Maline Brim over a Wire Frame	247
	or	or	
VII	59	Steamed Maline Flange (Used as a Brim)	251
VII	61	Hair-braid Brim	258
VII	60	Steamed Maline Crown	255
VII	62	Hair-braid Crown	261
	No job	Trimmed	
X	70	Ribbon Band or Fold Used as a Lining	303
I	12	Hand-blocked Straw Crown	53
I	Choice of 13, 14, 5, 6	Hand-blocked Straw Brim	55, 59, 19 or 21
II	Choice of 16, 17 or 18	Quarter-inch Binding—Ribbon or Bias	67, 71 or 75
	No job	Trimmed	
X	Choice of 68, 69, 70	Lining	293, 298 or 303

A TRY-OUT COURSE OF STUDY FOR JUNIOR HIGH SCHOOL OR CONTINUATION SCHOOL

Time: 48 clock hours.

Number of unit	Number of job	Title of job	Page
VI	51	Soft Brim—by Pattern	213
V	Choice of any job	Choice of Crowns in Unit V	155-206
	No job	Trimmed	
X	68	Cap Lining	293
I	1	Headsizes Band	3
I	2	Hand-blocked Felt Crown	7
I	3	Hand-blocked Felt Brim—Worked from Edge to Headsizes—Straight Seam	12
	No job	Trimmed	
X	70	Ribbon Band used as Lining.	303

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