

TT  
655  
G44

# Concerning Millinery

Kate J. Giblin



Class TT655

Book G44

Copyright No.       

COPYRIGHT DEPOSIT.













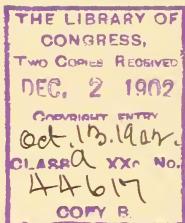
MISS KATE J. GIBLIN.



# Concerning MILLINERY

BY  
KATE J. GIBLIN

Boston  
Puritan Press  
1902



Copyright, 1902  
By KATE J. GIBLIN  
Boston, Mass.

ANALI INT  
WOO TO

## CONTENTS

---

### PART I—HATS

Introduction	7
CHAPTER I	
Wire	13
Choice bias	13
Plain fold	14
Slip stitch	14
Blind stitch	14
Plain binding	15
Line	15
Plain facing	16
Bow-making	17
Ribbon rosette	18
Color	20
CHAPTER II	
Puff bindings	22
Twist	23
Square the triangular end	23
Roll-hemming	24
Wired bow	24
Shirred full facing	24
Fly-running	26
To grade	26
Full-puff facing	28
Crêpe rosette	30
Rosette trimmings	30
CHAPTER III	
Draft pattern for buckram frame	34
Velvet-covered hat	36
Plain wire frame	38
Fancy wire frame	40
Shirred hat without frame	41
Space-grading rule	42

Bandeau	-	-	-	-	-	-	-	-	-	-	-	-	46
Empire Bow	-	-	-	-	-	-	-	-	-	-	-	-	47
Shirred hat with a frame	-	-	-	-	-	-	-	-	-	-	-	-	48
Silk-fold hat	-	-	-	-	-	-	-	-	-	-	-	-	50
Sewed-straw hat	-	-	-	-	-	-	-	-	-	-	-	-	50
Feather curling	-	-	-	-	-	-	-	-	-	-	-	-	52
Cameo effect	-	-	-	-	-	-	-	-	-	-	-	-	53

---

## PART II — BONNETS

### CHAPTER I

Plainest bonnet	-	-	-	-	-	-	-	-	-	-	-	-	55
Fancy bonnet	-	-	-	-	-	-	-	-	-	-	-	-	59
Puff facing	-	-	-	-	-	-	-	-	-	-	-	-	60
Crape bonnet	-	-	-	-	-	-	-	-	-	-	-	-	62
Cords	-	-	-	-	-	-	-	-	-	-	-	-	63
Renovate crape	-	-	-	-	-	-	-	-	-	-	-	-	64
Silk bonnet	-	-	-	-	-	-	-	-	-	-	-	-	64
Folds	-	-	-	-	-	-	-	-	-	-	-	-	66
Straw-covered wire frame bonnet	-	-	-	-	-	-	-	-	-	-	-	-	68
Conclusion	-	-	-	-	-	-	-	-	-	-	-	-	71



## LIST OF ILLUSTRATIONS

	<i>Page</i>
Frontispiece . . . . .	.
Wire finish puff . . . . .	23
Shirred full facing, muslin . . . . .	25
Shirred full facing, velvet . . . . .	27
Full puff facing . . . . .	29
Diagram of drafted pattern . . . . .	33
Velvet hat . . . . .	37
Plain wire frame . . . . .	38
Fancy wire frame . . . . .	41
Shirred hat without frame . . . . .	42
Shirred hat with frame . . . . .	48
Silk-fold hat . . . . .	51
Plainest bonnet . . . . .	55
Bonnet lining . . . . .	57
Fancy bonnet . . . . .	59
Crape bonnet . . . . .	62
Silk bonnet . . . . .	65
Diagram of gathered puff . . . . .	67
Straw-covered wire frame . . . . .	68
Diploma . . . . .	70
Work-box . . . . .	73



## INTRODUCTION

**I**T is said that one loves art, not alone for art's sake, but for the ennobling influence it has on mankind.

Painting, sculpture, architecture, stand out to claim our first attention when we speak of art; but as smaller branches of a great tree partake of the nature of the parent stem, so too, the lesser branches of art show the same characteristics as those of the fundamental principles, and the study of them brings a similar effect, though it be but a branch of the "sartorial" art which this book aims to teach, in the mastering of which, the ennobling influence may come from the consciousness of having doubled one talent which the Lord has given us.

An harmonious background causes the subject of a fine painting to attract the eye first, because of the well-regulated high lights and shadows, which must ever be secondary, or else the effect will be, as on the stage sometimes; while the star tries to claim the whole attention of the audience in a rôle which is really serious, some lesser satellites, by their comic gesticulations, cause a laugh, thus showing how the background of the panorama was defective whereas it forced the central figure from its right position.

So in headgear which is intended to bring out the best points in the wearer's face; color and form must be

considered in their relation to that face, so that one is attracted to the face first of all, and then when one looks to the cause of that attractiveness and discovers it in a becoming hat, the true artist is recognized, who knows the value of a good background to set off *milady's* face to the best advantage. Should attention be first drawn to the hat, irrespective of the wearer, then the aim of the artist milliner is lost.

Sculpture is considered a cold medium, and does not appeal as readily to all as painting does; nevertheless as one studies, even in a slight degree, some of the masterpieces, and notes the characteristics of the various epochs, it opens a vast field of thought which seems applicable to everyday humdrum life.

A lecturer, in giving the mythical explanation of Greek sculpture embodied in friezes and statuary, called special attention to the perfect symmetry in every line of those statues; for if viewed from any or all sides the effect was the same: no sharp angles to mar the lines of beauty.

In the art of millinery, a hat should conform to the shape of the head in such a way that the effect is pleasing and harmonious, from whatever side it is viewed, showing that it is not designed simply to give a satisfactory effect to the front view. Take it in on all sides, and when it will not yield readily to the shape of the head, consider the hair as a means of adjusting it, just as the drapery is so artistically adjusted in sculpture as to help give the effect of perfect harmony of outline on all sides.

Our journals and daily papers have at various times given valuable hints on the selection of a hat, emphasizing the necessity of attention to the lines of the face and head. One who has a long face should not wear a hat which seems to add to its length, or to bring into greater prominence a prominent feature of that face. Not that we mean to speak disparagingly of a long face, for physiognomists tell us that it accompanies a long head, and experience teaches that in combination with a short pocketbook a better result is obtained, than by a short head combined with a long pocketbook.

Adding to the width gives the effect of having decreased the length, and when there are many curves in the outline and trimmings of a hat, the first impression produced is from the combination of those curves, thereby adding to the attractiveness as the straight-line effect is overcome. Straight lines are compared to a monotonous sound which soon becomes tiresome; and curves, from their ever-varying impressions, to a musical melody, and are on that account more restful.

Another speaker in congratulating the scholars on their acquisition of a copy of a beautiful piece of Florentine sculpture, immediately pronounced it Thorwaldsen's work, from the particular position of a woman in the group, a pose peculiar to that sculptor's work. In such a manner a milliner looks at a beautiful pattern hat or bonnet and immediately names the artist; for a work of art bespeaks the personality of its author, and the observer recognizes some peculiarity, because of acute observation combined with a natural taste for the art,

which has been cultivated by technical theory and practice.

Who that has read "The Marble Faun" by Hawthorne can fail to be impressed with a greater appreciation of the value of sculpture as a means of bringing us in touch with the subject of the artist? He chisels out a form so true to life, that, the mind attuned to high ideals, immediately invests that sculptured monument with the life it is intended to suggest, feels for the time as if in the very presence of the living one, instead of admiring a true artist's conception of that one.

In millinery the teacher asks the scholar, Does that hat look like her for whom it is made? Sometimes in a show-window a hat or bonnet is on exhibition, and a woman in passing stops to admire the display. Immediately she singles out one and names it Mrs. Blank, because it seems stamped with the individuality of Mrs. Blank. What is her surprise to find that her surmise is correct! Nor is this detective ability confined to a woman, for a man on seeing a bonnet made by a specially bright millinery scholar, said, if he saw it at the Horse Show, and knew that Nell was out of town, he would say that she came to town on purpose to attend the show, for that was Nell's bonnet he saw in the crowd. A very encouraging compliment for the scholar.

Ruskin, in his "Seven Lamps of Architecture" teaches us that our beautiful Gothic churches, with their many-colored windows, are the condensed expression of an artistic soul: forced to a cold northern climate from warm, sunny Italy, he sought to transplant to his place

of worship, even by artificial means, the lovely forest trees with their overhanging tops, and expressed this idea in the pointed nave. The cold northern sun shining through the prismatic windows, gave the warmth his soul craved, and transported him in spirit to where his heart longed to be. Sometimes "Dame Fashion" sanctions the use of summer foliage and trimmings on winter hats and bonnets, as if to counteract the effect of the cold gray atmosphere of winter.

It is thus that we draw a parallel of our art of millinery with other arts, but it is not profitable to dwell too much on the ideal. The following pages contain the practical — "Concerning Millinery."





## PART I.—HATS

---

### CHAPTER I

**T**HIS work presupposes a knowledge of sewing and a well-filled workbox containing at least the following articles.

Tape-measure, tape-needle, milliner's needles (5 to 10), 2 boxes mourning pins, emery, scissors, 4 spools Kerr's thread, white A and D, and black A and D, pin-cushion and thimble. Always use a single thread in millinery.

To **wire** a straw hat take measure around the hat plus 1", for the length of wire; then take a stitch  $1\frac{1}{2}$ " off from the end of this wire, and wind thread to end and back, and stitch again, to secure from ravelling; sew around on first row stitching on straw, and leave  $1\frac{1}{2}$ " at the end to wind as at the beginning and sew it under (inside) the beginning. Take the first stitch on the under side of the wire, as the needle comes through the hat, the long stitch being taken on the upper side of the wire.

Velvet is usually 18" wide. A **choice bias** is where the weave cuts right across the bias. A choice bias is essentially a true bias, but a common bias need not be. Goods stretch more on a true bias. Take a piece of velvet with a selvedge edge and two square corners, bend one corner over so that the selvedge shall be at right angles with the rest of itself from which it is bent, see if the diagonal weave of the wrong side of the velvet crosses the fold; if not, then it is not a true bias, consequently a line parallel to this fold cannot be a true bias.

---

NOTE.—The sign " is used instead of writing out the word inches.

Try the same experiment with the next corner, and you will see the weave cut right across the bias thus formed, and it follows that it is a choice bias, and its parallels are like it.

A **plain fold** is cut on the bias of the velvet, twice the width that is desired to have it when finished. Fold over the required width on the web velvet, put in three or four pins to secure the bias, put the scissors in the top of the fold and cut towards you, holding firmly.

The length of the fold is the measure around the hat plus 1". We have considered the weave in cutting our fold. It is necessary to consider the nap in seaming the pieces to make up the length of it. Where a selvedge is sewed to a piece which has no selvedge, pull a thread to determine the straight-cut, as a bias fold must always be seamed on the straight of the goods, and the pulled thread leaves a space in the weave which runs parallel to the selvedge.

Seam with a milliner's back-stitch, that is, a long forward, and short back-stitch. Make the fold by putting edge and edge together and catch-stitching them. Before placing on the hat, be sure that the nap runs downward so that the fold shall not get ruffly as it runs through the left hand, while the hat is turned to the right in sewing it on.

To sew on; pins should be put in, with the nap side of velvet up, so as not to track it; begin to put the fold on the hat 3" from the end, covering the wire with it. Put in 3 pins each 3" apart (never more than three at a time), stretch the outer edge of the fold and slip-stitch. A *slip stitch* differs from a *blind stitch* in having to go through one thickness, while a blind stitch takes only the upper and lower sides respectively of the two things sewed. In this case the hat gets the through stitch.

Stop sewing on, 6" from the end of the fold, rip out the catch-stitching, and also rip the 3" left at the beginning, measure the raw edges of these along the wire, draw a thread in each to get straight, allow  $\frac{1}{2}$ " extra on each end and seam. Press the seam open with the thimble top, finish again by catch-stitching the undone part of the fold, secure with pins as before and blind-stitch to completion. The stretching of the outer edge makes the inner edge look roll-like and it needs no stitching.

Cut a **plain binding** according to the directions for cutting a plain fold, page 14, excepting the measurement for the width, which is ordinarily a strip  $2\frac{1}{2}$ " wide cut on the choice bias. First wire the hat on top  $\frac{3}{8}$ " from the edge, having prepared accurate length and finish (see page 13).

The overlap 1", finish on the outside, for a binding. It was inside for a fold. Place bias strip on top of the hat, so that the nap runs in toward the crown, stretch it, and sew a back stitch underneath, and a long stitch on top; have edge at edge of hat and sew just inside the wire; 3" left at beginning and 6" left at end, measure off on wire, allow  $\frac{1}{2}$ " for seaming when nap is matched by drawing a thread, and continue the sewing on hat.

Turn over the binding by putting the fingers of both hands on under brim, and springing it over, the thumbs assisting to roll it over the edge. Turn in until underneath is the same width as on top, using scissors to turn in the edge; never touch with hands, only scissors, then slip-stitch and the binding is finished. Do not stitch too near the edge, but go in far enough so that the edge will look roll-like with no stitch showing.

To **line** a hat, there are eight measurements required. For the length,

(1.) Measure around the headline +  $1\frac{1}{2}$ ", and

- (2.) Measure greatest depth of hat +  $1\frac{1}{2}$ " for the width.
- (3.) Turn back  $\frac{3}{4}$ " at end.
- (4.) Slip in  $\frac{5}{8}$ " and
- (5.) Sew in  $\frac{1}{8}$ " depth, leading the lining around (with the left hand) over the hat, not hat before the hand, which is wrong. Back-stitch to the end, which should overlap  $\frac{3}{4}$ " on the bent-back  $\frac{3}{4}$ " of beginning.
- (6.) Turn down  $\frac{1}{2}$ " at top and
- (7.) Sew  $\frac{1}{4}$ " of it for a casing. At this point, let the lining remain standing out straight, till the hat is trimmed, when the tip is also adjusted.
- (8.) Measure for tip the top of the crown from front to back and side to side and round off the square corners. The tip is secured with six stitches when the hat is trimmed, so that the gilt shall have no chance to rub off by extra handling. Put running ribbon in the  $\frac{1}{4}$ " casing, drawing it through a diamond-shaped opening snipped in the  $\frac{3}{4}$ " overlap. Draw tight enough to allow the lining to lie flat on the tip  $\frac{1}{2}$ " and bow.

For a **plain facing** on a hat, cut out a paper pattern first. Take a brown paper which is not stiff, lay a corner of it on the front edge of the hat, and pin it at the edge and at the headline all around, still keeping the hat in one position. If an irregular hat, let the extra fullness go to the back. Mark with a pencil on the wire, and at the headline, then unpin the paper and cut according to the lines.

Put the centre front of the pattern on a choice bias of velvet, with the nap running forward, and the unmarked side of the pattern next to the velvet, that is, pin the pattern on the velvet, as it was pinned on the hat.

Allow  $\frac{1}{2}$ " on outside and  $\frac{3}{4}$ " on inside, except for a hat that rolls up, when 1" is allowed on inside, as some may

have to be cut out. Cut out the velvet by making these allowances and mark the centre front before removing the pattern.

With centre front of velvet and centre front of hat together, put in four pins, that is, front, back, and two sides, stretching from the centre, never from the edge, and then pin all around, directing the points of the pins toward the centre of the hat.

Slash the facing to within  $\frac{1}{4}$ " of headline, with slashes  $\frac{1}{2}$ " apart, and sew long forward and short back-stitch. Cut the outer edge of it  $\frac{1}{4}$ " beyond the wire, turn in, pin, and slip-stitch, but do not remove the pins till the sewing is done.

Bow-making consists of four distinct kinds and their modifications.

A **round bow**. Begin with the end in the left hand and hold the ribbon in the same hand till the bow is fully made by the right hand. Bend up a loop, turning with the right hand and folding the pleats between the thumb and forefinger of the left hand, then bend down a loop and fold same as the first. Continue till within 9" of the end, and if end be up, roll it *over* the extended middle finger, but if end be downward, roll it *under* the middle finger, and around, twisting around hard, and pull end through loop, thus formed, tightly, and the bow is finished. The first loop made is in a straight-line continuation of the free end which should be the length of the loop. If started with the end upward, then the first loop must be a downward one, and *vice versa*.  $1\frac{1}{2}$  yds.  $3\frac{1}{2}$ " wide makes a bow.

A **French bow** is started the same as a round bow, but stops within 16" of the end. Instead of pulling the end through as in round bow, make a little larger loop of this end and pull it through the middle-finger loop.

Stand it with the end upright in the middle of the bow and stand the other loops around it, on their edges.  $1\frac{1}{2}$  yds.  $3\frac{1}{2}$ " wide ribbon. In the next two bows, take 2 yds.  $3\frac{1}{2}$ " wide ribbon.

A **cross bow** is begun like the others but stops within  $12$ " of the end. The first three loops are very small and the last loop, made before the  $12$ " end, is longer than any of the others. This is the most difficult; to tie this end, down around the back of the bow, across the front, around the long loop, under the cross piece down the front, up the back and through that piece that is near the long loop and have the end stand up with the long piece.

A **running bow** begins as a round bow, one end and two loops and ties as in a round bow; use this bow as an end, and make another bow, and so on, a succession of knots and loops.

A **ribbon rosette** for a No. 1 ribbon has 3" loops; made of No. 2 ribbon,  $4\frac{1}{2}$ " loops, and requires one piece of ten yards in the making of it.

Cut a wire from wire taste, 18" long. Cut a piece of cardboard 3" wide and double it over, sew it on the edge, and the pattern for the loop rosette is made. Rest the wire against the edge of pattern, take ribbon end and sew it to the wire, roll it over the pattern and secure the first loop by a stitch, roll over another piece, forming a second loop and keep on partly overlapping each loop on the other, and stitching them to the wire, which should be moved along the edge of the pattern for 10" when the ten yards of ribbon is used, and the pattern may be wholly removed. With this 10" of loops, bend  $\frac{1}{2}$ " at the beginning and keep on rolling round and round to the end, when the remaining wire is brought over to the centre to be used as a stem. Stitch these successive rows to each other securely and the effect is a flat oval with loops

standing up from it. Bend this oval in the centre till the shorter edges meet at the wire or stem, and the desired effect is produced, a round rosette.

With the knowledge thus far gained, we may proceed to trim a plain hat.

First wire it; decide on a plain fold, a plain binding, a plain facing or any combinations of these. Line the hat according to the directions page 15, select the style of bow or bows and be governed in their adjustment by the marked peculiarity of the season, that is, do not trim a hat high if the season proclaims a flat trimming the fashion.

The little ribbon rosette suggests a very pretty white hat for a two-year-old. A small rolling sailor, with a white velvet plain binding, and two plain folds around the crown, finished by the baby velvet or ribbon rosette. This style has been favored, and died out, only to be revived again as new after a few years' rest from it. Possibly when the "Wheel of Fashion" revolved round to it, although some writers think that Fashion does not revolve in a wheel, that it simply swings from side to side as a pendulum, and the return of some styles to popular favor, when they have scarcely been forgotten, makes the pendulum theory seem a plausible one.

Sometimes a hat is trimmed with a bow and a rosette. Four yards are required of 5" wide ribbon, and two yards to make a rosette which is made the same as a round bow, with loops very short. A bow is braced with wire taste. Cut the wire  $1\frac{1}{2}$ " longer than the ribbon loop, bend up the surplus and wind one end around the other, after having bent it the length of the ribbon loop and crooked it at the top to overcome the stiff, sharp effect.

In sewing bows, get them high on the crown, not near the brim, as they will look squashy. A running bow

adds to the appearance of length of a hat, so should only be put on a small round hat.

The most careful work sometimes fails to show its true value, because of error in the selection of the colors combined in the trimming of the hat, so a few words on **color** may be valuable here.

Light is composed of three colors and sixteen parts. These are the primary colors, because it is impossible to obtain any one of them by any mixture whatever. All others are called secondary or composite colors, and are made from at least two of the primary colors.

PRIMARY.	SECONDARY.
yellow — 3	orange
red — 5	purple
blue — 8	green

Unite red and blue. How many parts of the light are purple? Ans. 13.

$$\begin{aligned} \text{yellow} + \text{blue} &= \text{green} \quad (+ \text{red} = \text{light}) \\ \text{red} + \text{blue} &= \text{purple} \quad (+ \text{yellow} = \text{light}) \\ \text{red} + \text{yellow} &= \text{orange} \quad (+ \text{blue} = \text{light}) \end{aligned}$$

Call these colors complementary colors. There are six properties to color:

warm	red
cold	green
transparent	purple
opaque	yellow
advancing	orange
retiring	blue.

A color is positive. Its secondary has a negative property. Colors to combine must contain like proportions of a primary. Complementary colors combine, or a color combines with its complement, which tends to enhance its beauty, whereas in combinations with a non-

complementary color, the opposite effect is produced. One gets a good idea from nature, in the clouds and the landscape. Holly berries and leaves are a good example.

In a railway train, riding through a field of yellow blossoms, the after effect is to make the surrounding objects purple spotted. This is most noticeable when the sunlight is clouded. As the shadows of an object are said to contain more or less of the complementary of the color of that object, this explains the reason that an art teacher says "Half close your eyes," thus making the light obscure, and the part of the canvas which has no paint on it shows some of the color's complementary, as the surrounding space did, when emerging from the yellow field. So when yellow and violet or purple are combined, we feel an agreeable effect.

The *shade* of a color is the color mixed with black. The *tint* of a color is the color mixed with white. The *hue* is the characteristic of a color that distinguishes it from every other color. *Tone* is the state of a color as it passes from light to dark.



## CHAPTER II

A puff binding may be a choice of three,—a plain puff, a rope puff, or a wire-finish puff. Wire the hat on top, as for a plain binding, page 15. Get the choice bias of the velvet, and use the corner piece as much as possible. Cut strips  $3\frac{1}{2}$ " wide, measuring  $1\frac{3}{4}$  times around a large hat, or  $1\frac{5}{8}$  times around a small hat. 36" or over is called a large hat. Pull a thread, to match the pieces, and sew them together. Quarter both edges, and notch the quarters, having one notch come in the centre of the largest piece for centre of hat front. Gather the edge from which the nap runs. Place quarters of velvet on top of the hat, and edge even with hat edge, pin securely at intervals, divide the gathers evenly, and sew a long forward and short back-stitch near the wire.

For a **plain puff** turn over carefully, gather the other edge, and have the under side the same width of puff, when sewing is done, as the upper side is. Pin securely when turning in raw edge, draw the gathering to fit the hat, and blind-stitch to finish. A puff binding may be turned over with the fingers, as it is not necessary to take precaution against stretching, as in a plain binding.

A **rope puff** is finished the same as a plain puff, but instead of turning straight it should be pulled diagonally, so it will look like a rope.

For a **wire-finish puff** (as illustrated), the turnover edge is not a raw edge. Bend down  $\frac{1}{2}$ ", and gather  $\frac{1}{4}$ ". Have all the seams shut and lying in the same direction. Have a thread longer than the velvet, so the velvet can

lie flat while sewing the  $\frac{1}{4}$ " casing, which is for the wire. The thread serves for a gathering thread later on. Cut the wire 1" longer than the measure around the hat, and bend back  $\frac{1}{2}$ ". Leave  $1\frac{1}{2}$ " of the fold unsewed, so as to insert and run the wire. Always use silk wire, as it runs more easily. The cotton on the other isn't wound well enough to pull through readily.

Be sure the fold is turned over to the under side of the brim before the wire is put in, as it would be hard to



WIRE-FINISH PUFF.

manage otherwise. So the wire will run through easily, be sure and start it at the end from which the seam ends turn. Fit the wire the required length, and cut off  $\frac{1}{2}$ ", which was used as a stay, and sew the ends together, then finish the unsewed  $1\frac{1}{2}$ ". Pull the gathering thread to hug the wire, and make the fold fit better, leaving the thread in. Then adjust the gathers on the wire, also, and slip-stitch all around, to finish. For a hat measuring 36" around the edge,  $\frac{3}{8}$  yard of velvet is required for the puff.

For a **twist** around the crown and a bow, as illustrated, the twist is  $4\frac{1}{2}$ " wide, and for length the measure around the hat crown + 3". This hat measures 17", so we take a bias piece 20" long and  $4\frac{1}{2}$ " wide. *Square the triangular end* by bending back half of it, on to the bias

edge, to square the corner. Cut this off and seam the diagonal edge of it to the remaining diagonal edge, and the square end is complete. Treat the other end the same, if need be, to square it. On the long edges turn a  $\frac{3}{8}$ " hem, and catch-stitch it. In piecing for a twist the seams should all run the same way, as it is necessary to have the twist parallel with the seams. Have the joining of the twist sewed to the hat, at a place that will be covered by the bow that trims the hat.

To make a large bow, cut two bias strips  $\frac{1}{4}$  yard wide, measured on the selvedge and sew them together. Measure down  $1\frac{1}{2}$ " on the long edges and bend and cut the ends, thus making the bias shorter, that is, less sharp.

Measure down 9" from extreme points of the two ends and mark a point on the edges opposite to these. Turn a hem on these ends  $\frac{1}{4}$ " wide, and baste it, turn again and blind-stitch it. This is called *roll hemming*, which gives a finish to the two ends. The rest of the two long edges is a catch-stitched  $\frac{1}{2}$ " hem.

**Wire the bow** by running wire along in one of the catch-stitched hems, so it will not be exposed in any way. Make the bow with its two finished ends and with loops, according to the directions for bow-making, and sew with coarse thread. The strap is made separately out of any bias ends of the velvet. It should be 6" wide or 9" measured on the selvedge, that is, the same as the width of the bow. Catch-stitch the edges of it, but not the ends, pleat it and sew firmly at the back of the bow. Then sew the bow on the hat where the twist is joined.

The cut represents a **shirred full facing** with a heading and a centre frill. As the hat is narrow at the back and wide in front, the facing must be graded, to get the centre frill in the correct place. Pull a thread in the lighter materials and cut the ends straight. For fac-

ing and trimming it requires  $1\frac{1}{4}$  yards of material 1 yard wide, and except when velvet is used the material is always cut on the straight.

For width take the widest part of the brim plus twice the width of each frill plus  $1\frac{1}{2}$ " for making.

For fullness allow in

velvet	$1\frac{3}{4}$	times the measurement around the brim.
silk and crêpe de chine, 2 to $2\frac{1}{2}$	"	"
chiffon and Brussels net	3	"

Always cut off the selvedge in piecing velvet. The illustrated facing is 2 yards in length, as the hat measures 36" around the edge of the brim. There are two  $\frac{1}{4}$ " frills.

Widest part of brim 4" + 2(two  $\frac{1}{4}$ " frills) +  $1\frac{1}{2}$ " for making = 4" + 1" +  $1\frac{1}{2}$ " =  $6\frac{1}{2}$ " for width of facing.



SHIRRED FULL FACING—MUSLIN.

When the two widths of the material are required, cut one in halves and sew a half to each end of one width, so that the seams will not come in a bad place to show, on the hat. Have the seams closed and running the same direction, or there will be trouble in the wire casing.

Turn the ends  $\frac{3}{4}$ " and baste them.

In velvet the whole length is seamed, leaving no ends,

but in the lighter materials the ends are basted  $\frac{1}{2}$ " hems, and are allowed to lie flat and fall into the gathers.

Turn the edge  $1\frac{1}{4}$ " and baste. Thread the spool and run the needle along the material from beginning to end without removing it, which is called *fly running*, and keeps the thread from knotting. Run on the right side  $\frac{1}{4}$ " from the edge, on the  $1\frac{1}{4}$ " basted hem. Fasten on each end after pulling out straight. Pull out the basting but don't allow that  $1"$  remaining to sew in with the next  $\frac{1}{4}$ " tuck which is the edge frill. Crease the second tuck from the other end and sew as near as possible to the first one. This gives the appearance of a double frill at the edge. Then  $\frac{1}{4}$ " below these two tucks, sew to the  $1"$  that was unbasted when the first tuck was sewed.

This  $\frac{1}{4}$ " is the casing for a silk wire. Be sure the material lies flat with these three rows of stitching, as the next step is to *grade* for the centre frill.

Take  $\frac{1}{2}$  the centre front and add to it the width of frill, take  $\frac{1}{2}$  the centre back and add to it the width of frill. On the ends measure off and grade down to centre front. Measure from the extreme edge of the hat.

Example. Greatest width  $4" \div 2 = 2" + \frac{1}{4}"$  (width of frill)  $= 2\frac{1}{4}"$ .

Narrow opposite front  $2\frac{1}{2}" \div 2 = 1\frac{1}{4} + \frac{1}{4}"$  (width of frill)  $= 1\frac{1}{2}"$ .

Take centre front and measure down from extreme edge  $2\frac{1}{4}"$  and mark it.

Take ends (or centre back in case of velvet which is endless) and measure down  $1\frac{1}{2}"$  from the corners, or edge, and mark it. Crease diagonally from mark to mark.  $\frac{1}{4}"$  from this crease, sew on the double, making a tuck like the two edge tucks.

Velvet does not crease readily without danger of tracking it, so it is well to secure a thread around a pin on the

centre back mark, and then chalk the thread. Handle it carefully and adjust it around a pin at the centre front mark, having the velvet lying smooth. Take the thumb and forefinger and lift the chalked thread carefully at the centre, release it and let it snap back to place, remove the pins, and the velvet is marked with a chalk line which is the edge of the graded frill. Treat the other half of the velvet in the same way and sew the  $\frac{1}{4}$ " frill. The chalk rubs off easily. When inserting the silk wire in the velvet facing, it is necessary to cut the casing.

Velvet is not as easily managed as the lighter goods,



SHIRRED FULL FACING — VELVET.

and silk is too slender to use in gathering, as it snaps when drawn, and breaks. A strong thread may be used, as the stitches do not show when it is pulled together.

In the case of a hat which is narrow in centre back, but widest at the left of centre front, then the greatest depth should be measured off at  $\frac{1}{3}$  of the length of the facing instead of at  $\frac{1}{2}$  as illustrated, and the centre frill graded to that mark instead of the centre front. The material should be quartered on the hat instead of halved, as it is in one of the quarters that the widest part of the brim (which is in the deepest third), is likely to come.

Measure the wire which is already on the hat, and add 1" for the measurement of the silk wire to put in the casing. Bend back  $\frac{1}{2}$ " for security, and run the rest of the wire into the casing. Pin on to the hat to get the correct size to leave the wire, and see if it fits securely. Take it off the hat and join the wire, allowing the ends to overlap  $\frac{1}{2}$ ", adjust the fullness on it, and lay on again to sew. The joining is always preferably in the back.

Draw up all the gathering threads in the double frill, the wire-casing and the graded frill, drawing carefully from both ends till the facing fits securely.

Don't break the thread off close, but run on to 6" from the end and back again. Distribute the gathers evenly, and sew at the edges between the first two tucks, that is, in the centre of the double frill.

Take out the basting of the  $\frac{3}{4}$ " hems on the ends, pleat the rest of the facing down to the head-size and sew. Cut off any extra all around to make an even finish. With the material left, trim the hat. Drapery should not be wider than 15" or 16", and should be laid on fold-like.

In using the remaining velvet for a drapery, square the ends (see page 23), catch-stitch hem the edges, and drape around the hat carelessly.

When the shirred facing is completed, lining the hat comes next in order (see page 15). Marcelline silk is used. 37 $\frac{1}{2}$  and 50 cents per yard, which makes several linings. There are substitutes in light China silk, silk mull or muslin.

The **full puff facing** is a good illustration of the grading for a brim which is narrow at the centre back and widest at the left side-front. Remember the formula in trying an experiment. Plan, cut and place. The best way to plan in such a case as this, which is difficult for a

beginner, is to cut a paper pattern, by following the directions carefully.

As this hat measures 32" around the edge, it is called a small hat, being less than a yard around, consequently for fullness we allow  $32 \times 1\frac{5}{8} = 52$ ".

Measure the greatest depth. 9" from crown to crown over the widest part of the brim. Measure the smallest depth. 4" from crown to crown over the narrowest part of the brim. As this hat is highest on the left side-front, grade by  $\frac{1}{3}$  and quarter the velvet.

Allow 3" for making.

9" + 3" = 12" greatest depth.

4" + 3" = 7" least depth.

It requires 1 yard of velvet cut on the bias, and two



FULL PUFF FACING.

widths come near enough to 52" without using a smaller piece to be exact. It is necessary to seam it all around so as to determine the centre front, and provide against a seam showing in a conspicuous place.

Divide the 52" into thirds, and at  $\frac{1}{3}$  draw a perpendicular 12" high.

Measure 7" on centre back, and 11" on centre front, and on the quarter left of centre front the 12" should come, then grade to centre back, on each side of it.

Particular attention to primary details is well repaid, by the ease with which the rest of the work is accomplished.

For a small **crêpe rosette**, make a disk or circle of crinoline  $3\frac{1}{2}$ " in circumference. Take two strips of crêpe de Chine  $3\frac{1}{2}$ " wide. Have one, 1 yard long, and the other,  $\frac{1}{2}$  yard long. Bend in  $\frac{1}{2}$ " at the ends, and sew the doubled long edges  $\frac{1}{4}$ " from the raw edge. Sew right along from one piece to the other without breaking the thread, but don't sew the bent-in edges. Gather the  $1\frac{1}{2}$  yard in two pieces, up to 9". Sew them on the disk, laid out flat, a long forward and short back-stitch. Having two pieces makes it more irregular, as a rosette should be. Sew the smaller piece around the edge of the disk, gathered so that it comes within  $\frac{1}{2}$ " of meeting. Start the longer piece by sewing the end into this  $\frac{1}{2}$ " space and zigzag (called *jabot*) the rest across the disk till it is all filled in.

Sometimes rosettes made in various sizes are the favorite trimming for a season. This one stands up  $1\frac{1}{2}$ " when finished.

One which stands  $2\frac{1}{2}$ " high when finished, has a gathering-thread 24" long, and requires length measurement of 3 yards for chiffon or 6 yards for tulle before gathering up to 24", and width  $5\frac{1}{2}$ ".

A rosette made to somewhat resemble a half-blown rose is an 8" bias strip of taffeta  $1\frac{1}{2}$  yards long: doubled on the width and rolled round and round softly.

One made of chiffon or mousseline de soie is cut on the straight  $\frac{1}{2}$  yard wide, and seamed at the selvedges to make a ring. Divide each edge into 6 parts exactly

opposite. Bring the edges together at division points, and wind around with fine wire, leaving about 1" unwound, for a stem. Bring all the stems together in the centre, and wind around securely and attach to a heavier wire, which is to be the main stem of the rosette. Be sure the raw edges do not show. At the centre of each division, draw out the chiffon fan fashion, and the result is a round, full rosette.

A very pretty rosette is made of 1 yard mousseline de soie, by cutting into two  $\frac{1}{2}$  yard pieces and sewing the two widths together; as it comes  $1\frac{1}{4}$  yards wide, this makes a  $2\frac{1}{2}$  yards strip. Make 2" tucks (or  $1\frac{3}{4}$ " tucks if a larger rosette be wanted) at the edge, in a cluster of 3. Then a  $\frac{1}{4}$ " or  $\frac{3}{8}$ " space for wire, allowed in making the first tuck so much extra at the beginning, according to the rule applied in the edge frill. Sometimes this idea is used for trimming, instead of finishing it into a rosette.

Another pretty trimming is made of  $\frac{5}{8}$  yard silk net 2 yards wide.  $\frac{3}{8}$ " tucks 1" apart, made across the  $\frac{5}{8}$  yard measure. Cut off  $\frac{1}{2}$  yard on the width for lining, and keep the  $1\frac{1}{2}$  yard width on which to fill in tucks. Take wire taste for a brace frame, 3 or 4 pieces, less than  $\frac{5}{8}$  yard long. Meet at the ends, but separate the curved lengths in the centre. Roll the cut-off  $\frac{1}{2}$  yard softly around this brace frame to make a foundation for the tucked net. When the tucks are laid over this foundation, and the threads drawn up and gathers secured and adjusted, the effect is soft and fluffy, like a feather. A shorter one has the effect of a snowball, when made of white silk net.

Such novelties seldom last more than a season, but may be modified and appear as new in combination with later ideas.

A more elaborate hat is suggested with these new

ideas, which have advanced from plain trimmings to shirrings, puffings, and rosettes in variety.

Beginners may practice on Canton, otherwise called cotton flannel, by cutting it down to 18", which is velvet width. It also gives a good idea of nap and choice bias, etc. Cheese-cloth is a good substitute for lighter goods. Take a straw hat with a flat brim, and a felt hat with a flat brim, and

Wire the two hats . . . . .	\$ .03
1 yard Canton flannel; to cut and make plain fold, plain binding, plain facing . . . . .	.15
Lining, $\frac{1}{2}$ yard white cheese-cloth . . . . .	.03
Trimming, 2 yards pretty cambric, two colors, cut to ribbon width . . . . .	.10 .31
Old ribbons for bow-making . . . . .	
1 yard Canton flannel for twist and large bow and wire finish puff binding . . . . .	.15
1 $\frac{1}{4}$ yard silk wire . . . . .	.03 .18
1 $\frac{1}{4}$ yards fine cheese-cloth for shirred facing . . . . .	.14
Silk wire per yard . . . . .	.02 .16
Make a (crêpe) rosette from cheese-cloth . . . . .	
10 yards baby ribbon for rosette . . . . .	.25
Silk wire . . . . .	.03 .28
Total . . . . .	\$ .93



### CHAPTER III

It is good to be able to trim a plain hat, better to trim a more elaborate one, and best of all to be qualified to draft a pattern and make a hat from it, then cover it and trim as the season's fancy dictates. This last acquisition enables us to relieve the monotonous idea that every hat has been cast in the same mould, so to speak, and the trimmings fashioned at wholesale.

In a large city where frames are so reasonable and of

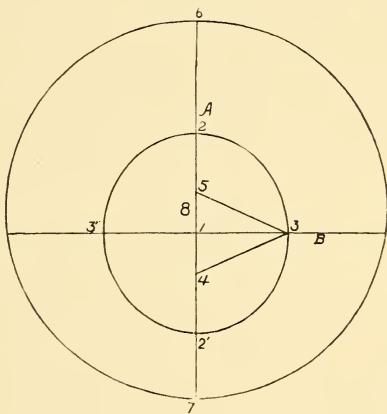


DIAGRAM OF DRAFTED PATTERN.

such variety of shapes and sizes, it does not pay to make one, as the saving in money is over-balanced by the outlay of time, but it is well to know how it is done, as in extreme cases it may be serviceable, when a hat is needed which is outside the regulation stock size, or a different crown is desired for the same brim, or *vice versa*.

Take a sheet of brown paper about 24" x 22" to **draft a pattern for a buckram frame.**

The usual measure of head is 6" x 5 $\frac{1}{2}$ ".

Fold the paper lengthwise, open it and fold crosswise, creasing plainly.

Mark the long line (crease) A, and the short one B, and at their intersection mark it 1.

Measure off on the long line 6" equal distances on each side of 1, and call it 2, at one of the points.

Measure off on the short line 5 $\frac{1}{2}$ " equal distances on each side of 1, and call it 3, at one of the points.

Measure from 1 to 2 with tape and then with the end of measurement on 3 let the other end reach line A and call the meeting point 4; do the same on the other side of 1 and call it 5.

Stand pins in 4, 3 and 5. Secure thread on 4, around 3, and on 5 tie it as on 4, leaving 3 free, so as to remove the pin, and put a pencil point in the loop thus formed

With 4 as a centre and a radius 4-2, describe an arc to 3 and 3'

With 5 as a centre and the same radius, complete the ellipse, which is the *head-size of the hat.*

Decide on the width of brim, for instance 3 $\frac{1}{2}$ " at centre front, and 2" at centre back.

Width of the front 3 $\frac{1}{2}$ " marked off from 2 on A gives 6. Width of the back 2" marked off from 2' gives 7. Find the centre between 6 and 7 and mark it 8. With 8 as a centre and a radius to 6 or 7 describe a circle which is the *outer edge of the brim.*

This drafting of the brim pattern applies also to the brim of a wire frame.

To *draft a pattern of the side crown* of the buckram frame, take a radius of 10", and with 1 as a centre, draw an arc, which forms the lower line of the side crown.

Decide on the height of crown say  $2\frac{1}{2}$ ", so with radius less by  $2\frac{1}{2}$ " and the same centre, describe another arc which forms the upper line of the side crown or the *edge line of the tip*.

The tip is cut as much smaller in circumference than the head-size, as is consistent with the height of the side crown.

One-half yard of buckram makes a hat.

*For the brim.* Pin the pattern all around with its centre front on the straight of the buckram and mark the centre front.

Draw a line around the outer edge, and one  $\frac{1}{2}$ " inside the headline. The crease in the pattern should be parallel with the selvedge of the buckram which should have its smooth side up. Cut out the buckram on these lines. Decide which side to turn up and slash from the outside edge in, to within  $\frac{1}{8}$ " of the head-size. Take a piece of buckram and tear down on the straight, a triangular piece to insert in the slash as a gusset, sewing it in with a long forward and short back-stitch. Have the smooth side up when fitting on the head. To wire, measure around the outside edge of the brim and allow 1" for the length of the wire. Lay it on the top, which should be the smooth side, as near to the edge as possible, and button-hole stitch it on, with stitches  $\frac{3}{8}$ " apart. Slash the headline  $\frac{1}{2}$ " from the cut edge with slashes  $\frac{1}{2}$ " apart.

*For the side crown.* Lay on the drafted pattern with the crease on the straight fold of the buckram, and cut out according to the lines. Pin this side crown to the slashed brim, with its straight centre front at centre front of brim. This is done to fit it, before wiring top and bottom. Remove it from the brim in order to wire, after having secured the overlapped seam with pins, which are removed when it is sewed with a long forward and short

back-stitch. It should lap 1", and be sewed on both edges of the overlap.

To wire, measure the lower and the upper edges and allow 1."

$$\text{Example: } 18\frac{1}{2}'' + 1'' = 19\frac{1}{2}''$$

$$14\frac{1}{2}'' + 1'' = 15\frac{1}{2}''.$$

Wire the lower edge on the outside, and the upper one on the inside, to hold up the tip. When it is all wired and sewed, pin it on to the brim again as it was before, and button-hole stitch the wired lower edge to the slashed brim, with the stitching just inside the slashing.

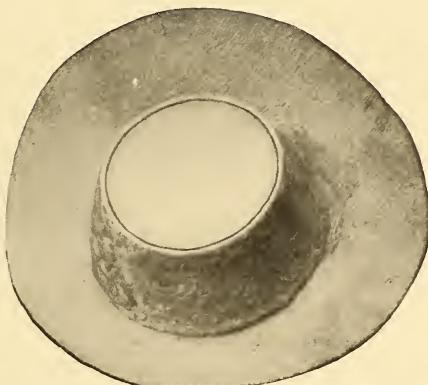
*For the tip.* Cut it  $\frac{1}{2}$ " larger all around than the top is desired when finished. This extra gives something on which to hold, while sewing to the side crown. Pin it on to the side crown, and sew through crown and tip, and then cut off the extra.

*To brace the frame.* Take wire taste and brace the limp parts on the upper side of the brim, allowing  $\frac{1}{4}$ " to run up on the crown, but none to lap under the edge. Cover the braces with  $1\frac{1}{4}$ " bias crinoline, sewed a long forward and short back-stitch. Brace under the tip with two pieces of wire taste crossing in the centre, and allowing  $\frac{1}{2}$ " to run down on the side crown. These braces need not be covered with crinoline, as the tip lining will cover them later. Cover the edge line of the tip, where it joins the upper edge of the side crown, with the  $1\frac{1}{4}$ " bias crinoline sewed half on each, and also bind the outer edge of the brim with it, and the frame is complete.

**To make a velvet hat,** cover the buckram frame. Cut out a plain facing by a pattern (see page 16), but don't place it, as the upper brim should be placed before the one which will be the facing. As the upper and the lower brims are alike in shape, be sure and guard against cutting them both for a facing, by having right side to

right side of the velvet, in cutting out the second one. Slash the velvet in the back, if need be, to fit in a wedge. Sometimes the velvet may fit in easily without slashing, when the brim overlaps at the back.

Lay on the upper brim of velvet, and slash it at the edge of the side crown with slashes  $\frac{1}{2}$ " each and  $\frac{1}{2}$ " apart. Sew it with a long forward and short back-stitch above the wire at the side crown, and then stretch it to the edge of the brim and turn over  $\frac{1}{4}$ " and sew, hemming the edge to the part of the  $1\frac{1}{4}$ " bias crinoline binding, which overlaps on the under brim. The nap of the upper brim of velvet

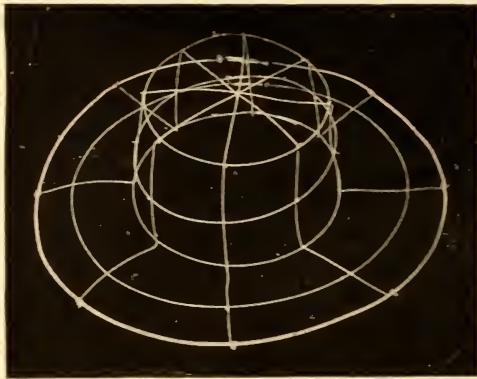


A VELVET HAT.

should run diagonally across the centre front. Now place the facing (see page 17), sew at the head-size, and in slip-stitching the edge to the upper brim, take up only two stitches at a time.

Cut out the *velvet tip*, having a margin  $\frac{1}{2}$ " outside the paper pattern. Stretch the velvet tight across the tip, having the nap run the same way as that of the upper brim, then sew a long forward and short back-stitch  $\frac{1}{4}$ " below the edge where crown and tip meet.

The *velvet side crown* is lined with bias crinoline, which is cut to fit the side crown so that its edges will just meet, no allowance being made for a seam. Lay the crinoline cut from a paper pattern, on the velvet, with the nap running down, and the bias of crinoline next to bias of velvet, allowing  $\frac{1}{2}$ " all around, and cut out the velvet. Baste the crinoline to the velvet, turning in the  $\frac{1}{2}$ " extra width of velvet over the crinoline as a hem on the two long edges and on one end. The end which is not turned in is sewed, a long forward and short back-stitch, to the side crown of the hat frame. Then stretch the velvet side crown on, and sew the hemmed end tightly over



PLAIN WIRE FRAME.

the other end, with a slip-stitch. Have the joining where the hat trimming will cover it. Remove carefully the basting which secured the side crown hems, while it was being stretched on to the hat frame. Have the top edge of the side crown exactly even with the tip edge, and the velvet hat is ready to line and trim.

A **plain wire frame** is made from a paper pattern which is drafted the same as for a buckram frame, with

the exception of the side crown. In this case no side crown is drafted. It is made.

Measure the headline and allow  $1\frac{1}{2}$ ". Cut 2 wires that length, for headline wire and tip-line wire.  $19"$  +  $1\frac{1}{2}$ " =  $20\frac{1}{2}$ ".

Have the paper pattern lying flat and smooth on a horizontal table till the frame is complete. Measure from front to back of brim (6 to 7 =  $11\frac{1}{2}$ "), and allow twice the height of the side crown, which height is determined by one's fancy, say  $3\frac{1}{2}$ ", and add 3" for making.

$11\frac{1}{2}$ " +  $(3\frac{1}{2} \times 2)$  + 3 =  $21\frac{1}{2}$ " each, and cut 4 wires this length. Cut 1 yard tie wire into  $1\frac{1}{4}$ " pieces.

Form the headline wire and join the overlap in two places with tie wire. Have the tip wire as much less as is consistent with the height of the crown. Have it lap  $1\frac{1}{2}$ ", cut off the extra, and secure the ends with tie wire.

Take one of the 4 support wires, bend up  $1\frac{1}{2}$ ", and measure the width of brim in back, bend at head-size, measure height of crown, bend again, and fasten to centre back of tip wire by tying with tie wire. Take the same wire across and tie to centre front of tip, with tie wire, bend down height of the side crown, and bend out on brim. Take another support wire, and with its centre under the centre of the first one, fasten with tie wire at sides and centre, and be sure all distances are equal. Treat the remaining support wires in the same way, taking care to get them under the tip, which is thus divided into 8 equal parts. Bend down from the tip edge, so that each of these 8 wires measures the height of the side crown, and then bend them out at right angles at that point. Put on the headline wire with its joining in the back, directly under that of the tip-line wire. Divide it into 8 equal parts or segments, and at the points of division, secure with tie wire, the wires which were bent

at right angles, at the eight points on the tip wire, and measured the height of crown, to be bent out again at right angles, at their points of intersection with the headline wire.

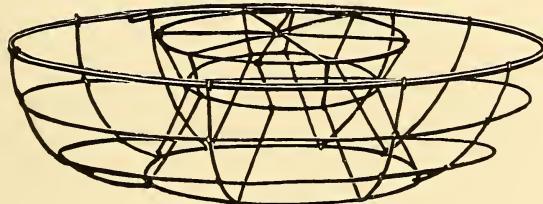
Place the hat on paper pattern and measure around on outer circle of the diagram  $+ 1\frac{1}{2}''$  for edge wire. Have the headline of the hat secured to the headline of the diagram and measure off the eight wire distances on the brim, turning up the surplus where they touch the outer circle of the diagram. Form the edge wire just inside of these bends in support wires, and allow  $1\frac{1}{2}''$ . Support it on the paper by pinning centre back, centre front and two sides. Remove and join the  $1\frac{1}{2}''$  overlap at both ends with tie wires.

Take out pins and lift the hat from the paper. Bend the front and back centre wire around the edge wire. Be careful the line is straight from front to back, as the straightness of the frame depends on this first wire. Put on to paper pattern again to get left side, and measure around to right side (match), equal distances from centre back. Then fasten the rest by eye.

Put brace wire, formed for centre support, half way between edge of brim and head-size, and on the crown half way between tip edge and head-size, and secure with tie wire to the support wires. Pull it tight on the crown. Clip all the tie-wire edges. Bend in the brim wires around again over the edge wire, and cut off the surplus when secure, but be sure to hold the edge wire firmly in one hand while winding support wire around it, so as not to get it twisted, which would make the hat brim look wobbly.

A **fancy wire frame** differs slightly on the brim. Suppose a rolling brim instead of a plain one. Then add to the formula 2 times the height of roll, say  $3''$ , and we

cut our 4 support wires  $27\frac{1}{2}$ ". A roll brim has no sharp bend from the head-size outward. Bend each wire down at right angles at tip edge, measure down the height of the side crown on each, and then bend out at a curve until the finishing touch, which is a second bend around to secure the edge wire before cutting off the surplus. Adjust the edge wire as desired, and finish as in a plain frame. Put two brace wires at thirds, between edge of brim and headline, and brace the crown between tip-line and headline at any desired distance.



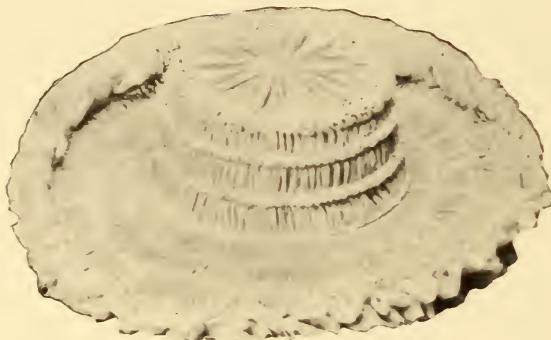
FANCY WIRE FRAME.

A **shirred hat without frame** is next illustrated. Take the drafted pattern used for the frames, for the brim; no side crown till support crown is made.  $1\frac{1}{2}$  yards mousseline de soie makes a hat.

For width of material, cut twice the width of the brim which is 3" at its widest part, plus twice the width of each frill, which is 1" in a cluster of 3, at the edge of the brim, plus 3" for making gives us  
 $(2 \times 3) + 3(2(1'')) + 3'' = 6'' + 6'' + 3'' = 15''$  for width.  
 Two widths of mousseline de soie, make the measurement correct for fullness on this size hat, according to the prescribed rule for fullness which is:

Brussels net	3	times the pattern
mousseline de soie	$2\frac{3}{4}$	" " "
fine ginghams	2	" " "
velvet	$1\frac{5}{8}$	" " "

Cut in halves, one of the two widths of material and sew one half breadth to each end of the whole breadth, so as to have one long strip. Have the seams, which should have the selvedges removed, unopened, and both directed the same way. Turn back the ends 1" and baste them. When there are three edge frills, and no underneath frills, fold exactly in the centre, baste a good distance down, and then sew the first frill. Thread the spool (fly running) and sew one frill above and one below the first one.



SHIRRED HAT WITHOUT FRAME.

When the three are sewed, run a  $\frac{1}{4}$ " below them a line of stitching, thus making a casing for the wire.

These 4 wires in  $\frac{1}{4}$ " casings have graded distances, as the brim is wider at centre front than at centre back. To *grade the spaces* between the wires, take the width of brim, subtract  $\frac{1}{4}$ " for each wire casing, and divide the remainder by the number of wires minus 1. Do it in centre front, centre sides and centre back. The centre front is marked off at the centre of the long strip and the centre sides at the seams.

$3''$  (width of front) —  $4(\frac{1}{4}'')$  or  $3'' - 1'' = 2''$

Number of wires 4 minus 1 = 3

$2 \div 3$  or  $\frac{2}{3}''$  in front.

$2\frac{3}{4}''$  (width of sides) —  $4(\frac{1}{4}'')$  or  $2\frac{3}{4} - 1 = 1\frac{3}{4}''$

$1\frac{3}{4} \div 3 = \frac{7}{4} \times \frac{1}{3} = \frac{7}{12}''$  on sides.

$2\frac{1}{4}''$  (width of back) —  $4(\frac{1}{4}'')$  or  $2\frac{1}{4} - 1 = 1\frac{1}{4}''$

$1\frac{1}{4} \div 3 = \frac{5}{4} \times \frac{1}{3} = \frac{5}{12}''$  on back.

So we have the 3 graded spaces between the 4 wires.

$\frac{2}{3}''$  first, on centre front graded to

$\frac{7}{12}''$  or large  $\frac{1}{2}''$  on sides, and

$\frac{5}{12}''$  or small  $\frac{1}{2}''$  on end edges.

When these gradings are completed and  $\frac{1}{4}''$  wire casings all made, trim off even with the narrowest part from the last sewing to the edge, turn in the raw edges  $\frac{1}{8}''$  and sew.

Be sure and mark the centre front with a white thread so as not to lose it till the whole hat is completed. Take a silk edge wire and lay it on the drafted pattern edge, and allow  $1\frac{1}{2}''$ . Bend back  $\frac{3}{4}''$  at one end to secure the fullness from running off, put the other end through the casing with a bent flat  $\frac{3}{4}''$  at the end. Join it to the first end and see if it be the same size as the pattern brim edge. Run the wire the same direction that the unopened seams go. Have one wire the measure of the headline +  $1\frac{1}{2}''$  and the other three wires the measure of the edge +  $1\frac{1}{2}''$ . Always put in the outside, or edge wire, first.

When the 4 wires are run through their casings, adjust the fullness of the material on them, and then lay on to the pattern brim, to see if the result be flat. If so, join the overlap  $1\frac{1}{2}''$  in each wire by pushing back to each side the fullness of the material. Then bring the edges together again. Be careful in flattening out the bent-up ends, to sew them as an overlap, that the wire does not get twisted. Pull up each gathering thread separately and adjust the gathers evenly all around. This is the

part which requires gentle handling, for it would be a troublesome affair if a thread should break. The brim may be laid one side, till the crown is ready to be joined to it.

For width of material for the crown take twice the height of the side crown, twice the width of each frill and 8" for making.

The crown is 3", has  $\frac{1}{4}$ " frill on each of 2 wires and on the tip wire, a cluster of three  $\frac{1}{4}$ " frills, to harmonize with the three 1" frills on the edge of the brim.

$$3" \text{ (crown)} \times 2 + 8" \text{ (for making)} = 14".$$

$$2(\frac{1}{4}") \times 2 \text{ (wires)} = 1" \text{ and}$$

$$2(\frac{1}{4}") \times 3 \text{ (number of frills on third wire)} = 1\frac{1}{2}"$$

$$14" + 1" + 1\frac{1}{2}'' = 16\frac{1}{2}'' \text{ for width of material, and for fullness } 2\frac{3}{4} \text{ times the headline.}$$

Turn in the ends and run 1" hems. Fold over, the height of the crown  $3" + 4"$  for making = 7" and what is left of the  $16\frac{1}{2}''$  is enough for the frills.  $\frac{1}{4}"$  below the fold run a line of stitching for the casing of the first wire which shall be at the headline. For spacing for wires: subtract from the height of the crown  $\frac{1}{4}"$  for each wire casing and divide by the number of wires minus one. As this crown measures for height the same as the widest part of the brim, 3", and has the same number of wires as there are on the brim, it follows that the spacing shall be  $\frac{2}{3}''$  between each wire casing. Make the second wire casing  $\frac{2}{3}''$  from the first and on the deepest side of the material bend a  $\frac{1}{4}"$  for a frill and sew it as near the upper stitching of the  $\frac{1}{4}"$  casing as possible. Treat the next the same way. For the uppermost wire which has three  $\frac{1}{4}"$  frills sew the row of stitching for the lower line of the casing, then sew three  $\frac{1}{4}"$  tucks, a slight distance apart, before sewing the other line of stitching for the casing. This has the effect of hiding the tip wire with a triple frill.

For the wires measure around the headline + 3" and cut 4 wires; in this case 21" each, and insert them in the 4 casings, as for the brim. Cut the wire always; don't twist, as it gets a troublesome crook which interferes in running through.

A *skeleton support crown* is next made. Measure edge wire tightly around the head-size wire and add 1" for overlap and tie it with tie wire. Thus far all the wire used on this hat has been edge wire, but a lighter wire is used for the rest of the support crown.

Cut 2 support wires by the rule: measure off headline from front to back, plus twice the height of the side crown plus 3". To slope crown, allow  $\frac{1}{2}$ " less than headline.

$5\frac{1}{2} + 2(3") + 3" = 5\frac{1}{2}'' + 6" + 3" \text{ or } 14\frac{1}{2}''$  each for 2 wires. Make a tip wire a little shorter than the head-size wire and tie the 1" overlap with tie wire. Cross the 2 support wires and secure them at their intersection with tie wire. Lay them on the tip and at 4 equal distances on it join the support wires at their intersections, with tie wire. Bend them down at right angles, measure off the height of the side crown (3") on each, bend outward and around the last head-size wire that was made; give another bend around for security and the skeleton support crown is complete. As the head-size wire of the support crown is the same size as the inner wire of the brim, sew them together and the skeleton support crown is thus secured to the Shirred brim.

Take the shirred crown and fit it to the support, to get the correct measure to leave the wires. Join the overlap of the wires as on the brim, adjust the fullness and draw up the gathering threads on the lowest wire of the crown, and then sew it to the brim, having the seam in the crown come where it will be covered by the trimming. Then draw up all the gathering threads carefully so as not

to break one. The 3" extra allowed on the wires was for accident, so it may be cut off except 1" for the overlap, when fitting. It is best to join the 4 wires before securing the crown to the brim.

Measure over to the centre of the tip what is left of the material, bend in the raw edge all around according to this measurement, run a line of stitching, and draw up the gathering thread, thus securing all the fullness in the centre and giving a sort of sunburst finish to it. Draw the extra through the centre and on the under side of the tip, clip off all the extra material and cover by a tip lining, as this hat has not the regulation hat lining. Draw tighter, the gathering at the inner edge of the brim, and the hat is ready for a *bandeau* if desired.

It is well to get the second wire fastened before pulling up the gathers of the third, and be sure to run back 3" for greater security. It is only in such cases as the shirred hat that 8" is allowed extra for making, the general rule being 3" extra. It is made on the double on account of the wire casings, which fact explains, "+ 4" for making," in the foregoing.

When fine hand-sewing, which seems to have become a lost art (by the universal use of the sewing machine) shall again return to popular favor, such work as this may mark the *renaissance*. We are supposed to charge \$4.00 for making this hat, so that would insure its exclusiveness. What prettier work could there be for piazza recreation! Although it is a solemn time, awaiting the breaking of the gathering thread, which seldom happens.

A **bandeau** is made of buckram from 7" to 9" long on the straight edge and varying in greatest width from  $1\frac{3}{8}$ " to 2" according to the degree the hat is to be raised. A pretty size on a small hat is 8" long and 2" at greatest depth which curves down equally on each side to meet

the straight edge, in a point which should be rounded off. Bind all around the edge with fine wire, button-hole stitched on. The edge cut from wire taste will serve the purpose. Cover the wire with bias crinoline 1" wide.  $\frac{1}{2}$ " on each side of the edge, and sew a long forward and short back-stitch. Then cover the whole with whatever material desired. Velvet is the most satisfactory as it clings to the hair. Fold a piece of velvet on the straight and rest the straight edge of the *bandeau* in the fold while basting them together, cut the velvet  $\frac{1}{2}$ " larger around the curved edge and bend down hem-fashion and baste one side. Turn the other side in  $\frac{1}{2}$ " all around and top-sew it to the bent-down side, at the extreme edge.

Very often a hat which is uncomfortable can be made to fit most satisfactorily by using a *bandeau*, and it gives a different and sometimes a much better expression to a hat.

An **Empire bow** is sometimes considered a suitable one for this Shirred hat, as it does not hide much of the work on the hat.  $2\frac{1}{4}$  yards makes a bow for the crown, and  $\frac{3}{4}$  yard a small one for the *bandeau*. The velvet is 1" wide and is wired with fine silk wire  $\frac{1}{4}$ " from the edge. A black velvet ribbon may have black silk wire sewed at the very edge, but it sometimes happens that the white wire shows too plainly, even when  $\frac{1}{4}$ " in, on the lighter colors, so that the ribbon has to be hemmed over to cover the wire and the hem sewed with the exact shade of silk as the ribbon. In such a case a little wider ribbon might be preferable. Make the bow with loops and ends and round them about, suggesting the name "spider-bow."

In taking the measurement for a bonnet frame, there is a slight difference from that for a hat frame. Take distance from centre-front to centre back and from ear to ear, and have outline according to how much the lady's

head must be covered ; a large frame or a *capote*, or take half distance between ear and centre-top for measure across.

A **shirred hat with a frame** is not so tedious or so difficult as the one just made.

First select the wire frame to be covered. A small turban as illustrated requires 1 yard black silk net, 2 yards wide, and has  $\frac{1}{2}$ " tucks  $\frac{3}{8}$ " apart so as to lap over. Measure around the hat + 6" gives a slight fullness for the brim.



SHIRRED HAT WITH FRAME.

$31'' + 6'' = 37''$  length of brim tucking. This frame measures 4" at the greatest depth of brim. The rule is greatest depth of brim plus twice the width of each tuck plus 3" for making.

$4'' + 2(\frac{1}{2}'')$  times the number of tucks + 3". There will be as many tucks as space distance  $\frac{3}{8}$ " is contained times in the greatest depth, plus one.  $4'' \text{ or } \frac{32}{8}'' \div \frac{3}{8}'' = 10\frac{2}{3}''$  taken up by tucks and spaces, and as each tuck takes up 1" or twice its width ( $\frac{1}{2}'')$  it follows that there are 11 of them to bound the spaces.

They are very easily made as the cross bars match when the net is folded over and sewed with silk.  $4'' + 11'' + 3'' = 18''$ . This rule applies when the width measure begins at the edge of the hat brim. In the present case it is necessary to have an extra allowance before

starting the first tuck which rests on the edge wire. This extra is to secure the tucking to the upper side of the wire brim. Lay on the net and bring it over the edge to measure the distance to some wire to which it may be sewed later on, say 3", so add to the result of the general rule and cut a piece 37" long, and 21" wide. Join the ends and make the 11 tucks.

For the tucked crown measure the head-size and allow  $\frac{1}{2}$ " for a seam, =  $18\frac{1}{2}$ ". The tip measure is the same for the tucks as the head-size measure, but being smaller on the frame, there results a slight fullness in the net which harmonizes with that of the brim edge.

Measure the greatest depth from the headline wire, over the side crown to the centre of tip; which is  $4\frac{1}{2}$ " in this case, and proceed as before to get the width for the tucking.  $4\frac{1}{2}$ " + 2 ( $\frac{1}{2}$ ") times the number of tucks + 3" =  $\frac{36}{8} \div \frac{3}{8}$ " = 12", taken up by tucks and spaces, or 13 tucks  $4\frac{1}{2}$ " + 2 ( $\frac{1}{2}$ "  $\times$  13) + 3" =  $4\frac{1}{2}$ " + 13" + 3", or  $20\frac{1}{2}$ ". Join the piece  $18\frac{1}{2}$ "  $\times$   $20\frac{1}{2}$ " with a  $\frac{1}{2}$ " seam, and tuck it, starting at the headline tuck by bending up 1" at the edge, and sewing the first  $\frac{1}{2}$ " tuck. Sew the next one  $\frac{3}{8}$ " distant, and so on.

With brim and crown ready to be adjusted, we turn our attention to the frame. Take a strip of crinoline 1" wide, cut on the straight, and on the upper side of the frame, sew one edge to the headline wire, and the rest sew up on the side crown to each wire. This forms a stay to which to sew the covering of the frame.

With some of the silk net, cover the brim edge, as a filling-in under the tucking, to hide the framework. Sew a straight edge at the tip wire inside the crown, where it meets the support wires, and bring the single of the net down the side crown, and across the under brim, but where it is likely to show most, toward the outer edge

of the brim and over the roll, lay it in folds, and sew to the brace wires and to the edge wire, according to good judgment.

Take the brim tucking, and with its seam in the centre back of the hat frame, start to pin it to the frame. Pin all around with the first tuck edge upward, and its stitching resting on the brim edge. Take the extra that was allowed before stitching this tuck, and sew it around the hat to the upper side of the brim wires. Bring the tucking evenly over the brim, and then sew the fullness in at the headline, pleating it and sewing to the crinoline stay, with a long forward and short back-stitch. The extra net is brought up to the tip-line, pleated, and stitched at the intersections of the support wires, with the raw edge resting on the tip. This sort of filling-in of the net gives a lacey effect.

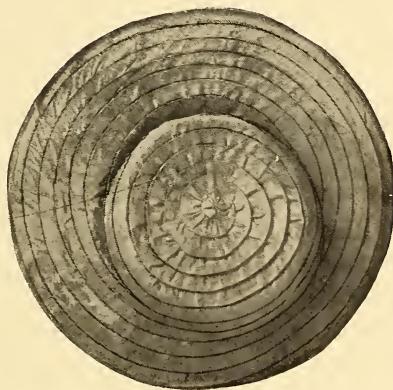
Put the tucked crown on with the seam where it will be covered by the trimming. Sew the first tuck to the headline, draw the depth of tucking to the centre tip to measure the exact depth, bend down all extra, and sew all around even. Then draw up this thread, and gather the fullness into the centre tip and sew it securely.

Line the hat with a regulation lining and tip lining made of the silk net. The piece that is left of the web may serve for drapery in trimming the hat. It is wise to take what drapery is needed before using the net for the underlay of the brim tucking.

The **silk fold hat**, illustrated, is made on the same principle as a **sewed-straw hat**. In sewing straw we stretch the outer edge, so that the inner edge may full on, to make the straw lie flat, as it is sewed on curved lines. As we cannot stretch the bias silk fold so well, we let the fold edge lie flat, and gather the inner one, which gives the same result.

This buckram frame had wire at head-size, edge of brim, and centre of brim. The edge of brim was bound with straw, and had a wire on top of it, thus to give firmness to the edge in case of a full binding.

First, remove the straw and sew the wire on at the edge, without it. Bind with a  $1\frac{1}{4}$ " wide crinoline strip, stretching it well and sewing it near the wire, a long for-



SILK-FOLD HAT.

ward and short back-stitch. In the case of using pieces there is no need to seam them, just overlap.

Sew a  $1\frac{1}{4}$ " wide crinoline strip on top of the wire which runs around the centre of the brim, to cover it.

Take the bias silk and cut a dozen or more  $2\frac{1}{4}$ " strips by measuring off one, and then fold and fold, pinning to keep them in place. Then cut all the folds, seam them together into one long strip, and with edge and edge together, leave a  $\frac{1}{4}$ " margin, and run a line of stitching which shall serve for a gathering thread.

With one  $2\frac{1}{4}$ " strip, bind the edge, first getting the length required to go around, by stretching and pinning the binding to fit closely, and measuring off an extra

piece if needed. Take out the pins and take the binding off to seam it endless, and to seam the extra piece, and then snap it on to sew, far away from the edge of the hat.

This frame takes a 10-yard measurement of fold made from 1½ yard bias black taffeta silk. There is a three fold effect at the edge. Sew the first row around the edge even with the binding edge, and when a fold is on the underneath brim, it gives the three fold effect to the brim edge. Round off from the first row, and sew row after row until the side crown is reached, when you stop and take the other end of the long strip and sew separate strips on the wider part of the frame until the whole of the brim is covered to the edge of the crown, returning then to where the long strip was dropped, and sew round and round on the crown by pinning carefully at short intervals the outer edge of the bias silk fold, and then drawing up the gathering thread until the fold lies flat.

To finish at the tip centre, cut a very long bias from the gathered edge of the fold, sloped to a pointed end on the fold edge. Gather it, and pull the gathers tight and turn under the raw edge, and securely sew to tip centre.

Lay the fold on the underside of the brim to complete the triple fold edge effect, and in sewing it on, raise the fold on the upper brim, so as to get the stitching of the underfold hidden under it. Continue sewing round and round on the under brim, and at the narrow back let the uppermost row lap over the hat band, then sew shorter rows of fold (as on top) to completion.

A dressmaker's trimming might be applied here; a fold gathered in w's, which was once so pretty. Besides the edge gathering, have a zigzag one, and the result resembles flower petals, and is especially effective in velvet.

**Feather curling**, although a distinct trade, is closely related to the millinery. The shaft is the long thick stem

from which the fibres grow. For curling a feather, the edge of a blunt knife, or a fruit knife, will serve in the absence of a regular one. First steam the feather till it is very moist. Then take a few of the fibres between the blunt edged knife and the thumb, drawing firmly and steadily upward from the base of the fibre where it meets the shaft, to the end, when the fibre curls back toward the shaft on releasing it.

Continue till all the fibres have been thus treated. Flatten the shaft on a table, take a coarse comb and comb on each side of the shaft, to even the curled fibres. Before starting to curl decide what kind of a plume is desired. If "Prince of Wales," direct the curling toward the under-side of the shaft, and when both sides are combed, reverse the plume by putting the right side of the shaft toward the table. Keep about 1" of the curled fibres in this position and bend the rest of the plume over, right side up. This has the effect of turning a hem, and it should be pressed lightly against the table at the turn-over edge. Try the same with the other side, and the curled edges extend toward the centre of the under side of the shaft. Take the dull-edged knife and, at the beginning of the shaft, with the knife pressing against the under side and the thumb against the upper side, gently and firmly curve the shaft, and at the very top bend it over considerable, and compare the result with the pictures of "Prince of Wales" plume. There is a certain bend of the wrist which gives the right effect that is shown by the work of a good experienced feather curler.

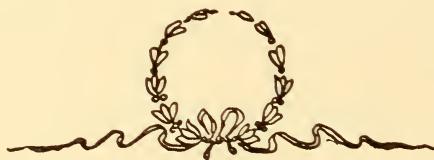
In trimming, never put a bow across on the centre front for one who wears eyeglasses, as it gives a 2-4-6 idea to the onlooker. The medallion, or **cameo** effect is produced by a buckram 2" piece any desired shape, with a cotton covering cut the size, with  $\frac{1}{2}$ " allowance all around;

bend over the extra and secure by lines of thread to the opposite side. Baste on the velvet to cover this sewing, allow  $\frac{1}{2}$ " to bend over the edge, and hem it to the cotton underlay. Then blind-stitch it to the felting or any material with a margin  $\frac{1}{2}$ " which underlies it, and the raised appearance suggests the name "cameo."

This closes the subject of hats.

Fancy two young women watching the fashions in a window. One says: "Oh, I know I can trim a hat like that, at home, if I can only remember it." Her friend does not express what she knows, but she thinks: "Oh! I know I can remember that hat to trim one like it, at home, if I can only know how it is done." With this idea in mind she seeks a trade school, the managers of which are able to command the services of the best teachers. Time proves her thought to be correct, when with the guidance of a teacher who is a graduate of the best trade school in the country, she can, as a result of her lessons, stand before the show window, and with a few searching glances store in her memory for home use, the ideas she wishes to copy or to assist as hints in making original ones.

**MORAL:** There is everything in knowing how to do it.

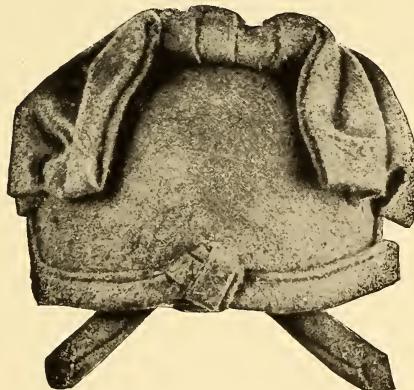


## PART II.—BONNETS

---

### CHAPTER I

To prepare a bonnet frame for covering applies alike to a plain, a fancy, a crape or a silk bonnet. To avoid repetition these directions will be referred to as they apply to the different bonnets. This cut represents the **plainest bonnet**, with an Alsatian bow, of which fancy bonnets are but an elaboration. One yard of velvet 18" wide makes a bonnet, including trimming and ties.



PLAINEST BONNET.

1. To **prepare** bonnet frame for covering: when the buckram frame has a straw edge, remove it and replace the wire on the frame; to avoid bulkiness under a smooth covering. Take a piece of crinoline 1" wide, the same color as the frame, being careful not to stretch it until sewing it on, with a long forward and short back-stitch,

inside of the wire, to bind over the edge  $\frac{1}{2}$ " on each side, thus serving the twofold purpose of covering the wire and softening the sharp edge of the frame, making the wire look as if in a casing. Hats and bonnets are always bound with crinoline to hide the wire before covering.

2. To **cover** the frame get the choice bias with the nap running towards the front, and pin the point on the centre front of the bonnet, stretching on the bias, and working out all the fullness until it fits the frame without a crease. Sew it around the edge inside the wire with a milliner's back-stitch, and cut the velvet even with the edge.

3. Make a **plain binding**; for the length take the measurement around the bonnet edge plus 1"; for the width, take the measurement of the greatest depth of the brim; but should there be no brim, imagine one, and allow  $1\frac{1}{2}$ " for making.

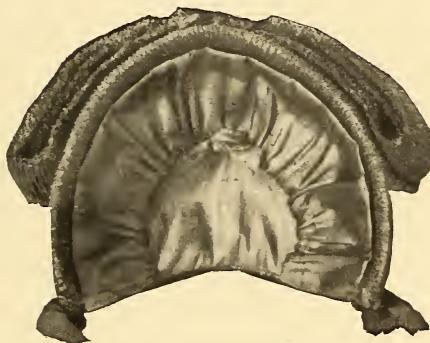
For example:  $20\frac{1}{2}'' + 1'' = 21\frac{1}{2}''$ , the length.

$1\frac{1}{2}'' + 1\frac{1}{2}'' = 3''$ , the width.

Take the bias piece thus made and bend in  $\frac{1}{2}$ " at the end, laying it on at the centre back of the bonnet edge. Have a cotton-covered wire the same length as this binding; but unlike the wiring of a hat, this wire is sewed on with the binding about  $\frac{1}{4}$ " from the edge, the same stitching securing both. When sewed around to the starting point  $\frac{1}{2}$ " of velvet is left over, to bend back as at beginning, but the surplus wire is carried along straight and across, to sew inside of the other end, as on a hat-wire finishing. The  $\frac{1}{2}$ " surplus that is bent back at each end need not be seamed, as, in turning over, the edges meet and are securely caught by the sewing of the binding to the head-size. Turn the binding carefully over the edge.

As this is a flat shape, we imagine a head-size  $1\frac{1}{2}$ " in from the edge. Sew the inner edge of the binding around

with a long forward and short back-stitch, taking special care that no stitches come through the velvet. This is done by bringing the needle through the buckram frame, and without allowing it to come all way through the velvet, directing the eye backward through buckram frame again, making a stitch in it, thus securing the inside and leaving no mark of sewing on the velvet top. Have the nap so that when the fold is turned in, it runs toward the centre, making it match the nap on the crown covering.



BONNET LINING.

4. Next in order comes the **lining**. For the length,  
(1) measure around the headline from ear to ear +  
 $1\frac{1}{2}$ ", and  
(2) measure the depth of the side-crown +  $1\frac{1}{2}$ " for the  
width.  
(3) Turn in  $\frac{3}{4}$ " at each end and begin at one ear to  
(4) slip in  $\frac{5}{8}$ ", and to  
(5) sew in  $\frac{1}{8}$ " depth inside the head-size around to the  
other ear. This  $\frac{3}{4}$ " is bent when the running ribbon is  
put in and bent with it, as the ribbon finally ties at the  
centre of the casing at the top of the bonnet, being drawn

through a cut in the centre of the  $\frac{1}{4}$ " casing and bowed — different from a hat lining.

- (6) For the tip, measure from ears to front + 1", and
- (7) from side to side + 0.

Snip in the centre of the lower edge of the tip lining and fit it to the bonnet, blind stitching it to the lower edge, and then let it drop down like a handkerchief. Leave the lining incomplete at this point, until the trimming of the bonnet is completed, when the other two corners of the tip are sewed to the front of the bonnet and a

- (8)  $\frac{1}{4}$ " casing made in a

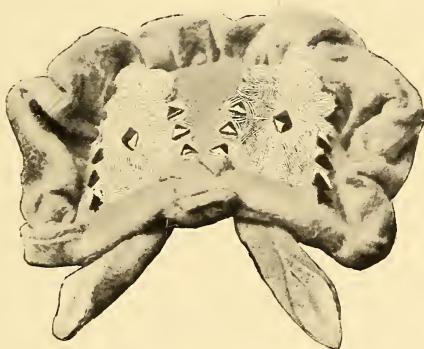
(9)  $\frac{1}{2}$ " hem around the lining. Ribbon is run through it and brought to the centre, which is cut to allow the loop to be drawn through, when the loop is cut in the centre and the two ends made into a jaunty little bow. Sew each  $\frac{3}{4}$ " (left unsewed to await the ribbon in casing), overlapping the tip on each side.

5. **Ties.** — Cut two bias strips  $2\frac{1}{4}$ " wide on a choice bias, and the width of the velvet makes the length of the ties. Find the end on each toward which the nap runs, and make them mates, and cut off ends alike. Divide the diagonal end into thirds, fold over the top  $\frac{1}{3}$  on to the remaining  $\frac{2}{3}$ , and cut it off through the fold, thereby forming a new diagonal of an opposite direction. Seam this new diagonal with the remaining  $\frac{2}{3}$ . Seam on the wrong side, and then turn right side out. Join edge and edge of the length, making a catch-stitch fold, then turn over, making the overturn twice as wide as the under part, or  $\frac{2}{3}$  of the whole. This is called a milliner's fold, or a French fold.

Cut the ties equal length, and place them on the bonnet with a knot in the centre back, and the double fold toward the face.

To make the *knot*: cross the cut ends unevenly, one end twice as long as the other; bend back the short piece over the long, twist the long piece around, and cross it under to hide the raw edge, same as end of other tie. Stitch securely to the centre of bonnet edge, and blind-stitch the fold to the ears.

6. To make the **bow**: take  $\frac{1}{4}$ -yard bias strip measured on the selvedge, and square both ends (see page 23), and hem both edges. Make into two loops by bringing both ends together in the centre. Make the cross-piece a bias  $7'' \times 6''$ , and hem its sides with a catch-stitch, the



FANCY BONNET.

same as the edges of the bow loops. Sew one end of it to the centre front, lay on the loops, and stitch securely in their centre, then bring the cross-piece over, bending in the other end of it to complete the Alsatian bow.

For a **fancy bonnet**, prepare the frame for covering, as for a plain bonnet (see 1). The additional piece not found on a plain bonnet is called a coronet. When a plain covering is preferred, the coronet may be removed, and covered on the same principle as the bandeau, and then replaced, or cover without removing, by first taking a

paper pattern of it. Lay on a paper and pin it securely at intervals, draw a line around the edge of the coronet on the paper and then remove the pins. Allow  $\frac{1}{2}$ " margin all around the paper pattern when cutting out the velvet covering by it. With a bias strip of crinoline 1" wide bind over the wire on the top edge of the coronet. Take the piece of velvet to cover the side of the coronet nearest the tip, and sink in near the crown, and sew the  $\frac{1}{2}$ " allowed for seam. Bring the velvet up smoothly and bend it over the edge and sew the  $\frac{1}{2}$ " to the crinoline binding by top-sewing their edges together. The top side of the coronet has its upper edge blind-stitched to the side already on and its lower edge fitted into the head-size.

We have here illustrated a **puff facing**. For length take  $1\frac{1}{2}$  times the measure from ear to ear, and for width measure 2 times as wide as the widest part, plus 3" for making.

Example.— 18" long + 9" = 27", or  $1\frac{1}{2}$  times.

2" greatest depth  $\times$  2 + 3" = 7" for width.

To cover the tip, place centre front on a choice bias with the nap running forward, and cut the tip to fit as in a plain bonnet (see 2), with the exception of the lower edge from ear to ear.

A plain binding goes all around on a plain bonnet, whereas this puff binding goes only from ear to ear, consequently the edge that is not covered by it must be covered by the continuation of the tip, brought over the edge of the bonnet, bent under and top-sewed edge and edge with the 1" bias crinoline which covered the wire, thus avoiding any track of stitching on the outside velvet tip.

Allow  $1\frac{1}{2}$  times for fullness if not tucked. Allow  $1\frac{1}{4}$  times for fullness if tucked. Gather the edge from which the nap runs the length of the bias piece (27"), for the puff, and adjust the gathers evenly inside the coronet

where its edge meets the bonnet tip, sewing a long forward and short back-stitch from ear to ear. Turn over and pleat the other edge into the head-size.

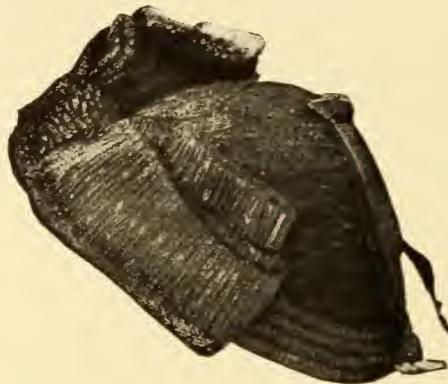
Make the *ties*  $2\frac{1}{4}$ " wide and as long as the velvet is wide when cut on a choice bias, and adjust them as on a plain bonnet. Notice the ends of the ties illustrated, which give to them the name "lily" ties, from their resemblance to the calla lily. Instead of dividing in thirds, as in the preceding example, cut evenly pointed ends and face for 2" down with some silk or satin, then when  $\frac{2}{3}$  bends over  $\frac{1}{3}$  to make the French fold, let the 2" faced part flare. Place 2" triangular-topped wrong side of velvet against exact size silk or satin facing, and seam on the wrong side, then turn it inside out, and the end is nicely finished,—a better method than if the facing were laid on and blind-stitched.

In making the ties, do not forget to have them mates, by putting right side of velvet to right side of velvet in cutting them out. *Line* (see 4). This illustration is intended to represent a velvet bonnet with its tip ornamented with rare (?) old lace, into which valuable rubies(?) are imbedded. Those who have studied in a class can fully appreciate the pleasant rivalry which exists in our selection of materials by which to make a good result of our lessons.

It would not be advisable to complete the trimming, as what would be first style for one season might be only second rate the next year; but good and correct making is always governed by the same principle.

A beginner may experiment with a plain frame, and a fancy one, with 1 yard for each, of cotton flannel cut down to 18", velvet width, and line the bonnets with cheese-cloth. The result is well worth the effort.

For a **crape bonnet**, prepare the bonnet frame (see 1) and cover it with black nun's veiling (see 2), but do not cut the lower edge of the nun's veiling even with the edge of the bonnet; bend  $\frac{1}{2}$ " extra, as a continuation of the tip, over the lower edge as in the fancy bonnet directions. Always fold the crape on the double, taking care to have the wale run exactly alike in upper and lower piece. The stripe or streak in crape is called the wale.



CRAPE BONNET.

Fold it on the choice bias with the point on the centre front of the bonnet, smooth out, and cover the same way as the nun's veiling underlay covers the frame. The illustration shows a plain binding and three cords above it, extending around the front from ear to ear.

Make a *plain binding* (see 3) from a bias fold cut on the double of the crape, but do not include across the bottom edge of the tip in measuring. Take the measurement from ear to ear around the front + 1", and the  $\frac{1}{2}$ " bent at the beginning, and at the end, with wire on top should be bent back to cover the wire ends. No extra is allowed for wire when the measurement is from ear to

ear. Sew on the binding, turn it over, and then let it remain till the cords are sewed on.

For the **cords**, measure from ear to ear, same as for wire. To this length add 1" for the length of cord covering which is a 1 $\frac{1}{4}$ " wide choice bias fold cut on the double of the crape. Sew the covering as near to the cord as possible. Sew on the first cord very near the binding on the bonnet with the raw edge of it directed toward the tip centre and the finished part resting against the binding, having the long stitch of the milliner's back-stitch on top. Sew the second cord in the same way, with its finished side resting against the first cord, and then cut off the raw edges as near to the sewing as is safe. Before adjusting the third cord, cut off the surplus raw edge, allowing a safe margin for a seam. Direct its raw edge toward the second cord, with its finished edge directed toward the tip centre. Sew it to the bonnet, allowing the stitches to sink the raw edge in, and hide it between the cords, and the result is a very neat finish. Then secure the inner edge of the binding by turning it down over the front edge of the bonnet and stitching it to the bonnet with a long stitch under the cords, which hide the stitching.

*Line* (see 4) — 13" + 1 $\frac{1}{2}$ " = 14 $\frac{1}{2}$ ", for length,  
1 $\frac{1}{2}$ " + 1 $\frac{1}{2}$ " = 3", for width.

The trimming is an Alsatian bow (see 6). To seam crape, cut on the bias and piece on the wale. This bow is 12 $\frac{1}{2}$ " wide on the single of the crape, with 2" wide, catch-stitched hems, pleated and bowed on with a cross-piece. The cross-piece is the same width, on the single of the crape, with the long edges bent in  $\frac{1}{2}$ ". It is pleated on, with the wale crosswise, that is, at right angles to the wale on the bow loops, so that the pleating on it shall show plainly.

For *ties*, take  $1\frac{1}{2}$  yards of  $1\frac{1}{4}$ " wide gros-grain ribbon, knotted and crossed at the centre and bent in a pleat along the lower edge of the tip, where it is sewed on the bonnet. If, instead of a knot at the centre back, a small bow is preferred, then take  $1\frac{3}{4}$  yards of ribbon.

To *renovate crape*, it is interesting to know that successive layers of cloth and tissue paper, and cloth and tissue paper, and cloth, are employed. Steam the cloth and take it off, steam the tissue paper and take it off, etc.

There is no substitute for crape by which we may learn how to make a crape bonnet, so a cheaper grade may be employed, in the absence of pieces of the genuine, which some may possess. Fine crape is as valuable a possession as lace and jewels.

For experiment try,

bonnet frame . . . . .	\$ .10
$\frac{1}{6}$ yd. nun's veiling. . . . .	.07
1 yd. crape . . . . .	.75
piping cord . . . . .	.06
1 spool black silk . . . . .	.05
lining . . . . .	.10
$1\frac{1}{2}$ yds. gros-grain ribbon . . . . .	.17
wire . . . . .	.01
<hr/>	
	\$1.31

A **silk bonnet** is next illustrated. The most important part of silk work is to have the cord in the silk all run the same way, on the folds, the binding, and the covering on the bonnet.

1. *Prepare* the bonnet frame for covering.
2. To *cover* the frame, lay the silk on with the bias on the centre-front. There is no choice bias where there is a horizontal or a vertical cord. It is the twill that makes the choice bias possible. There is no right or wrong side to silk. Always cut off the selvedge on silk as on velvet. Stretch the silk on smoothly and have the

extra fullness caught in two pleats, one on each side of the centre-front, but leave 2" plain in the centre-front. According to the shape the 2" may vary. The fullness may be stretched out on the bias of the silk, as on velvet. Stitch it around inside the wire from ear to ear, and cut it even with the edge of the bonnet, but on the back of the bonnet which is the lower edge of the tip, bend up  $\frac{1}{2}$ " extra and hem it to the bias crinoline binding as on the crape covering.



SILK BONNET.

3. For a *plain binding* make a bias fold with its length the measure of the bonnet front edge from ear to ear plus 1", and its width, the widest part of the brim plus  $1\frac{1}{2}$ " and be sure to have the cord in the centre front run the same way as in the bonnet covering centre front. Place the binding as on the crape bonnet, but do not secure the inner edge of it until the bias folds are sewed on. The wire measurement for the top of the plain binding is from ear to ear plus 0, on a plain bonnet frame, but on one which has a brim, add to this the measure around the curve. It is not necessary to thread-wind the ends of a bonnet wire, as it was for a hat wire.

**To make the folds:** cut the silk  $1\frac{1}{4}$ " wide on the bias, sew the edges together, running so that there shall be no hard edge to the fold, as would show if it were simply bent and not run. Sew on the first fold so that its rolled edge rests over the edge of the binding, and sew the second one as far from the edge of the first, as the width of the binding. The third one is cut 1" wide on the bias and made a regular finished plain fold by catch-stitching its edges together. Before making, be sure that the cord of the silk, when the fold is sewed on, will run the same way as that of the other folds. Pin it on, stretch it and blind-stitch the inside and the outside edges of it to the bonnet. In this case each fold is bent under the lower edge of the tip  $\frac{1}{2}$ " when beginning to sew it on, and also  $\frac{1}{2}$ " at the end, which gives a neat finish and accounts for the 1" allowance in measuring. When the folds are all sewed on, turn down the binding and secure the inside edge to the bonnet, with a long stitch on the underside, or draw the needle part way through the silk on top and sew a back-stitch with the eye.

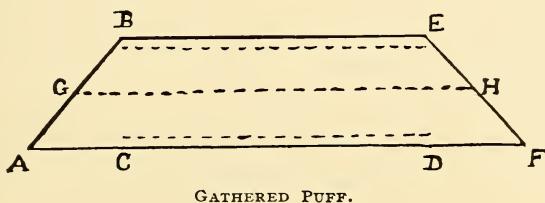
#### 4. *Line.*

For a trimming, copy the prevailing fashion. What is left of the silk may be pieced on the straight to make a good-sized bias strip 12" wide. In case the ends have long points make them less slanting and finish with roll hemming which will serve for side trimming, when the edges and the centre of the bias are gathered to make a rosette trimming. A roll hem is; turn down  $\frac{1}{4}$ " and baste it, then turn it over  $\frac{1}{4}$ " and blind-stitch it. For example see diagram.

Line BE = 26"  
 " GH = 34"  
 " CD = 26" } Gather these three lines.

L. of C.

B A C and E F D lines bound the roll-hem portion. Draw up the gathering threads tightly and with BE around the centre front, adjust GH and CD with pins till their proper positions are decided. Then sew CD with its raw edge turned in toward the centre front, a long forward and short back-stitch. Bring GH to its former position, from which it was unpinned, in order to sew CD, and sew it when the gathers are rightly adjusted, allowing the stitches to sink in the gathers and be hidden in them.



Bend back the gathers of BE and sew it to the bonnet as the cross piece in an Alsation bow is sewed, only this is longer. The fullness may be finger puffed and the corner pieces adjusted as wings. This is merely a suggestion for a season which favors it. Sometimes bows are made with the roll hem, which is a pretty finish.

The above was made from

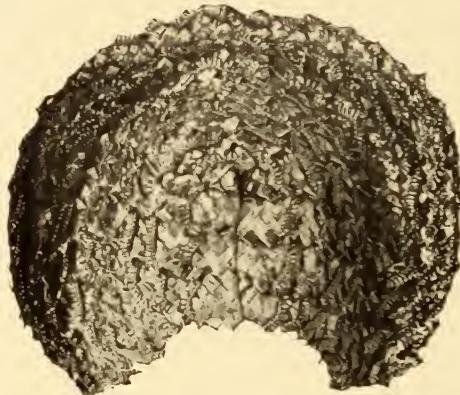
bonnet frame	...	...	...	...	...	\$ .10
1 $\frac{1}{4}$ yd. gros grain silk at .59	...	...	...	...	...	.74
wire	...	...	...	...	...	.02
						—
						\$ .86

This quality silk is good enough to learn by, but for practical use it wouldn't stand much wear and tear.

There is one shape of buckram frame which is not so plain as these. It has a box crown. Cover the tip and side crown by first cutting a paper pattern of them as in the velvet hat and when covering a brim, make a

pattern of upper and lower brim and apply the same rule as on the velvet hat. Where there is a coronet with a sharp edge, which is not desirable, instead of covering it plain, drape the trimming and a soft effect is produced.

In trimming a bonnet, sometimes a very small touch of a contrasting color gives a beautiful effect to the original of which the bonnet is made. Take for instance that shade of brown which combines with pale blue. A touch of the blue gives brilliancy to the brown while it is attractive in itself, but let too much blue be used and the effect is that both colors fall flat.



STRAW-COVERED WIRE FRAME.

To **cover a wire frame** with straw braid sew the first row of straw to the edge wire of the frame, stretching the outer edge of the straw while doing it, bend up 1" on the lower edge of the tip, at the end of, as at the beginning of each row. Sew the second row to the first, taking care to have the stitching where the third row will cover it, and so on around the coronet, and where it narrows, sew a separate piece, pushing well down into the bends

of the frame. Sew around the tip, stretching well and when the last strand is reached, bend the left in halves and sew over the right, as if a seam. A bonnet differs from a hat, in having each row of straw cut, whereas in a hat the straw is sewed around while the lines are parallel, and only when it narrows, are the rows cut separate to fill in the wide part.

Follow the same idea to face the coronet with straw and have the sewing concealed on the upper side, by lifting the edge of the straw braid above. Usually some soft trimming is used for a facing, in which case, refer to the rules for fullness and depth.

Note that the season's bonnet-trimming always harmonizes with that of the hat. When flowers are wreathed on one, they are on the other, and flat or high effect governs each alike. Fit the bonnet to the wearer's head and when it is too broad, bend the wires to narrow it. That is the advantage of the wire frame. Numerous devices will present themselves and ease up any difficulty, when the fundamental principles are well established in the mind.

When a buckram frame has one point in the centre-front, which is unbecoming to the wearer, smooth it out, and try none, or broaden the effect by two distinct points. Wire serves the two-fold purpose of keeping the shape, and as a means of changing it.

A straw-covered wire frame is considered preferable to a blocked hat or bonnet, as there is more chance to display individual taste in the selection of the straw and the manner of covering. Web straw is a restful change from the stereotyped row upon row braid, and it may be used plain or puffed on. A model bonnet is sometimes shown which has the appearance of a hat, the ties alone distinguishing it. A thorough knowledge of hat-making

and making and placing the trimmings, is necessary for success in bonnet work.

*Line and trim.*

The Women's  
Educational and Industrial Union  
Boston, Mass.

*This Certifies that*  
Kate J. Giblin  
has satisfactorily completed the course of eight months'  
training in Millinery

Mannah T. Carver  
Chairman of Committee  
Frank Stuart Rose  
Instructor.

## CONCLUSION

It has been the aim of the writer to so present each step of the worker's progress, that a beginner might, by careful study know how to go about the task. Those having some insight into the trade, could dispense with minute directions, needing only suggestions to assist them. Others may have wished for a complete text-book to give them technical knowledge of how to execute, what looks so easy but is really a puzzle, and for them this book is especially written.

In the various instances where measurement is a particular part of the problem, figures are used in preference to writing out the dimensions, as they attract the eye more readily, and can become fixed more easily in the mind. Then when the eye becomes accustomed to relative measurements, judgment takes the place of mathematical exactness.

Such work as this book describes may be very enjoyable where a few club together to pass the winter evenings in profitable recreation.

A good idea of values is soon cultivated in buying materials, and it serves to apply to other work. Mouseline de soie, which is sold at the lace counters in the standard dry goods stores at .75 per yard, will wear again and again by being ironed carefully between two cloths to renovate, after a season's wear. Black silk net at \$1.00 per yard never rusts and can also be worn again. This fact recalls what is said of the French woman. She buys what seems higher first cost, but cherishes it for future use. Velvets, buckles, feathers etc., are carefully brushed,

cleaned, wrapped in tissue and boxed. A velvet may sometimes be bought at \$1.00 per yard, and exactly match a piece which cost \$1.50 per yard a few seasons previous, simply because it is no longer the first choice of the season.

To *steam velvet* invert a hot flatiron in a tin box and secure it firmly; lay on a wet cloth and as the steam rises draw the velvet lightly across, so that the steam may rise through the nap. Sometimes a velvet bristle-brush is used to assist in smoothing the nap in the right direction, especially where it has been much tracked with wear.

Here are two examples.

Total cost	Present outlay
frame .....	\$.25
2½ yds. No. 30 liberty satin ribbon at .45 .....	1.13
10 yards straw at .05 .....	.50
¾ yard velvet facing at \$1.00.....	.38
lining .....	.10
1 buckle .....	1.25
1 flower .....	1.25
1 plume .....	2.00
making .....	1.50
	<hr/>
	\$8.36
	frame .....
	ribbon .....
	straw .....
	<hr/>
	\$.25
	1.13
	.50
	<hr/>
	\$1.88

Which shows the present outlay 22% or less than  $\frac{1}{4}$  the original cost. This was not profitable, as the straw faded.

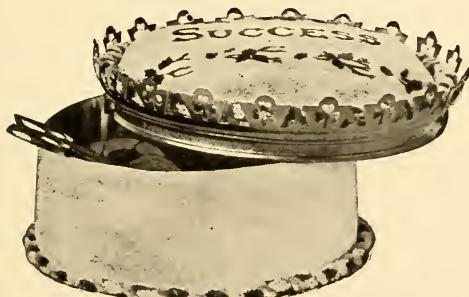
straw hat originally cost.....	\$3.00	frame .....	\$.25
2 yards black velvet ribbon at .45.....	.90	muslin .....	.07
2 bunches black roses .....	.63		
½ yard muslin at .12½.....	.07		
1 bunch cherries.....	1.25		
1 French frame.....	.25		
making .....	1.50		
	<hr/>		
	\$7.60		
		frame .....	\$.32

The present outlay shows a little over 4% of the entire cost. This was a most satisfactory experiment and called forth much favorable comment. We might go

through a series of depreciation percentages estimated according to the number of years' service of each particular part of the trimming, but it would be too tedious and would not pay. Such a practice is not commendable, as it might tend to clog the wheels of trade, if universal, but is allowable when it is necessary to economize in one direction, in order to be more lavish in another.

Millinery goods are called perishable and therefore are not easily carried from season to season, but a good article with care may last; — perhaps longer than its owner might wish. There is not the sense of refreshing newness, even when a new form is given to old material, however valuable, so that, while the experiment tends to develop many faculties, and to result in economy, the extreme is to be guarded against, that is, the impulse to dash the whole result to the winds and get new material.

With whatever profitable view, dear reader, you study the lessons contained in this work, it is the sincere wish of the writer that your efforts, like hers, may be crowned with success.



WORK BOX.









DEC 23 1902



LIBRARY OF CONGRESS



0 014 080 204 9

