Chapter XIII

Sports, Weather, Pull-On, Ribbon, and Fur Hats

When choosing materials for sports, weather, and pull-on hats, we must remember that they will be subjected to all conditions and to rough usage in packing. The materials must therefore be well woven, yet light in weight, and must not easily spoil with frequent rolling and crushing. Probably the only foundation material that one can rely upon for this purpose is fine French canvas of good quality. If this requires support round the brim edge, light-weight linen tape may be used to bind it. Hats and caps of oil silk, oilskin, or fine rubber sheeting are much lighter and more practical if made without canvas.

For the outer covering material for winter wear, there is a choice between tweed, cloth, gabardine, covert coating, cravenette, serge, frieze, velveteen, suede, and ciré satin. All these fabrics can be obtained rainproofed and light in weight.

For warmer weather there is a much larger selection from which to choose a hat that need not be waterproof—tussore, chiffon taffeta and glacé silk; alpaca, tennis flannel, linen, drill, sponge and casement cloths; fine woollen materials such as thin serge; piqué and stockinette.

For head linings, when the heavier goods are used, polonaise, sarcenet or silk are quite the best. For hats of linen and other washing goods, an interlining of batiste is the most practical. If any trimming is required other than stitchery, beads or a badge, waxed ribbon, or small decorations of the oil silk are probably the most durable for the weather hats; and either petersham or cotton washing-ribbon for the cotton hats and caps. Whatever the choice may be, let the interlining and material be well shrunk before it is cut, and allow a little extra
size in the head-part of all of these hats as, if the fitting is too tight, they are most uncomfortable and are frequently the cause of headaches and other troubles.

Sports hats and caps are very frequently made of either crocheted or knitted silk, wool, or mercerized cotton, and have the advantage of being easily washed; and if stretched over a block to dry, they do not require any pressing after the washing processes. There are many books devoted to knitting and crochet giving full particulars for the making of these hats in all the latest styles.

Soft hats of material are very varied in shape, and they conform to fashion's changes as frequently as do the stiffer shapes and more dressy hats. A more or less perennial type is, however, illustrated in Fig. 1, a cloth hat with rolled brim, four-sectional crown and straight narrow head-band.

The method of drafting the pattern is described in Chapter III, Fig. 17, showing the rolled brim, and Fig. 30, the sectional crown.

Fig. 2 illustrates a sailor shape with flat brim and gathered or pleated crown; and Fig. 3 a hat with tricorne brim, curved side-band and oval top to the crown. All of these shapes are suitable for making in rainproofed materials, or in taffeta or glacé silk, and Figs. 1 and 2 are also suitable in piqué, casement cloth, etc., for tennis, golf, or other sports wear.

Fig. 2 is particularly useful in oil silk, as the brim can be cut in single material, supported at the outer edge with cane and neatly bound, no interlining being required.

Fig. 3 is perhaps more suitable for an older face, and would be most comfortable for motoring if worn with a veil. This is not, however, the best shape for a weather hat, as the brim is almost close-fitting, and gives little protection from sun and rain.

Interlining.—The brims and bands of Figs. 1 and 3 are usually interlined with canvas, the parts of the pattern being planned on it as in Figs. 4 and 5. Fig. 4 illustrates the planning of the hat with a rolled brim. The brim is cut in two parts, thus having
a seam at the right and left sides. Fig. 5 shows the planning on canvas of the tricorne brim and curved side-band for Fig. 3, the method of drafting the pattern being given in Chapter III.

Turnings of not less than $\frac{1}{4}$ in. must be allowed for on all seams, and $\frac{1}{2}$ in. round the head-part of the brim-pieces, as shown by the dotted outlines on the diagram. All centre points of the pattern should be marked. If the patterns are not planned on the exact diagonal of the canvas, the hat will neither wear well nor roll up well, and much of the graceful curve of the brim will be lost.

When firm and well-woven materials are chosen it is not advisable to interline the crown, as the canvas adds considerably to the weight of the hat, and hats and caps that are intended for sports wear should be as light as possible, and to afford ventilation should have a few eyelets worked or inserted round the head-part. If interlining the crown and side-band with canvas, place the centre of each pattern on the exact cross.

Figs. 1 and 3 are usually lined with silk, satin, or polonaise, and just a strip of interlining inserted in the head-band.

Fig. 2 is frequently made of two materials and, being reversible, may present oil silk to the rain, and silk or satin to the sun.

**PLANNING ON MATERIAL.**—After cutting out the canvas plan the patterns on the material, arranging all parts on the cross as shown in Figs. 6 and 7. Velveteen 24 in. wide is shown for the sectional hat (Fig. 6), and tweed 44 in. wide (Fig. 7) for the placing of the tricorne shape, the side-band of which is planned in two parts. Great care must be taken to plan the patterns with regard to (a) shade, and (b) cross of material. From the illustration of the pattern pieces on the velveteen, the position of all parts can be ascertained, and it is evident that a continuous dark shade runs from the front of the hat to the back.

**STRIPED AND CORDED MATERIALS.**—When planning on striped or corded material the brim-pieces must be cut in two parts and have a seam at the sides, and in this instance it is usual to plan each piece of crown and brim with the centre point
parallel to the stripes, so that the cords or stripes form a \( \mathcal{V} \)-shape at the seams. If the brim-pieces were planned as \textit{Fig. 7}, the stripes would form a very ugly angle at the back of the brim-piece.

Turnings of \( \frac{1}{3} \) in. should be allowed round the head-part curves, and \( \frac{1}{4} \) in. at all other parts of the patterns, and fitting lines and centres marked. The head lining is planned and cut by the pieces of the crown pattern, but no turnings need be allowed for as the completed lining should be just a little smaller than the crown so as to fit smoothly inside it.

\textbf{CONSTRUCTION OF HAT.}—When making a sectional crown, the pieces should always be pinned, tacked, and machined from tip to base, and if they are first joined in pairs, the tackings removed, and each piece well pressed or steamed, the crown is much more satisfactory when completed. \textit{Fig. 8} illustrates the method of joining. Tack the material just within the fitting lines and machine exactly on them, using silk or cotton that matches the material in colour, and take care not to stretch the curved edges. After pressing, join the two halves of the crown together, being careful to obtain a perfect centre at the junction of the seams (\textit{Fig. 9}), and press the centre seam.

\textit{Brim.}—Join the interlining of the brim-piece, making the seams at the sides (\textit{Fig. 1}) or at the centre back (\textit{Fig. 3}), and after machining them press open as flatly as possible. Join the brim-pieces in the same way, and either press or steam them to make the joins quite flat.

\textit{Binding.}—Take the linen tape, fold it in half lengthwise down the centre, then press it well, and it will be ready for binding. In binding a rolled or curved brim place the edge of the canvas right up into the fold of tape; hold the tape tightly, ease the canvas slightly into it and tack it into place; machine along the edges of the tape and press well. If the canvas edge is at all stretched in the binding process, the brim-edge will fall into flutes, or lose its roundness of shape. If the brim is a flat one do not ease the canvas into the tape, but keep it perfectly even all round.
COVERING WITH MATERIAL.—Fit the upper brim-piece of material first, pinning it carefully into all the curves of the canvas. Tack well and at intervals round the brim to keep the material in place for the rows of machine stitching. Either turn the material over the edge of the canvas and catch-stitch to the underside of canvas (Fig. 10), or, if it is to be bound with ribbon or braid, cut the edge down to the size of the canvas brim and tack to it.

Fit the under-brim piece next, stretching it carefully and smoothing it outwards from the head-part to the brim-edge with the ball of the thumb, until it fits the canvas exactly. Tack it well to the shape, pare down the brim-turnings to about ¼ in., and turn in edge to edge with the upper brim. On no account allow the material of the under brim to drop below the edge of the upper brim. Leave the material unturned at the edge if it is being bound.

The brim-edge may be machined three or four times round leaving a ¼-in. space between the stitching, or the machining may be continued row by row to the head-part. Every row of machining adds firmness to the hat and makes it more durable for stormy weather. Press the edge of the brim after stitching it.

BINDING WITH RIBBON, ETC.—Corded ribbon, braid, or a strip of suede or leather may be used to bind the brim-edge; this must be carefully tacked into place so that one row of machining will stitch down both edges of the bind. The crown bands of canvas and material should be joined up to size separately, and the joins opened and pressed. Turn in the edges of the material band to the fitting line; tack, machine, and then press them well.

Fit the canvas band to the head-line of the brim-piece, pin it securely, then stitch it at the lower edge. The sectional part of the crown can then be fitted and pinned to the upper edge of the head-band, and neatly and firmly stitched to it. Slip the material band over the canvas and slip-stitch to the hat along both edges. An expert worker may machine-stitch the band to
both the brim- and the crown-pieces, but this is not a safe method for the amateur machinist.

A small bow of the material, a badge, an ornament, or a ribbon band and bow or cockade will finish the hat, while the inside is completed with a head lining.

**HEAD LINING.**—The head lining for a sectional crown is made in exactly the same way as the material crown. Press the seams of lining, fit it inside the crown, turn in its upper edge and neatly slip-stitch round the head-curve to cover all the raw edges of material after the brim-piece has been attached to the crown.

The tricorne brim (*Fig. 3*) is made in the same way as the rolled brim just described, except that it has one seam only at the centre back. The side-band is cut in material and canvas, unless the material is so firm that it requires no support to keep it in good shape.

The canvas and material band should be joined to the head-size, the seams opened and well pressed. Tack the material and canvas bands together; fit and tack to the oval crown-piece with right sides of material facing. Machine the edges on the fitting lines, turn the crown right side out, and with a small iron press the crown-seam—this is done from the inside of the crown. If a block is to be used for pressing, the crown should be placed on it wrong side out. Turn the lower edge of the band to the fitting line, and catch-stitch the material to the canvas, then firmly slip-stitch round the head-line of the crown to the fitting line of the brim-piece.

The head-lining is cut by the crown pattern, without any allowance for turnings, and after being joined, is slip-stitched inside the crown. If the side-band is made without an inter-lining, it may be machined to the head-lining, as this helps to keep the crown a true shape.

*Fig. 2,* if made as a reversible weather hat, should have a brim-band and crown cut in oil silk, thin rubber sheeting, cravenette, or other rainproof material, and in silk or satin.

The brim materials, i.e. the oil silk and silk, should be tacked
together round the brim and head outlines, then a fine piece of basket-cane be wire-stitched round the brim-edge to keep it taut and firm. A bind of either waxed ribbon or piece-silk, cut on the cross, is then slip-stitched to the brim to make it neat.

The crown materials should be pinned together and the edges be gathered to the head-size, then the band materials joined separately to size also. Fit the oil silk to the head-part of the brim-piece, and sew by hand or machine round the head-curve. Fit the crown to the top of the band, sew it into place, then arrange the silk band to make all the edges neat. Finish both bands with a flat pump bow to cover each join.

**TAM-O’-SHANTER CROWNS.**—Circular tam-o’-shanter crowns cut as in Figs. 28 and 29, Chapter III, may be more suitable for girls’ hats than the crowns just described; they are cut from a large circle of material, the edge of which is gathered, pleated, or darted to the head-size and set into a narrow band. More material is used than for a sectional crown, and the hat is consequently a little heavier.

**RIBBON HATS, TOQUES AND CAPS**

These are always worn during the autumn and spring seasons; sometimes of one kind of ribbon, sometimes of another. Frequently the crowns are made of strips of ribbon joined together, their edges forming lines from front to back of the crown as in Fig. 11. In others the line runs round the head of the crown and brim; or the ribbon is basket-plaited, forming checks all over the crown (Figs. 12 and 13).

A band of stiff petersham belting ribbon is perhaps the best foundation side-band for these soft hats and caps, as, being firm and light in weight, it affords sufficient support for a well-woven ribbon, which is the essential of this type of head-gear, a poor quality ribbon being most unsatisfactory. The petersham band is joined to a slack head-measure, and both the hat-crown and brim, if any, are mounted on it. Ribbon is adaptable to almost any type of crown that is not too high, and now that a stiff quality
of petersham can be bought 4 in. to 6 in. wide, even taller crowns are satisfactory.

Tam-o’-shanter and the rounded French type of crowns keep their shape, and look quite fresh after much hard wear. These hats and caps are quickly made, and if neatly and well sewn and finished inside with a firm head-lining, they serve their purpose as *demi-saison* millinery to perfection, being inexpensive, yet quite suitable for wear with either costume or coat-frock.

**FUR, SKIN AND FEATHER**

**CHOICE OF FUR.**—The shorter-haired furs, i.e. mole, squirrel, chinchilla, ermine, beaver, mink, seal and Persian lamb, are considered more adaptable and suitable for millinery purposes than are the longer-haired varieties such as fox, skunk, etc.

Other skins, as, for instance, those of the grebe, merle duck, pheasant and peacock, are used from time to time, as well as the down of the swan and the eider-duck.

**FEATHERS.**—The feathers of many birds are used as millinery trimmings, as, for instance, those of the ostrich, emu, owl, heron, eagle, argus and hawk, in addition to those of the ordinary farm-yard birds, including the duck and goose. Egrets and ospreys are from the long-winged birds of the heron family, also from birds of paradise.

**SKINS.**—The skins of sheep and goats are dressed, dyed, and prepared for the making of hats, caps, and gloves, more especially for sports and motor wear.

The making of suede hats, caps, gloves, bags and wallets is a new feature in many millinery syllabuses.

**TOOLS.**—A sharp penknife, bayonet-pointed needles, and strong sewing silk matching the colour of the skin or fur, form the necessary equipment.

**SHAPE.**—Fur may be mounted over a suitable shape of either blocked cane, or of unbacked espatra, supported with fine cane, at the outer edge; wire should never be used in connection with fur or skin, as it is too harsh.
When small soft caps or toques are being made, an interlining of fine French canvas is frequently used in place of a shape.

The shape, or the interlining, must either be wadded or carefully padded with domette before the fur is mounted over it; the soft padding protects the skin and gives a softly-rounded effect to the finished hat.

*Wadding.*—Wadding and fur add considerably to the height and circumference of a shape and decrease the size of the head-part. The domette should be cut to the shape of each part of the hat; or if wadding is used it must first be warmed in front of, but well away from, the fire, to fluff it out to its full depth, then be parted in thin layers, one layer being left the full size of the pattern and the remaining layers each decreased in size so as to avoid a thick seam of wadding round the crown-edge. The band, or side of the crown, is wadded, only the first layer being taken into the head-part.

The wadding should be lightly, yet firmly, tacked through the shape, care being taken to mould it skilfully, so that the clear outline may be kept. A soft, fine piece of muslin should be tacked over the wadding to prevent the silk from entangling during the later sewing processes.

A narrow rolled edge or brim is wadded in the same method as the side-band.

When French canvas is used in preference to a shape, each part is wadded before the pieces are joined together, so that all raw edges are inside the cap.

*Planning and Cutting.*—Patterns of the shape are planned on the skin side and carefully outlined with French chalk, care being taken to “lay” them correctly, i.e. the fur smoothing from front to back of the crown and round the brim of a shape similar to Fig. 14.

*Cutting.*—When cutting the skin, get a second person to hold it taut with the fur side downwards, then with a sharp penknife just cut the skin through along the pencilled outline of the
pattern, taking care that the knife is never pushed roughly through the skin to tear it or injure the fur. If a second person is not available, nip the skin up inch by inch along the pattern line, then with sharp scissors just shave off the skin sufficiently to cut it through. On no account must fur be laid on a flat surface to be cut, for much hair would be detached in the process and the edge of the fur in consequence be impoverished.

Each piece of fur—and there will be many if careful shaping is done—must be oversewn finely to its neighbour, the stitching being sufficiently tight to draw the edges together, but loose enough to allow of the edges lying flat and uncockled when the fur is made up. During the sewing the hair on both sides of the join should be pushed down and held out of the way of the cotton by placing a piece of thin card between the pieces of fur and just below the skin. When the whole fur covering is made, each part having been fitted and sewn as neatly as possible, it is ready to fit over the shape.

If the shape permits the brim and crown-pieces to be joined together before mounting, the task is easier and the finish is neater; when this is not possible, the brim-piece should be sewn down first, and the crown-piece makes it neat round the head-curve; no stitches must be visible at any joining points.

A lining of either satin or polonaise is cut to the shape of the crown-pieces, made as explained in Chapter X, and slip-stitched inside the head-part.

_Suede Hats._—The parts of suede and other skin hats are joined either by machine—as described in the chapter on Sports and Weather Hats—or by means of narrow strips of skin, threaded through punched eyelets, as in _Fig. 15_. These hats require a head-lining, but shape and interlining are both unnecessary, as the skin is firm and will keep its shape.