CHAPTER XVI

MILLINERY

Importance. The clothing of the head is important because it is one of the most prominent parts of the human frame and is the center of vision in conversation. Extreme care should be used to bring out the artistic or beautiful points and cover up the weak ones.

Face. Let us consider how certain defects in the appearance of the face may be corrected.

(a) In order to have proper proportion, the face should have the eyes half-way between the top of the head and the chin. If they are placed higher, it gives a masculine appearance, and if placed lower, a child-like appearance. If the face appears short, trimmings of all kinds on the side should be avoided. The covering of the head — the hat — should be trimmed on top to give added height. Feathers will give a softening effect to a face inclined to be angular.

(b) The outline of the face and hair, and the inner lines such as (1) drooping lines of the mouth, (2) good or badly formed lines of the nose and chin, (3) wrinkles, (4) eyeglasses, may be improved by the proper shaped-hat. If the lines of the face are either repeated or contradicted by the lines of the hat, they become very prominent. If any or all the lines are attractive, then repetition or contradiction lines in the hat should be used. But if any of the lines of the face are not attractive, transitional lines should be used in order to make the undesirable lines appear subdued or inconspicuous.

In other words, the lines of the hat or the dressing of the hair should be such as to bring into prominence the best lines of the face. A woman with a large face should not wear a small hat.
Eyes. There are three characteristics of the human form that cannot be altered, although their effect may be modified to a surprising degree. These are the color, size, and position of the eyes in the face. There is no way of exchanging brown eyes for blue ones, but the color of hazel or gray eyes may be made to appear browner, greener, or bluer by choosing the right color for hats, jewelry, or frocks (see Chapter III). A good way to bring out the blue in gray eyes is to wear a blue-gray costume with touches of brighter blue or blue and orange on it. Tan with a small medium-blue figure in it is also becoming. Clothes of green and yellow tend to make light eyes seem greener. Red, brown, pink, and tan emphasize the brown in hazel eyes. In general, when an all-blue costume is worn it should be either the shade of the eyes or a duller shade. Navy blue may be worn, but any blue that is brighter than the eyes tends to make them look faded if it is used in large quantities.

The size of the eyes is another fixed characteristic, yet the eyes may be made to seem larger if the lashes are long, dark, and well-groomed. Small, light-colored eyes will look large and more interesting if the lashes are darkened.

The ideal space between the eyes is equal to the length of an eye. Wide-spaced eyes give an innocent, peaceful expression. Close-set ones are not so pleasing. Although nothing can be done to change the position of the eyes, one may avoid wearing the coiffure and clothes that emphasize one’s defect.

Hair. Short or bobbed hair changes with fashion, but usually has had a short career, even with the use of switches, puffs, and artificial curls for evening wear. It seems likely that the new vogue will be a compromise between long and short hair and will avoid the disadvantages of both.

There was a time when a girl would boast of having hair long enough to sit on, and every woman who made any pretentions to beauty had tresses that reached at least to her waistline. Long, thick hair is beautiful when hanging loosely, but it is difficult to build into a simple and becoming coiffure. The bob was a revolt against the tyranny of heavy coils of hair and innumerable hairpins. Extreme simplicity took the place of elaborate hairdressing. Yet there is a certain monotony about bobbed heads, and the problem of the bristly neck seems unsolvable. A woman looks her
best when her hair is about 15 inches long and is arranged in a simple, close-fitting coiffure that exhibits the graceful contour of her head. Hair of this length is not too short to wave prettily and yet not long enough to be burdensome.

Hair differs in quantity, texture, and color. Some people have a large growth of hair, while others have a scanty growth. Hair differs in degree of softness — some is stiff and some is soft. Hair may be straight or curly. This difference is due to the shape or contour of the individual hair fiber; if it is flat or elliptical in cross section it is curly, while if it is cylindrical it is straight. Of course, curl may be given to the hair by artificial means. The color includes all variations of black, brown, white, gray, etc.

The style of wearing the hair should harmonize with the shape of the head and should have slight variations on the sides. If one has a beautifully shaped head, with regular features, it is desirable to emphasize the head by drawing the hair back from the face and rolling it into a knot. The arrangement of a large quantity of hair or puffs must be carefully considered, as it tends to make the hair out of proportion to the face.

The style of hair which is becoming to most women is one that has a broken outline which may be modified (a) to shorten a high forehead, (b) to reduce a square or too round face. The width and height of the forehead, as well as its proportion to the whole face; and also the eyes must be considered in planning a becoming coiffure.

There was a period, not so long ago, when a woman tried to conceal that she had any forehead at all by bringing her hair down to her eyebrows. The present trend, however, is to show a good deal of the brow in order to make the face look longer. Those whose faces are already too long and thin for beauty should cling to the brow-covering coiffure.

Different Period Hair Styles. Women have had many and various styles of hair dress during different periods of history. For example, we have all shades of difference from the bobbed hair style of today to the fontange of Louis XIV, which was such a tall headdress that the ceiling of the carriages had to be raised so that the ladies could get in. The fontange developed from a simple coiffure into an imposing structure of wire in successive tiers,
and was ornamented with flowers, lace, ribbons, jewels, etc., at a cost as high as $1200. Isabelle of Bavaria introduced into France a tall conical cap for a headdress (called the hennin). It was a large meshed fillet which enclosed the hair from behind. In front the hair was arranged on top of the head in two broad coils built over a foundation of a padded cap. The reason Isabelle introduced this cap was because she had lost all her hair and did not want to wear a wig.

The escoffion was a headdress made of linen, stiffly starched, and wired so as to hold two horns in place. This form was at one time worn indoors and out as a feminine head decoration.

HATS THAT TELL A TALE

In olden times, hats denoted rank. Above may be seen hats of (1) the Brittany peasant, (2) the cavalier, (3) the physician and (4) the Chinese official.

Headdress. In Scotland the term bonnet is applied to any kind of a cap worn by men, but specifically to the closely woven and seamless Scotch caps of wool, known as glengarrys, balmorals, braid bonnets, and kilmarnocks.

In England, about the year 1480, extravagantly trimmed bonnets were worn by men as well as by women. These were usually made of cloth, sometimes richly adorned with feathers, jewelry, and ornaments of gold.

A toque is a style of head covering worn in the sixteenth century by both men and women. At present it is a small form of lady's hat in the shape of a round, close-fitting crown without brim.

A Tam O'Shanter is a style of cap borrowed from the Scotch and named after the hero of a famous poem by Robert Burns. It is
without a peak, the crown large and flat and extending straight out from the headband from two to four inches.

_Turban_ hats have been taken from oriental countries and have a distinct style value. It may be difficult for the majority of women to wear them to advantage.

At the beginning, when hats were first worn, each nationality and, in fact, each trade or official had a special design that characterized the nationality or trade or rank.

**Hats.** A hat is one of the most important parts of wearing apparel and should be selected with considerable care, according to (1) contour of the face — oval, round, or long and thin; (2) style of the coiffure; (3) the figure — tall, thin, short, or stout; (4) color and character of the gown or coat to be worn. A round-faced girl or woman usually looks most attractive in a hat with a medium-sized brim; the woman with a long, slender face may wear turban styles as they make the face look wider; a short person should not wear a hat with a large, drooping brim; a tall, slender person may. Of course, a sport hat should not be worn with a dress coat, nor a dress hat with sport or business clothes.

Hats may be of two classes: (a) turban (cloche) or (b) brim hats. A turban is a closely fitted hat and can be worn only by one whose features and face are well-proportioned. The brim hat is puffed to one whose features are irregular and prominent, as the brim tends to throw a shadow on the face — to soften or subdue the irregularities.

Since the head is the unit of measurement for artistic proportions of the body, it follows that the size of the headdress should be such as will add grace and beauty to the form. If the hair is puffed or increased, or if anything is added to the head to make it appear too large, it will tend to make the rest of the form clumsy and awkward (out of artistic proportion).

1. The shape of the hat should be harmonious with the shape of the head, the dressing of the hair, and the face.
2. The hat should be easily carried on the head, that is, not appear too heavy.
3. The style should be adapted to the poise of the head.
4. The hat should harmonize with the whole costume from all angles — front, back, and side.

The following points will aid in making a proper selection:

a. The crown of the hat should be as wide as the face.
b. Hats should not fit too closely on large faces, because large faces must have a background.
c. Round hats or hats with distinct circular lines (whole or in part) should not be placed on round faces, as they tend to leave an after-image that makes the face look rounder.
d. A brim on the hat tends to throw back the features and make them less prominent. A stern face should wear a brim hat so that the shadow will soften the features.
e. Trimmings on the front also tend to make the features inconspicuous.
f. Trimmings on the side of the hat tend to increase the width of broad faces.
g. Brims turned up on the side tend to make small faces look smaller.
h. Irregular, graceful curves on hats tend to overcome the weakness of an oval face.

Every season there is a new trend in the millinery mode — there are changes in the size of the brims, the crowns are higher or lower, the hats are placed a trifle differently on the head — and these details count toward making the style of a hat. The emphatic note is a matter of showing the forehead or accenting an eyebrow — but this does not mean merely pushing the hat up or wearing it on the back of the head.

A hat should look as though it were made on the head, and the
only way to judge its effect is to view it from all angles — in relation to the contours of the face, neck, and profile, and in relation to each part of the hat itself. Thus, the hat and face must be a perfect composite.

The woman shown in the illustration on page 403 has found a hat that suits her. The off-the-forehead movement and the lifted brim are smart details that vie for interest with the black picot straw and rose-mauve grosgrain ribbon. The hat as shown here in three views is worn as it was designed to be — firmly on the head, straight above the eyebrows, and low on the neck.

**Felt Hats.** Felt hats are made by a method of pressing called felting. This method of making fabrics is one of the oldest, dating back to the time of Moses.

At present, hats have become standardized as is the case with many other articles. With 30,000,000 felt hats produced in this country yearly, the output may be said to be too vast and too complicated for the specialization of former times.

Although hats seem to have gone on forever (there is no record of the first one) soft hats, as we know them, were not seen in the United States until 1849, when the first one was worn here by the Hungarian patriot Kossuth.

The best felt hats are usually made from nutria, muskrat, beaver, and rabbit fur. The first chemical treatment they are subjected to is technically known as "carroting." It consists of an application of a mercury solution, which increases the felting properties of the fur fiber and causes it to mat together more successfully.

These skins must be aged for several months before they are ready for the next treatment — brushing and cutting into shreds. The fur is in this way separated from the skin, sorted for color and quality, and fed to the blowing machine, which rids it of all foreign matter.
It is then ready for the forming machine — a revolving copper cone, about three feet high. Suction draws the fur around the cone, and in this matted condition it is treated with several dippings of hot water to shrink it and give the hat strength.

The felt is next dyed and stiffened with shellac, and at last sent to the pulling-out department, where it is stretched over a form, and finally takes on the shape of a hat, after it has passed through the pouncing, finishing, curling, and trimming departments.

**Children's Bonnets and Caps.** Children's head coverings, such as bonnets and caps, should have the following qualities: (1) warm in winter and cool in summer, (2) appear dainty and attractive, (3) capable of being frequently washed. The fabrics used for head covering vary from silk (crepe de chine), knitted wool, cotton (lawn and organdie), to beaver, velvet, etc.

**QUESTIONS**

1. State the importance of head clothing.
2. (a) State the strong and weak points of the artistic side of the head. (b) State some of the prominent lines, both artistic and inartistic, of the head.
3. (a) State the importance of hair. (b) Give a brief history of hair styles. (c) State the history and social significance of hats.
4. State the principles upon which hats should be selected.
5. State the importance and kinds of children's bonnets.
6. Define the following: (a) tam o' shanter, (b) bonnets, (c) toque, (d) turban.
7. State the history and manufacture of felt hats.
8. State the characteristics of children's caps.