

186265
JUN 30 1914

~~REV
H 55~~

SW
TT
655
.H5
1909

5209115

PREFACE

AMONG the variety of subjects taught in classes held under the auspices of Technical Education Committees, as well as various School Boards, in the counties and county boroughs, Millinery has deservedly won a popular place, though necessarily, from the wideness of its scope and the short experience of its teachers, it has proved a most difficult subject to master. The cry of teacher and student alike is for a manual dealing with subject-matter that has hitherto proved too elusive for them to grasp, or not been included in their curriculum or training course. After many talks with teachers and students, and discussing the points of shortcomings, the author has endeavoured to compile a treatise which should be as concise and simple as possible, yet fully meet the demand, and thus makes no apology for offering the result of much wide and practical experience to the public, venturing to think that notes

on Pattern-taking (Part I.); Colour and Form, Drafting on Geometrical Principles, and Draping (Part II.); Renovations, Trimmings, Stitches used in Millinery, Widths and Costs, and Identification of Materials (Part III.)—all subject-matter of the greatest utility to girls studying for business purposes, or to qualify themselves for the certificate of the City and Guilds of London Institute—more than warrant her in the assumption that this little book will prove a boon and friend to those who study its pages. And here she would like to utter a warning, yet encouraging, note, in order to correct the misapprehensions of such as take up the study of this subject with vague ideas, imagining it easier to assimilate and master than its kindred subjects, so that when they have learnt the technicalities of bow-making, the method of arranging a few flowers, feathers, or a bit of lace, they suppose they have become mistresses of the whole art. She would like to inform them that ‘trimming’ alone is not millinery in the real sense, but only the fringe; and the artist who cannot build confections made up of various comminglings of materials into charming form and shape cannot

properly style herself a milliner. SHE only can justly claim the designation who, having well studied the multiplicity of trifles that are included in, and essential to, the creation of the *made* article, has through practice become an adept in building them on wire and other foundations. This plain statement of a recognised fact should not, however, discourage the novice, but tend rather to inspire her with determination to bring the requisite amount of perseverance and painstaking industry to the task that will assure her a certain success, and will evidence the possession of what our American cousins call 'real grit.' To her surprise, possibly, she will find herself able after a while to contemplate the mass of knowledge to be acquired with the calm complacency which will materially assist in keeping her level-headed, and in bringing the desired issue to her studies.

Deftness, expertness, ability to copy, originate, and design come to the many but by constant, untiring effort, and though the genius may leap to fame at a bound, the steady, persistent plodder, like the fabled tortoise, will not be found far behind at the end of the race.

It has been well said that nothing is much esteemed when lightly won, and to cease pursuing studies because they require more laborious effort than one expected, where, instead of a primrose path of ease, a thorny one of toil looms darkly before, is most discreditable ; bespeaks, indeed, a nature wanting in the very elements that make for success, and premise failure in almost any undertaking.