

A to B is measured from C to B, the arc from D to E from 1 in. below C; the remainder is drawn freehand, *minus back portion*.

For the brim of the Victorian (Diag. XXVI., Fig. 2) the back portion of brim is retained, and the sideband is shaped or deepened a little at sides.

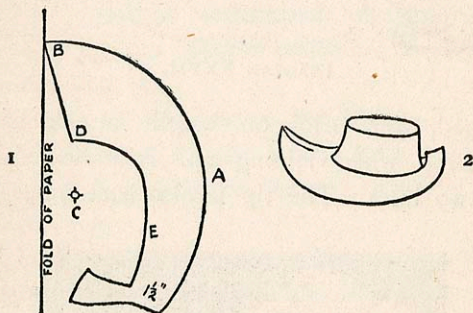


DIAGRAM XXVI.

The brim for a lady's open-fronted shape is drawn on similar lines to the Granny and Victorian, but generally, as in the case of the Granny, without brim at back, or only a very tiny one that *would have a poke at back*.

Bonnet shapes for children should invariably be made in stiff net or book muslin.

MAKING SHAPES

Placing the parts of Patterns on Espartra, etc.—The parts of patterns should be placed on either espartra, buckram, or net, as shown

by Diag. XXVIII.; this brings the front of brim, tip, and sideband on the bias of material.

Turnings.—A turning of $\frac{1}{2}$ in. should be left inside headline, which afterwards would be

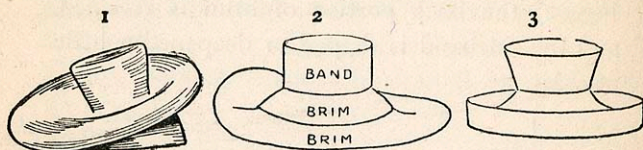


DIAGRAM XXVII.

notched, and 1 in. on length of sideband, for wrap when joining up, as indicated by the two lines. The tip is also sometimes cut

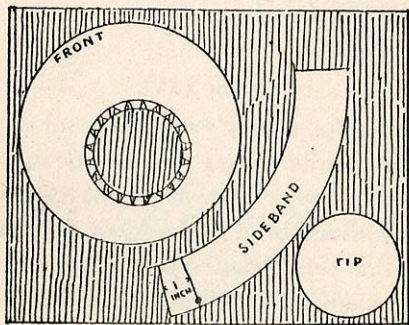


DIAGRAM XXVIII.

with $\frac{1}{2}$ in. turnings, which are notched, and when in the process of making up slipped inside the sideband, but more generally it is cut exactly to pattern.

Where and How to Wire.—All parts of shapes are wired in their divisional lines, so that only one wire comes to two edges; for instance, the parts shown in Diag. XXVIII. would have one wire on *outer* edge of brim, one on both edges of sideband, none on the tip. The bottom wired edge of sideband fastened to the unwired headline strengthens that part, and the wire on top edge of sideband strengthens the unwired tip.

Number of Stitches to the Inch.—The wire should be sewn to the edges with a button-hole (not *loop*) stitch in the proportion of eight to the inch.

Large-topped Crowns.—Unless the tip of crown be larger (Diag. XXX., Fig. 1), as sometimes Fashion decrees, than the head, all the parts of the shape should be put together before covering, but when the crown is of the Beefeater shape the brim must needs have the outer covering put on *before* attaching the sideband to it, otherwise the upper shaped piece of velvet, etc., will require to be slit at back brim, because the head space of material will be too small to go over the wide tip and upper portion of sideband. Diag. XXIX., Fig. 1, shows the position in which the left hand should be during the sewing on of tip; Fig. 2 while sewing on the band.

Stretching and Contracting.—When wiring the brim, or any flat portion of either hat or bonnet, care should be taken not to stretch it or contract it. This is only done when it is necessary for the part to flute like a Cherry Ripe, or to curve as the Boat-shape (Diag. XXX., Fig. 2).

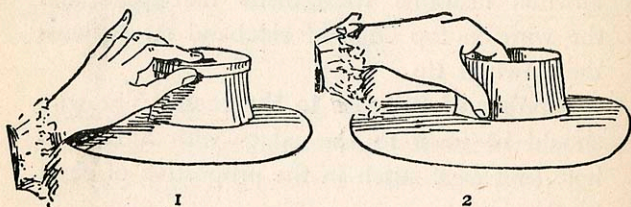


DIAGRAM XXIX.

'Bulging' Brims.—To obtain the 'bulge' effect of the latter it will not only require to be eased into the wire, but as the under side of the brim is curved upwards the upper portion must be pressed out gently but firmly with the left hand. This applies equally to all parts where a rounded or bulged effect is imperative. The joins of wire should always overlap 1 in. or more and be firmly secured, and, with the exception of the sideband, come at the back; that of the sideband, however, should be where it will be least in evidence, or likely to be covered in the trimming of shape.

Mulling.—Mulling is a term used to express the process of covering the wires with mull muslin to prevent them showing through the outer covering, and though this in a general way will be found sufficient for hat shapes that are to be covered in cloth or velvet, yet where thin velvet, silk, or crêpe is to be the outer covering used it will be better to cover the entire shape first with the muslin. Great



DIAGRAM XXX.

care must be taken that this covering fits smoothly, or when the outer one is on the hat will look considerably the worse and not the better for it.

Shapes for Crêpe Hats.—When making shapes which are afterwards to be covered with crêpe, the lightness and the transparency of that material must be taken into account. Stiff net, which partakes of both of these qualities, is therefore the proper material to use.

Placing Parts of Pattern on the Materials to Shade.—Areophane, with one layer of thin crêpe, is the best undercovering for crêpe hats

or bonnets; thin dimette or thin book muslin for silk or velvet. Velvet has two warps, one of which is known as the 'pile'; this slightly leans in one direction. Velvets generally have a light and dark shade—the light the way of the pile, the dark the reverse way of the pile. The hat or bonnet shape should always be covered so that looking at it from the front it appears dark, as the velvet looks richer and better that way. This is the chief point to keep in view when cutting the coverings. Diag. XXXI. shows the positions the different parts of the pattern must occupy if all the pieces (which it is most necessary they should) are to shade alike.

The observant student will notice that the band in this diagram holds a reverse position to that which it occupies in Diag. XXVIII.; if this were not so the band would shade differently from the rest of the hat.

Turnings.— $\frac{1}{4}$ in. turnings must be allowed at headline and edge of top brim, but at the *edge* only of the under, as the head space should never be cut out until the edges of brims are slip-stitched together. $\frac{1}{2}$ in. turnings must be left at both edges of sideband, and $\frac{1}{2}$ in. at join.

Fitting Velvet to Brim of Shape.—In plainly covering with velvet, etc., the upper portion of brim is generally put on first. Care will be

needed to keep it perfectly flat. To free it from wrinkles smooth the hand along the weft threads, never diagonally, as if this be done, however slightly, the velvet will be likely to stretch out of shape, and when finished have a blobby appearance. When perfectly fitting it must be tacked in place with fine silk thread or very fine cotton (silk thread for preference,

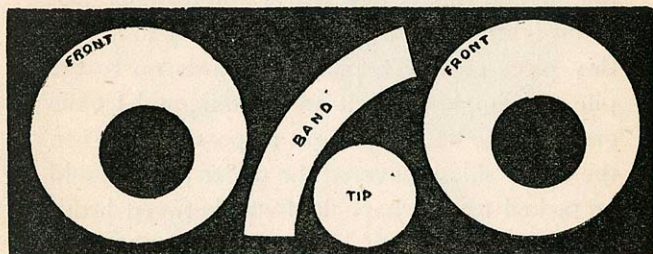


DIAGRAM XXXI.

there being less likelihood of marking the velvet) about 1 in. from edge, then the turning is *drawn gently over* edge (not pulled so tightly that the shape contracts), and pinned with lilikin or steel pins at a distance of $\frac{1}{2}$ in. apart all round; then, if the shape has been covered with muslin, the velvet can be caught to it, but if the wires only have been mulled it must be fastened to the espartra or buckram (Diag. XXXII., Fig. 1).

To Prevent Tearing Shape and 'Plushing' Velvet.—In the latter case the student will need to exercise great care to prevent tearing of shape, or, to avoid this, taking a stitch so deep that it comes through on the outer side of the velvet brim, which will be spoilt by the 'plush' mark produced. Nor is this the only point where she must use discretion, for if she hold the velvet too tightly in her left hand the thumb and finger will leave impressions just as unsightly. To avoid this it is best to hold a tiny piece of velvet, pile downwards, on to the pile of brim, between it and thumb, and let the grasp of the hat be as light as possible. When the upper side is covered the under piece should be tacked to the shape, half-way between headline and the edge of brim. In order that this may fit closely and prevent it, when finished, falling away from the edge, it must be smoothed tightly from headline *upward* to edge, all turnings exceeding the $\frac{1}{4}$ in. cut away and the $\frac{1}{4}$ in. turned in, then pinned to the upper at edge, when, if the stitch has been well practised beforehand, the join should be scarcely perceptible (Diag. XXXII., Fig. 3). The head space is then cut out less $\frac{1}{2}$ in. turnings, which is fastened down inside sideband. The tackings are removed by *cutting* and *drawing* out the stitches.

How to Alter a badly fitting Under Brim.—

Should the under now appear as if it had been eased on, be blobby in places, and the width of the turnings very evident, the slip-stitching must be carefully unpicked, stretching of the

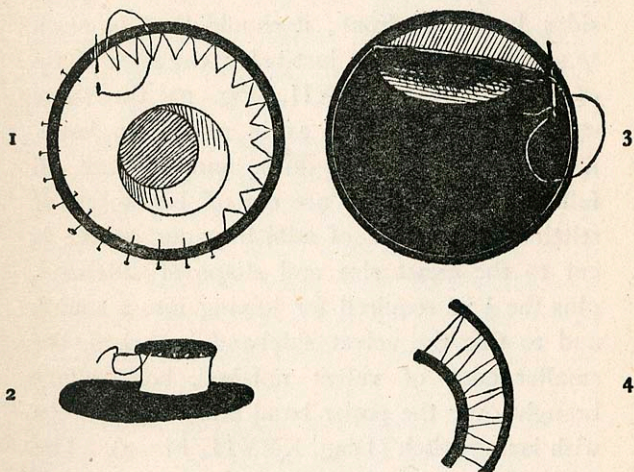


DIAGRAM XXXII.

under piece of velvet avoided, the whole under piece drawn more tightly up to edge, and the surplus cut down to the $\frac{1}{4}$ in. turning, which must be turned in again and the two edges re-slip-stitched. Next in order comes the head-lining, which should be started at the immediate back of hat, and when the needle has been taken through as a stab-stitch care

should be taken that in bringing it back a long back-stitch is made, and all the stitches form a continuous line. When head-lining has been sewn in, the tip of velvet—or whatever other material is being used for covering—must be placed in position and pinned to tip of shape at sides, back, and front; it should then be sewn to sideband of shape, just below the edge of tip of shape (Diag. XXXII., Fig. 2), the same stitch being employed as in sewing in head-lining, as this draws down and confines all fulness. All turnings are cut off below line of stitching. A piece of stiffish paper or net is cut to the exact size and shape of sideband, plus the $\frac{1}{2}$ in. required for joining into a round, and to this the velvet sideband is tacked, the smaller edge of velvet notched, both edges brought over the paper band and caught down with lacing-stitch (Diag. XXXII., Fig. 4). The velvet sideband is then placed around crown of hat and joined up where it is intended to trim the hat.

Sidebands which 'Dip.'—In the case of 'dipping' sidebands of the Boat variety, it will be found necessary to slip-stitch the bottom edge of sideband at the 'dipping' portion to headline of brim; this is done to prevent them riding up. Rouleau brims of the Boat or Gainsboro' type must be treated differently from

the flat brims, or the material will not fit to the shape properly. In cutting the velvet for the under side of brim for a Gainsboro' a plus of 2 in. must be allowed on the short or drooping side of brim; in cutting the velvet for the under side of a Boat 1 in. plus should be allowed all round. When tacking the material to the under brim of the Gainsboro' the up-turned portion should be carefully fitted first, and all fulness smoothed away to the front, then from the front to the short side; when fitting this perfectly it is generally found that the velvet draws down from the edge of brim into the head at least 1 in., and should no allowance have been made for this the velvet would be so much short at edge. When the entire brim has been fitted there will be a surplus fulness at *the back*, which must be cut away, and the velvet neatly joined up again with a slip-stitch. The join must not show on the upturned part.

The under brim of the Boat should be treated similarly, the student well stretching the velvet where it will cover the rounded or bulgy part only, so that there may be no fulness where the shape lessens in size.