

## SUPPLEMENT

### HINTS TO TEACHERS

THOUGH the general basis on which the super-structure of Millinery rests remains, amid all changes, comparatively unchanged, and no further word on the elemental part is necessary, the constant change of arrangement, of the blendings of material, and of the blendings of colour, that create confusion and dismay in the minds of the inexperienced worker, are sufficient excuse for the inclusion of the matter treated in the Supplement.

*To keep up to date.* What expenditure of time! What labour it entails! What a constant amount of instruction it necessitates! This is the cry of the young milliner and the teacher alike. Viewed from the standpoint of limited knowledge, the mastery of the art under ever-changing conditions is undoubtedly a formidable matter to achieve.

Is it really so? The experienced milliner would answer in the negative.

Fashion's vagaries are but revivals of modes of other days. Thus she only need draw from her storehouse of knowledge and apply the acquired matter to the construction of the modes of the moment.

"Ah, yes," says the inexperienced one, "that is easy; but we who have not acquired cannot apply the unknown."

True; but the real question at issue is, Are you as unversed as you think? It is possible to be ignorant of the efficiency of one's own attainments. For instance, on pages 16 and 17 of this little Manual is a description of rucked edges, also method of making. Looking at some of the arrangements of various materials in the toque of the day, what do we find? The same ideas worked out (see Supplement, page 125, "Fancy Brims"); casings, tuckings, fulness drawn diagonally, etc., rule the scheme.

Turn to page 108 of the Manual: there a note upon quillings and ruchings meets the eye. We gaze about us, and we see this form of trimming in evidence in most of the up-to-date hats.

What is the lesson the given instances convey? Surely the fact that, if the foundation of the art has been properly laid, a wider knowledge has been acquired than was imagined. Let the inexperienced, or those who, not having run the gamut of changeful notes, think themselves in-

experienced, look closer at the modes as they appear from season to season, and to their surprise they will find not more than one or two keynotes have been struck. Certainly the tunes are played with many variations, but what of that? The student primed with the knowledge the little Manual can impart, should be easily able to ring these changes and their variations, and, what is more, compass others in her turn.

It is in order that she may clearly comprehend her possibilities, as also the possibilities of the matter acquired; to assist her in classifying her knowledge; and in part to respond to the many requests formulated by students, teachers, and others, that this little Supplement has been compiled.

Incomplete though the lists necessarily are, it is trusted they may prove full enough to fulfil their aim. That they may prove as real a boon in their suggestiveness of matter and illustration as it has been declared the primary edition has been helpful to the student who has perused its pages, and carefully by practice established her knowledge on a sound basis, is the sincere wish of

CLARE HILL