

UNIT I

HAND-BLOCKED AND DRAPED FELTS AND STRAWS:
DRAPED CRINOLINE MODELS

HOW TO MAKE HATS

UNIT I. JOB 1

HEADSIZE BAND—A PREREQUISITE FOR ALL MILLINERY

Read this entire job sheet before starting to do any work and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

The headsize is the foundation, or starting point, of every hat. The easiest way to get the right lines and proportions in a hat is to make one with a correctly fitting headsize band, even if it must be removed later. Headsize bands are usually made on the bias because the bias stretches if necessary. Sometimes a headsize band is wired, but when the entire hat is finished, the wire is removed to make the hat softer. Only one side is wired. Some hats need only ribbon bands. Regardless of the kind of headsize band that is needed, the first thing to consider when making or blocking a hat, or when making a frame, is the correctly fitting headsize. The size or the shape of the hat does not alter the fact that the headsize band must be made first; then the brim and crown are built out from that. Some hats do not have headsize bands, but then the headsize itself must fit correctly, if the hat is to have the right lines and proportions.

Materials Needed.

1. A bias of material of which the frame is to be made, 1 inch through the bias, by the length of the headsize plus 2 inches for lap.
2. Enough frame wire to go around and to lap 2 inches.

Tools and Equipment. The usual milliner's tools as used in this job and all jobs to follow are:

- | | |
|-------------|-------------------|
| 1. Scissors | 5. Pins |
| 2. Thimble | 6. Tape measure |
| 3. Nippers | 7. Pencil |
| 4. Needles | 8. Tailor's chalk |

Things to Do.

1. Examine the headsize band models.

- a. Note their widths.
- b. Note where the wire is placed (if the model is wired).
- c. Note how the materials are lapped.
- d. Note the stitches used.

2. Measure the head and allow for finished headsize measurement.

- a. Fit tape measure around the head smoothly, just where the hat is to rest (see Figure 1). Write down that measurement.
- b. Allow for the thickness in finished headsize band. Add $\frac{1}{2}$ inch to the measurement written down in Section a, because in making the hat a good deal of material will be put inside the headsize band, and if you do not allow room for it, the hat will be too tight. Write down the measurement that you now have. This is the measurement that your headsize is to be when the ends are joined.



FIG. 1.

- c. Allow 2 inches more than the measurement that you have just written down (Section 2 b), for the lap of the headsize band. The lap makes the headsize band firm. Write down this final measurement. This is the length of the bias strip that is needed to make the headsize band.

3. Cut headsize band.

- a. Fold over the willow, crinoline, or any other material of which the frame is to be made, to form a bias corner (see Figure 2).
- b. Cut on folded edge (see Figure 2). This cut edge is the bias.

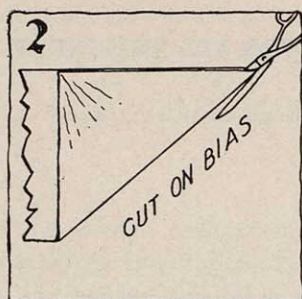


FIG. 2.

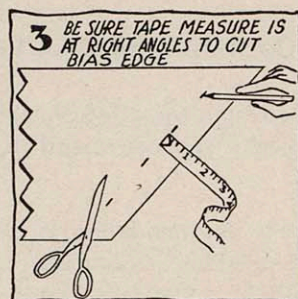


FIG. 3.

- c. Measure 1 inch through the bias (see Figure 3) and mark it with a pencil. *Through the bias* means that the tape measure should be at right angles to the cut edge of the bias.
- d. Cut the 1-inch bias strip off, along the pencil marks (see Figure 3).
- e. Measure along both edges of the bias strip until you come to the measurement that you wrote down after reading Section 2 b, and put a pencil mark on each edge of the bias strip at exactly that point (see Figure 4).

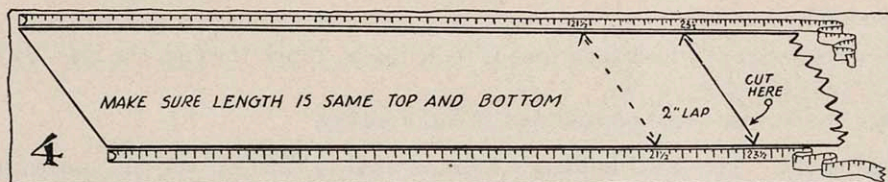


FIG. 4.

- f. Put a second set of pencil marks on each edge of the bias strip 2 inches away from the first pencil marks. This is the 2 inches allowed for the lap, called for in Section 2 c.
- g. Cut on second set of pencil marks (see Figure 4).

4. Lap headsize band.

- a. Lap the end of the strip from where you started to measure, over to the first set of pencil marks, and pin together (see Figure 5). If willow is used, the rough side must be on the outside.

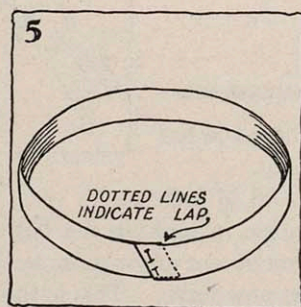


FIG. 5.

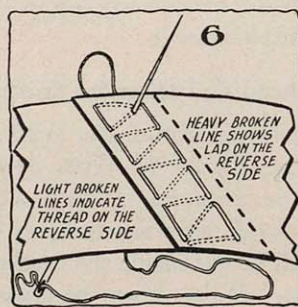


FIG. 6.

- b. Try on the headsize band to see if it fits before you sew it together. You will find that it is slightly loose. If you are going to make your hat of a thick material, the headsize band must be looser than it would have to be if you were planning to use a thin material. If you wish to make a turban of the helmet type, then the headsize must be very tight. Alter the headsize band if necessary.
- c. Sew the lap of the headsize band with a row of $\frac{1}{2}$ -inch back stitches (see Figure 6).

5. Measure wire for headsize band.

- a. Measure a piece of frame wire the size of the measurement written down in Section 2 b (page 3), which is the measurement of your headsize when it is joined. In measuring wire, do not straighten it out. Lay the zero end of your tape measure on one end of the

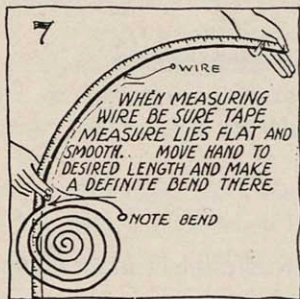


FIG. 7.

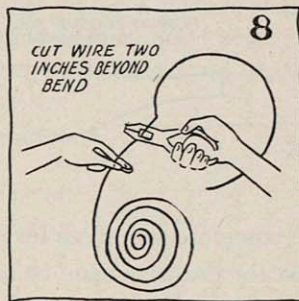


FIG. 8.

wire and on the outside of the curve on the wire, and move your thumb and first finger along it until you come to the measurement you want. Put a tiny bend in the wire at that point (see Figure 7).

- b. Cut the wire with the nippers 2 inches away from the tiny bend (see Figure 8). **Always cut wire with nippers.** It spoils scissors to cut wire with them.

6. Sew wire to headsize band.

- a. Sew the wire with a buttonhole stitch on the outside and the bottom of the headsize band (see Figure 9). Place your stitches close to the wire. The stitches may be $\frac{3}{8}$ inch apart. Be sure to draw each stitch very tight.

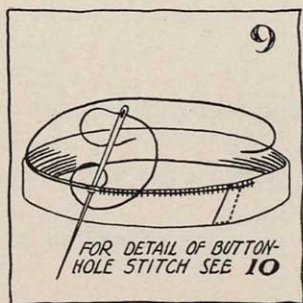


FIG. 9.

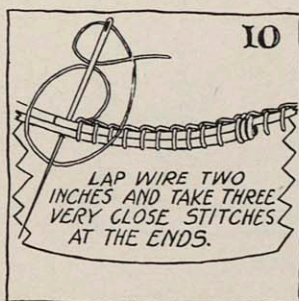


FIG. 10.

- b. When you reach the place where you started, lap the wire 2 inches above the part already sewed, and keep it very close to this part. Where the wire is double, make your stitches close to the upper piece of wire so that both pieces of wire will be flat on the headsize band. Make two or three stitches close together near the ends of the wire so that the ends cannot get loose or stick out (see Figure 10).

Since our heads are oval, **always shape headsize bands oval before using.**

7. When headsize bands are made of crinoline,

- a. Fold a 2-inch bias strip of crinoline in half lengthwise so that it will be 1 inch wide (see Figure 11).
- b. Follow all of the instructions (pages 3, 4 and 5).
- c. If you are going to use wire, be sure to *sew it to the folded edge of the crinoline*.

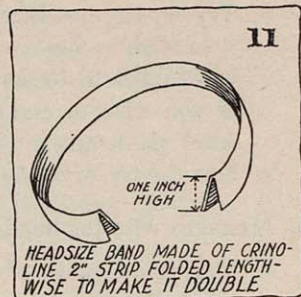


FIG. 11.

8. Sometimes headsize bands are made so that they dip down over the cheeks and curve across the forehead (see Figure 12). Many turbans are made this way at the present time. Such headsize bands are rarely wired. This type of headsize band may be made of single or of double crinoline or of any other material that the designer chooses

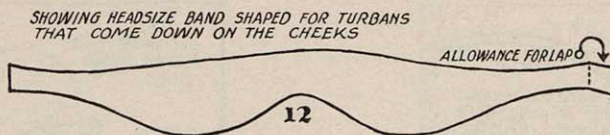


FIG. 12.

Questions. Use complete sentences for all answers.

1. Why must the headsize band be made a little larger than the head measurement?
2. Why must the ends of the wire be sewed very firmly?
3. Why are headsize bands made on the bias?
4. How many times do you allow when measuring a headsize band? Give the reasons for your answer.



UNIT I. JOB 2

HAND-BLOCKED FELT CROWNS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section.

Reason for Job.

Felt hats are worn on a variety of occasions, from sports to dress use. They are practical, because they are easily made, are inexpensive, wear well, and clean easily. Hand-blocked felt hats are being made in many millinery workrooms. The crowns must be blocked before the brims can be manipulated.

You must first know the kind of hat you want to block. Keep a picture of the model, or the model itself, that you want to duplicate, in front of you; or keep in mind a very definite idea of what you want to block before you start to block or before you select a hood or a body.

A hood is a domelike, semiblocked crown, made either of felt or of straw, that is used for blocking small hats (see Figure 1).

A body is a semiblocked hat, made either of felt or of straw, with a brim, that is used when blocking larger hats or hats with large headsizes (see Figure 2).

Materials Needed.

1. A felt hood or body, according to the size of the hat desired.
2. A piece of soap, or a small amount of coconut oil.
3. A piece of sandpaper.

Tools and Equipment.

1. A kettle with a spout to use as a steamer, or a regular steam kettle.
2. A stove.
3. A crown block, the size of the desired headsizes.
4. A headsizes lift 1 inch smaller than the headsizes of the block.
5. A piece of blocking cord.
6. Staples and thumb tacks.
7. A hammer.
8. A whalebone.
9. A heavy unbleached muslin pressing cloth.
10. A luring pad.
11. A luring stove, or a hot plate.
12. An iron.
13. The usual milliner's tools.

Things to Do.

1. Prepare to block the crown.

- a. Select the model that you want to make. Have the actual model, or a picture of one in front of you, or an idea of a model well in mind, before starting to block. Look over the fashion magazines or sketches.
- b. Get the steam ready. Put water in the kettle *up to the base of the spout*, and set it on the lighted stove to boil. (The steam will not come out of the spout, if the water is above the spout.)

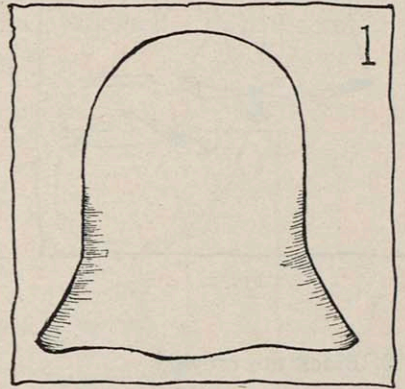


FIG. 1.

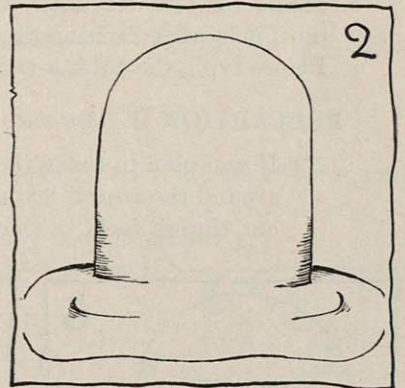


FIG. 2.

PRECAUTION I. Do not let kettle run dry, because the odor is bad and the kettle will break. If possible have a second kettle of boiling water on hand, from which you may keep adding to the first kettle.

- c. Select the crown block exactly the size of your headsize, or that of the person's for whom the hat is being made. If tucks or pleats are to take up the circumference of the headsize, be sure to select a crown block large enough to allow for these.
- d. Get a headsize lift 1 inch smaller than the headsize of the block.
- e. Be sure the block is clean. If necessary, scrape the block with fine sandpaper or cover it with one layer of tissue paper; the latter is particularly necessary for light colored felts.
- f. Soften the hood or the body very well in the steam before placing it on the crown block. This is to make the felt stretch easily and to avoid tearing it (see Figure 3).

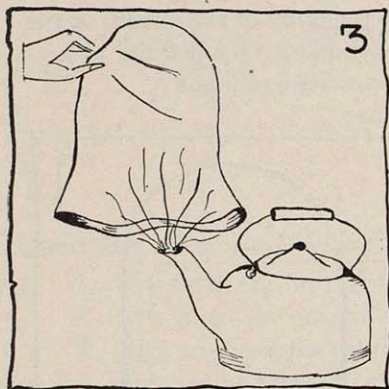


FIG. 3.

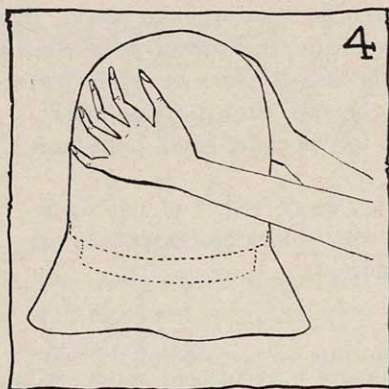


FIG. 4.

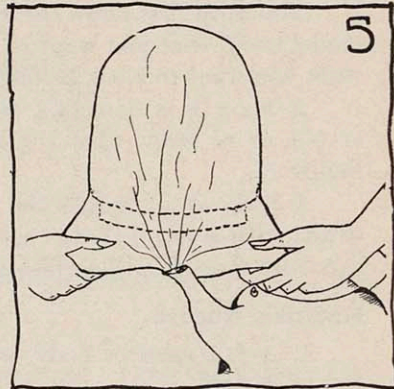


FIG. 5.

2. Block the crown.

- a. Place the felt over the crown block and smooth it down as quickly and as gently as possible, working from the center tip towards the side crown (see Figure 4).
- b. Steam the felt well again and stretch and pull it down evenly all around the crown block until it is perfectly smooth on the block (see Figure 5).
- c. Before tying the cord or the tape at base of crown, read Precaution II (1) through (6).

PRECAUTION II. Be sure to read Sections (1) through (6) very carefully.

- (1) If you plan to make the crown and the brim of your hat in one, and have no trimming around the crown, lay a flat tape tightly around the bottom of the crown and tack with one thumb tack, so that there will be no mark such as the cord makes (see Figure 6).

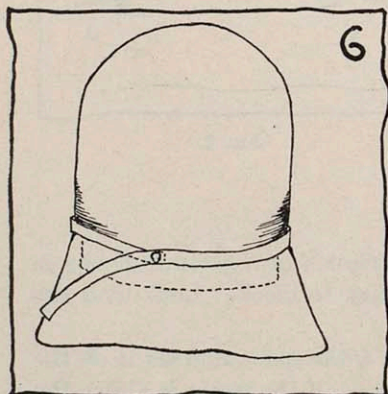


FIG. 6.

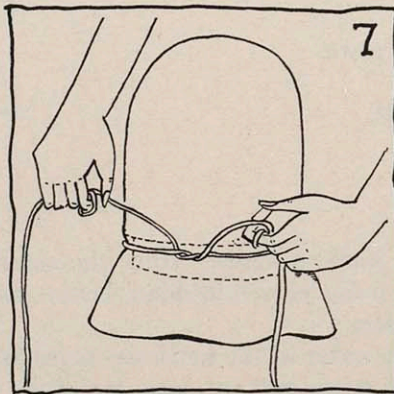


FIG. 7.

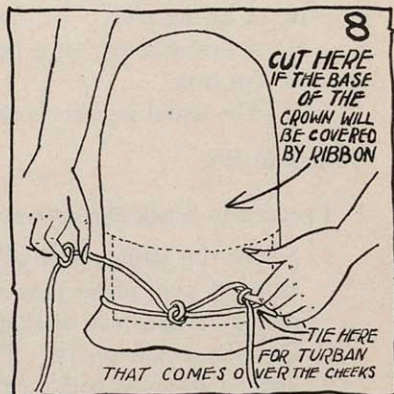


FIG. 8.

- (2) If you plan to make a two-piece hat with a brim, tie a cord around the headsize lift, and slip the cord down at least $\frac{1}{2}$ inch below the base of the crown. This forms the headsize band of the brim (see Figure 7).
 - (3) If you plan to make a turban that comes over the cheeks, steam the crown down as far as it is needed (see Figure 8) and then tie it firmly.
 - (4) Watch the amount of felt that will be left after cutting off the crown. If there is not enough felt for your brim, or the coronet, or the trimming, or whatever you care to make, steam and try to stretch the felt down again gently in order to get the desired amount below the cord.
 - (5) When you are planning to cover the base of the crown with ribbon, if you find that by cutting the felt off at the base of the crown, you will not have enough felt left for the brim, then plan to cut the crown off part of the way up on the side of the crown (see Figure 8) so that you will have more felt left for your brim. Tie a cord just below the base of the crown, but do not put any thumb tacks or staples in the felt. In order to complete such a crown and to get the desired height, it will have to be raised with crinoline or willow.
 - (6) **Never put staples or tacks in any part of the hat that will show in the finished hat.**
- d. Steam again after the cord is tied or the tape is placed where it is desired. Tack if necessary

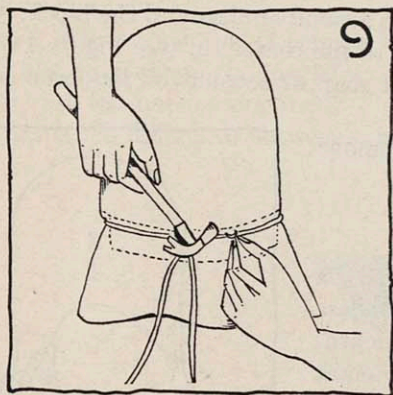


FIG. 9.

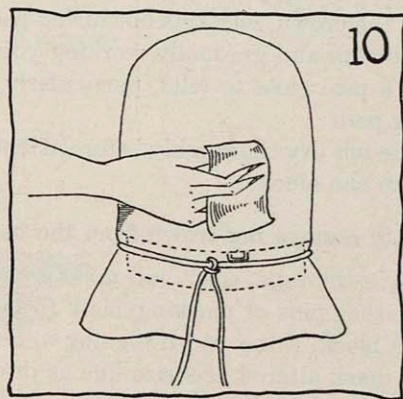


FIG. 10.

(see Figure 9). The felt must be stretched as tight as possible on the crown block, and there should not be a single wrinkle.

e. Show the steamed crown to your teacher, to be sure that it is done perfectly.

3. Pounce the felt.

- a. Rub down the felt with fine sandpaper to remove the long hairs of the fur (see Figure 10).
Be careful not to rub holes into the felt.

4. Press with a hot iron or lure the felt. Follow either Section a, or Sections b, c, and d.

- a. Put a heavy unbleached muslin pressing cloth, slightly dampened, over the crown and press, using a continuous round-and-round motion of a hot iron (see Figure 11). Always lay the cloth smoothly over the part of the crown that you plan to press. Be careful not to press the felt over creases in the cloth.

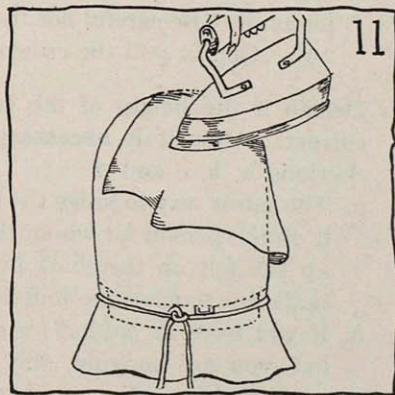


FIG. 11.

- b. Rub a little dry soap on the luring stove, hot plate, or upturned iron, or let a few drops of coconut oil fall on one of them (see Figure 12). Let it smoke until there is no grease left.

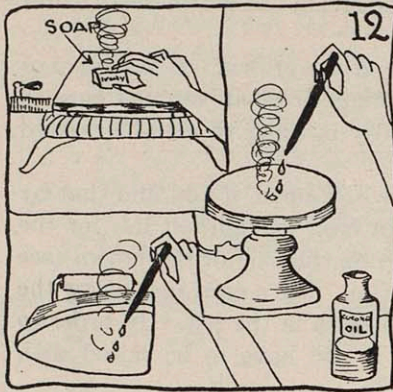


FIG. 12.

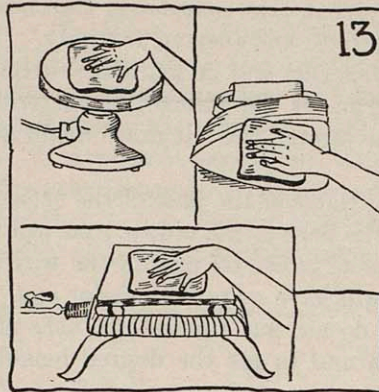


FIG. 13.

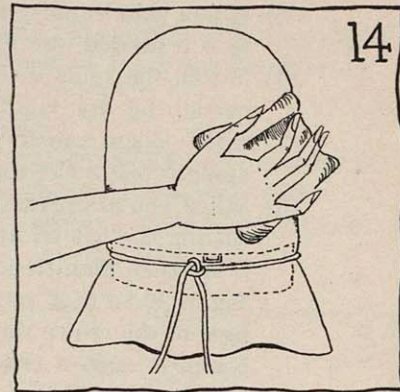


FIG. 14.

PRECAUTION III. Be careful not to burn yourself.

- c. Heat the luring pad on the luring stove, hot plate, or upturned iron (see Figure 13).
 d. Press the crown with this hot luring pad by going around and around the block, starting at the bottom and gradually working your way up to the center tip (see Figure 14). Luring gives a nice gloss to felts, particularly if a bit of soap or coconut oil has been put on the luring pad.
 e. Let the felt dry thoroughly before attempting to remove it from the block.

5. Prepare to remove the crown from the block.

- a. Remove the tape, cord, and tacks from the crown.
 b. Use either pins or marking chalk to mark the headsize of the block, if the crown is going to be used full depth; or to mark altered headsize line as desired; or to mark shaped headsize line for a turban; or to design cuts or tucks if desired (see Figure 15). Pencil marks will soil the felt.
 c. Place a pin in the front of the crown (see Figure 15).

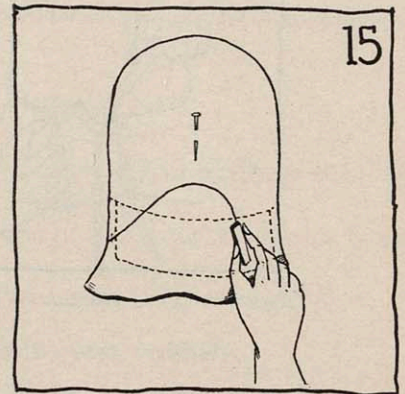


FIG. 15.

6. Remove the crown from the block.

- a. Slip a whalebone under the felt and against the block to loosen it. Be careful not to stretch the felt (see Figure 16). Gently pull the crown up and off the block.

7. Decide if the height of the crown as you chalked it is correct. Alter it if necessary, but first read carefully Sections a, b, c and d.

- a. The safest way to judge the height of the crown is to try it on the person for whom the hat is to be made. Turn up the felt on the chalk line, or feel to see where the chalk line touches the individual's head.
 b. If you have an old hat for a model or the model of the hat you are copying, the crown of it can be easily measured from front to back and from side to side, in order to compare it with your chalk marks.

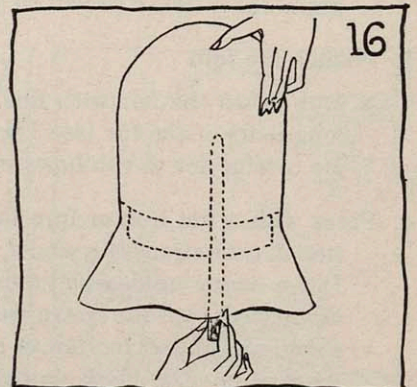


FIG. 16.

- c. If you have a model wooden head-form, test your chalk marks on that.
- d. If you do not have the person or the articles mentioned in Sections *a*, *b*, *c*, try the crown on anyone whose headsize is as near as possible (smaller rather than larger, so that the crown will not be stretched) the size of the person's for whom the hat is being made, and then judge accordingly.
8. Cut the crown on chalk line as it was originally drawn or as altered, by digging with the point of the scissors right through the chalk line, and then continue to cut (see Figure 17). Do not cut through the felt that is left, for the cut may interfere with the design of the hat, particularly if you wish to make a brim.
9. Set the crown carefully on a stand until the brim is ready, or until you are ready to use it.

Questions. Use complete sentences for all answers.

1. Why must the water in the steam kettle be only up to the base of the spout?
2. Why is it so necessary to soften the felt in steam before stretching?
3. What is the safest way to mark the headsize line on felt?
4. What is the advantage of using a whalebone in removing the crown from the block?
5. Why are felt hats so practical?
6. What is the difference between a hood and a body?

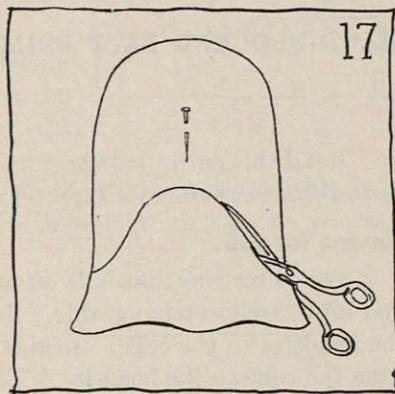


FIG. 17.



UNIT I. JOB 3

HAND-BLOCKED FELT BRIMS—WORKED FROM EDGE TO HEADSIZE—STRAIGHT SEAM

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

The outer rim that falls off after blocking a felt crown is called a *flange*. The terms, flange and brim, are interchangeable. Job 4 (see page 17), describes how to block a brim, working from the headsize to the edge. In this job we shall learn how a brim may be blocked, when working from the edge to the headsize. This is done if the brim, or the flange, is too large for the block at the edge and the headsize, and a seam is desired. This process may be used on either the top or the bottom facing of a model frame, when only pins are used, or on blocks, where the blocking must be done on the under facing. In this job, we shall block on the top facing of the block.

Materials Needed.

1. A felt brim, or flange.
2. A piece of soap, or a small amount of coconut oil.
3. A piece of sandpaper.

Tools and Equipment.

1. A kettle with a spout to use as a steamer, or a regular steam kettle.
2. A stove.
3. A brim block, shape as desired, with a headsize lift.
4. An iron.
5. A luring stove, or a hot plate.
6. A piece of blocking cord.
7. Staples, pins, or tacks.
8. A hammer.
9. A heavy unbleached muslin pressing cloth.
10. A luring pad.
11. The usual milliner's tools.

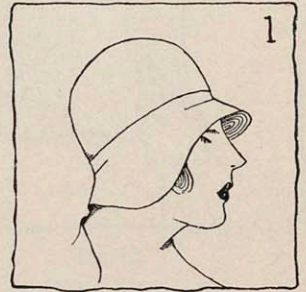


FIG. 1.

Things to Do.

1. Prepare to block.

- a. Have a picture of the model or the model itself that you desire to copy in front of you.
- b. Be sure that the wooden brim block that you select will bring out the desired effect in the hat that you want to make.
- c. Be sure that the brim block is clean. Scrape with fine sandpaper if necessary, or cover with one layer of tissue paper. The latter is particularly necessary for light-colored felts and straw.
- d. Get steam ready. Put water in kettle up to the base of spout and set it on lighted stove to boil. (The steam will not come out of the spout if the water is above the spout.)

PRECAUTION I. Do not let kettle run dry, because the odor is bad, and the kettle will break. If possible, have on hand a second kettle of boiling water from which you may keep adding to the first kettle.

- e. Soften felt very well in steam before placing it on your brim block. This will make it stretch more evenly and prevents tearing (see Figure 2).

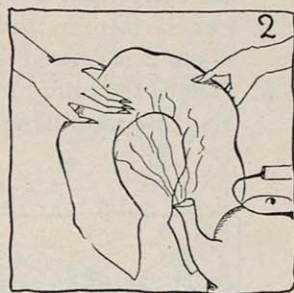


FIG. 2.

2. Block brim for a straight seam.

- a. Cut one end of the felt flange perfectly straight.
- b. Take hold of the larger edge of your flange. Stretch, allowing 1 inch for shrinkage, then tack this end in the groove below the edge of block, just 1 inch beyond where you want to put the seam (see Figure 3).
- c. Steam the felt again, without removing it from block, and stretch the larger edge of the felt well at the edge of the block (see Figure 4) and tack (with staples) **only in the groove**,

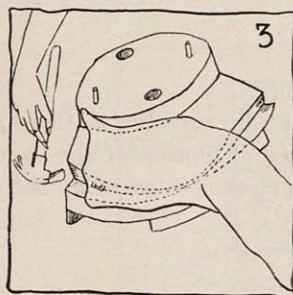


FIG. 3.

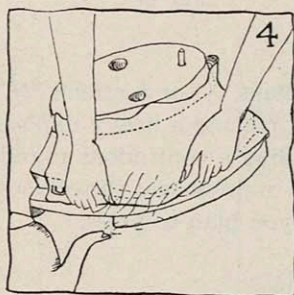


FIG. 4.

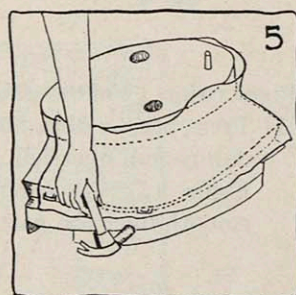


FIG. 5.

at 2-inch intervals (see Figure 5). Continue steaming the felt (without removing it from the block) and stretching it until you reach the starting point of the felt, and lap it 1 inch (see Figure 6).

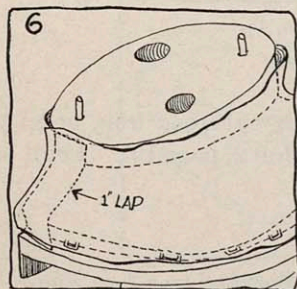


FIG. 6.

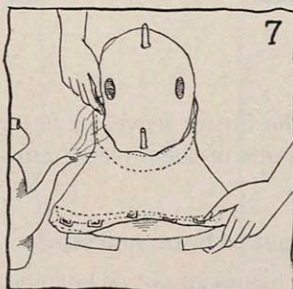


FIG. 7.

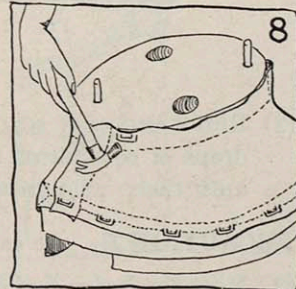


FIG. 8.

- d. Steam all of the fullness out by pulling and stretching the felt into the headsize (see Figure 7). Steam it so that it lies flat and smooth on the block.
- e. Tack felt with staples in about 6 places around the headsize (see Figure 8). **Never put staples in any part of the hat that will show.**

- f. Tie a cord around the headsize to give a decided headsize line (see Figure 9) and then, if necessary, tack above the cord. Leave cord tied until brim is pressed.
- g. Cut the brim so that the two edges of the felt seam meet, and so that the seam comes exactly where it is desired (see Figure 10).
- h. Pounce the brim by rubbing with sandpaper to remove any long hairs in the fur (see Figure 11). Be careful not to rub holes in the felt.

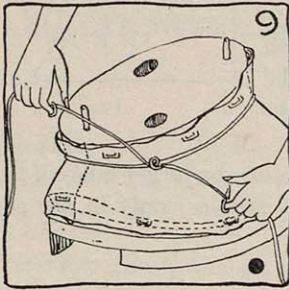


FIG. 9.

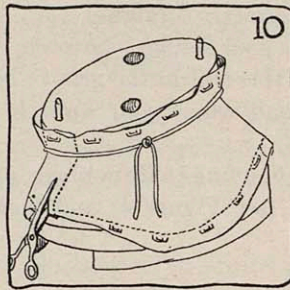


FIG. 10.

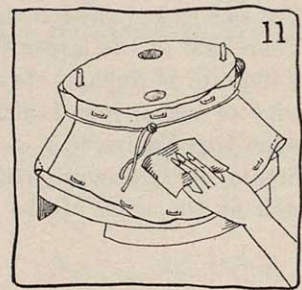


FIG. 11.

- i. Press Brim. Follow *either* Sections (1) or Sections (2), (3) and (4).

- (1) Press brim with a hot iron, placing a heavy unbleached muslin pressing cloth, slightly dampened, over felt, and using a continuous round-and-round motion of the iron (see Figure 12). Be careful not to press over the creases in the cloth. Always lay the cloth smooth over the part that you plan to press.

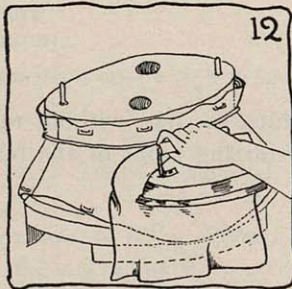


FIG. 12.

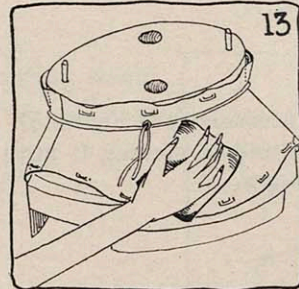


FIG. 13.

- (2) Rub a little dry soap on the luring stove, or hot plate, or upturned iron, or let a few drops of coconut oil fall on one of them (see Figure 12 of Job 2, page 10). Let it smoke until there is no grease left.

PRECAUTION II. Be careful not to burn yourself.

- (3) Heat the luring pad on the luring stove, or hot plate, or upturned iron (see Figure 13 of Job 2 page 10).
- (4) Press the brim with this hot luring pad, by going around and around the block, starting at the edge and working toward the headsize (see Figure 13).
- j. Allow the brim to dry.

3. Remove felt from block.

- a. Mark headsize and edge with basting or with chalk (see Figure 14).

- b. Remove staples, pins, or tacks, and cord (see Figure 15).
- c. Put a pin in the front of the brim near the edge (see Figure 16).

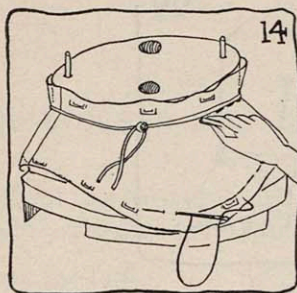


FIG. 14.

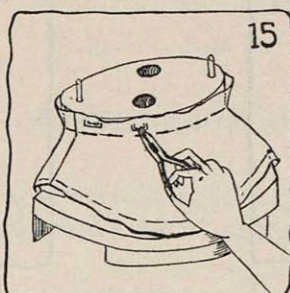


FIG. 15.

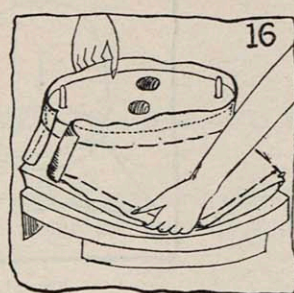


FIG. 16.

- d. Lift brim from block (see Figure 16).
- e. Sew seam with invisible slip stitches in thickness of felt (see Figures 17 and 18).

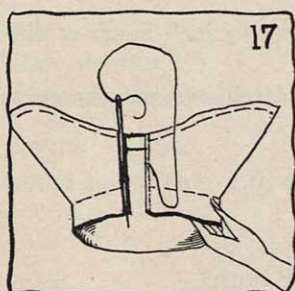


FIG. 17.

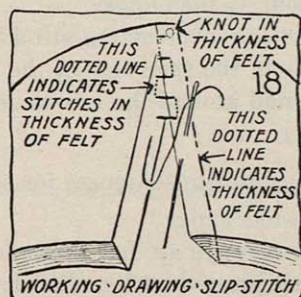


FIG. 18.

- f. If necessary, set brim on headsize band (see Figure 19) and sew with invisible back stitches on the inside of headsize, and $\frac{3}{8}$ -inch stitches on the outside of headsize.
- g. Cut brim at edge as desired (see Figure 20).

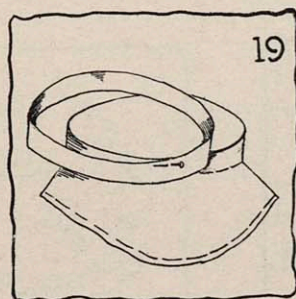


FIG. 19.

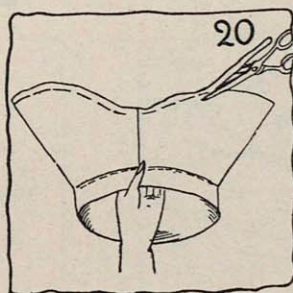


FIG. 20.

- h. If you have to cut your slip stitches, it will be necessary to fasten the thread, and sew again the part that opened.

4. Set the brim and crown together.

- a. Put a pin in the front of the brim at the edge.
- b. Put a pin in the front of the crown.

- c. Match pin to pin and either set crown over headsize of brim (see Figure 21) or set brim over headsize of crown (see Figure 22), as desired, according to the model, and then pin.

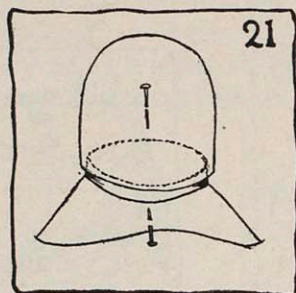


FIG. 21.

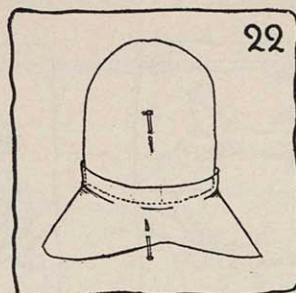


FIG. 22.

- d. Try on. Change if necessary.
- e. Sew brim and crown together. Follow *either* Section (1) *or* Section (2).
- (1) Make invisible stitches **if there is no trimming around the crown or if the brim is over the crown.** Follow *either* Section (a) *or* Section (b).
 - (a) Invisible back stitches are taken about $\frac{1}{8}$ inch from the cut edge of the felt and about $\frac{1}{4}$ inch apart.
 - (b) Invisible overcasting stitches are taken about $\frac{1}{4}$ inch apart at the extreme edge, *only* in the thickness of the felt.
 - (2) **If trimmed around the crown** use $\frac{1}{2}$ -inch back stitches to sew the crown and the brim together.

Questions. Use complete sentences for all answers.

1. What is a felt flange?
2. In what two ways are felt brims blocked?
3. Why is felt pressed with a slightly dampened thick cloth?
4. There are at least two styles in hand-blocked brims and crowns that require them to be sewed with invisible stitches. What are they?



UNIT I. JOB 4

HAND-BLOCKED FELT BRIMS—WORKED FROM HEADSIZE TO EDGE—NO SEAM

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Felt brims may be blocked in several ways. They may be blocked over wooden blocks or over model frames. They may be worked from the edge toward the headsize, as shown in Job 3, (page 12), or, as we shall see in this lesson, they may be worked from the headsize out to the edge. This method is the simplest, particularly if the headsize of the felt brim or the flange is just about the size of the headsize of the block. One rarely puts a seam in a felt brim blocked from the headsize to the edge.

Materials Needed.

1. A felt flange or brim.
2. A piece of soap or a small amount of coconut oil.

Tools and Equipment.

Same as those in Job 3 (page 12), only use two pieces of blocking cord instead of one.

Things to Do.

1. Prepare to block.

- a. Read and follow all of Job 3, Section 1 (page 12 and top of page 13).

2. Block brim.

- a. Place steamed felt flange over block.
- b. Smooth down as quickly and as gently as possible to get the general swing of the brim and to see if the felt will reach (see Figure 1).

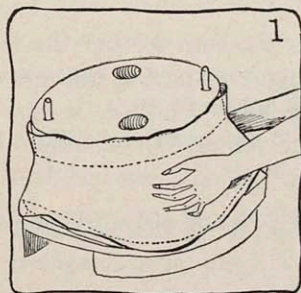


FIG. 1.

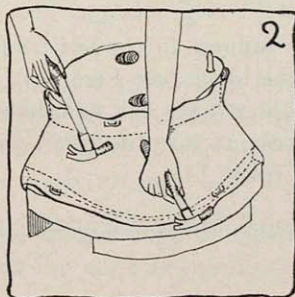


FIG. 2.

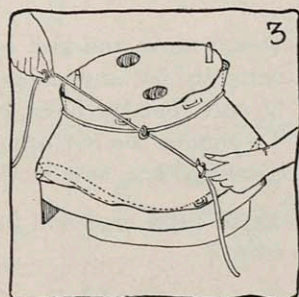


FIG. 3.

- c. Put a staple or two in the headsize and in the groove at the edge of the block (see Figure 2).
- d. Tie a cord around the felt at the base of the headsize lift of the block so that the felt will be tight at the headsize (see Figure 3).
- e. Hammer one staple in to hold the cord tight, if necessary, but be careful that the holes caused by the points of the staple will be in a part of the hat that will not show.

- f. Steam felt well again, but do not remove from the block.
- g. Stretch felt gently and evenly over the surface of the block so that it extends beyond the edge of the block (see Figure 4).

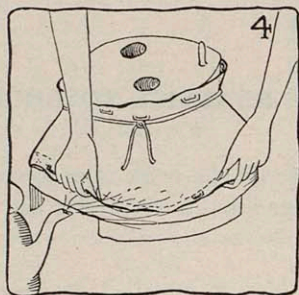


FIG. 4.

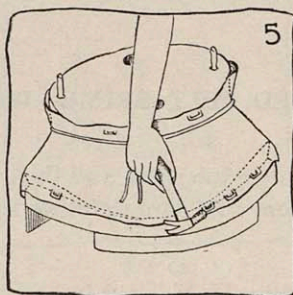


FIG. 5.

- h. If necessary, tack with a few staples, but only in the groove at the edge of the block (see Figure 5). The marks from the staples must not show in the finished brim.

PRECAUTION I. If the felt will not reach to the groove at the edge of the block, steam and stretch it down as far as possible, then tack with pins at the extreme edge or with thumb tacks, if the marks of the latter will not show in the finished brim (see Figure 6). Steam, stretch, pin or tack the felt until all of the fullness is removed.

- i. If the felt reaches the groove, tie a cord around the felt in the groove (see Figure 7). This will hold the felt close to the block, and enable you to pull out any fullness that may appear

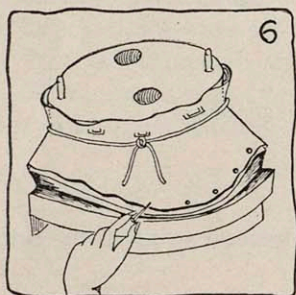


FIG. 6.

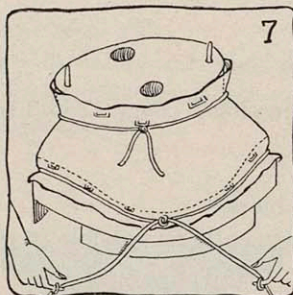


FIG. 7.

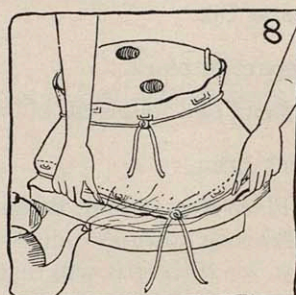


FIG. 8.

- j. Steam again and pull out any fullness in the felt from under the cord so that the felt lies perfectly flat and smooth on the block (see Figure 8). Use more staples, if necessary, but be sure that the holes left by the staples will not show in the finished brim.
- k. To pounce the felt brim, to press, to lure the brim, or to let it dry, read and follow Job 3, Section 2 h, i, and Section 2 j (page 14).

3. To finish brim read and follow Job 3, Sections 3 and 4, (pages 14, 15 and 16). (There will be no seam.)

Questions. Use complete sentences for all answers.

1. Why is a cord tied at the base of the headsized lift?
2. When using staples, what is the most important precaution against which to guard?
3. Why is it necessary to steam the felt several times while blocking the brim?
4. What is the reason for putting a pin in the front of the crown and one in the front of the brim before setting them together?

UNIT I. JOB 5

HAND-BLOCKED FELT OR STRAW BRIMS—WORKED FROM EDGE TO HEADSIZE —WHEN BRIM IS CUT AND LAPPED

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of the other jobs to which you are referred.

Reason for Job.

There is only one difference between blocking a brim when the ends lap (as shown in Figure 1) and blocking a brim for a straight seam (as was done in Job 3 (page 12)). The words *extending it where and as much as desired* in Section 2 a, are the key-note of that difference.

Blocking straw immediately brings up the question of how the edge is to be finished. If you want the natural woven edge of the straw body for the edge of the brim, see Precaution II. On the other hand, since the brim will have an end that is already cut (and lapped), the entire edge may be cut and bound, or turned in. You will learn to do this if you pay special attention to finishing the edge, as described in Sections 2 c (5) and (6) (page 20).

Materials Needed. (Use either 1 or 2.)

1. The same as in Job 3 (page 12) for felt.
2. The same as in Job 13 (page 55) for straw.

Tools and Equipment. (Use either 1 or 2.)

1. The same as in Job 3 (page 12) for felt.
2. The same as in Job 13 (page 55) for straw.

Things to Do.

1. Prepare to block.

- a. Read and follow all of Job 3, Section 1 (pages 12 and 13).

2. Block brim when it is to be cut and lapped. (See Precautions I and II for straws.)

- a. Pin one end of the larger edge of the felt or of the straw at the edge of the block, extending it where and as much as desired (see Figure 2). If you are certain that the mark will not show, use a tack because it holds the felt or straw firmer.

PRECAUTION I. If the natural woven edge of straw is to be used at edge of brim, pin it even with the edge of the block. Never use tacks in a natural woven edge.

PRECAUTION II. If you are blocking straw for a turned-in edge, be sure to allow enough straw below the groove of the block for turning in either once or twice, as desired.

- b. To stretch felt or straw at the edge, read and follow Job 3, Section 2 c (page 13), but lap felt or straw where and as much as desired, and tack or pin in place (see Figure 3). Always lap the felt or the straw a little more than is needed in order to allow for

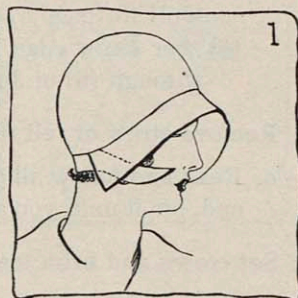


FIG. 1.

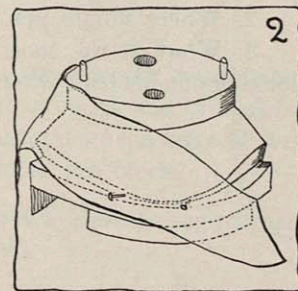


FIG. 2.

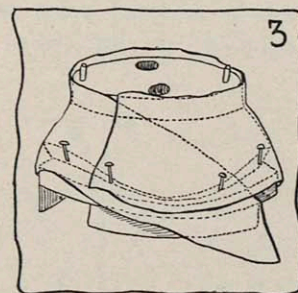


FIG. 3.

cutting it down, or turning in the raw edge of straw, in order to give the brim a good line.

c. Finish steaming and pressing the brim.

(1) Decide to do *one* of the following and tell your teacher of your choice.

(a) For felt, follow Section (2).

(b) For straw with a natural woven edge, follow Sections (3) and (4).

(c) For straw with a raw edge turned in *once*, follow Sections (3), (4), and (5).

(d) For straw with a raw edge turned in *twice*, follow Sections (3), (4), and (6).

(2) To steam fullness out of felt at the headsize, to tack, to tie with cord, to pounce with sandpaper, and to press, read and follow Sections 2 *d, e, f, h, and i*, of Job 3 (pages 13 and 14).

(3) To steam fullness out of straw at headsize, to tack, and to tie with cord, read and follow Job 3, Sections 2 *d, e and f*, (pages 13 and 14). **If a natural woven edge is being used, be careful not to pull the edge out of shape.**

(4) To press and size straw, read and follow carefully Job 12, all of Sections 1 *b, (2), (3), and (4)* (pages 53 and 54).

(5) For straw edge turned in *once*, read and follow exactly, Sections 6 *b (1) through (4)* of Job 13 (page 57).

(6) For straw edge turned in *twice* (welted edge), read and follow exactly Sections 6 *c (1) through (6)* of Job 13 (page 58).

3. Remove straw or felt from block.

a. Read and follow all of Section 3 of Job 3 (pages 14 and 15), but instead of sewing the lapped end, pin it until you are certain the line is correct.

4. Set crown and brim together.

a. Read and follow Section 4 of Job 3 (pages 15 and 16).

Questions. Use complete sentences for all answers.

1. Where should you start to tack a brim that laps?

2. Where should you start to tack a brim with a seam?

3. What is the most important difference between blocking a brim like this in felt and blocking one in straw when a natural woven edge is to be used at the edge of the brim?



UNIT I. JOB 6

HAND-BLOCKED FELT OR STRAW BRIMS—WORKED FROM EDGE TO HEADSIZE— WHEN THE BRIM IS TO BE PLEATED, AND WHEN BLOCK IS NOT CARVED TO INDICATE PLEATS

Read this entire job sheet and before starting to do the work of any particular section, reread that section. Be sure to follow the sections of the other jobs to which you are referred.

Reason for Job.

You will see the difference between blocking a brim when it is to be pleated (see Figure 1) and blocking a brim for a straight seam (as was done in Job 3, page 12). You may make the pleats first; or you may start to block first, and then make the pleats just before you tie the headsize. Some brims may have both pleats and a seam.

Materials Needed.

1. The same as in Job 3 (page 12), for felt.
2. The same as in Job 13 (page 55), for straw.

Tools and Equipment.

1. The same as in Job 3 (page 12), for felt.
2. The same as in Job 13 (page 55), for straw.

Things to Do.

1. Prepare for blocking.

- a. Read and follow all of Section 1, Job 3 (pages 12 and 13).

PRECAUTION I. Never use tacks if marks will show. Use pins instead.

2. Block the brim when there are to be pleats in it, and the block is not carved to indicate pleats.

Do *either* all of Section *a* or all of Section *c* (page 22).

PRECAUTION II. If you want to use the natural woven edge of the straw as the edge of the brim, whether you make the pleats in the hands first (as in Section *a*) or block the brim first and then make pleats (as in Section *c*, page 22), use pins only in the natural woven edge of the straw, and keep the natural edge even with the desired edge line traced on the block.

PRECAUTION III. If blocking in straw for a turned-in edge, be sure to allow enough straw below the groove of the block for turning in either once or twice as desired.

a. Make pleats in your hands first.

- (1) Pleat the felt or straw in your hands (see Figure 2), holding the larger edge firmly.
- (2) Tack the larger edge of the pleated felt or straw in the groove below the edge of the block (see Figure 3) or if the natural woven edge of straw is to be used, pin the edge where desired. See Precautions I, II, and III for tacking.



FIG. 1.

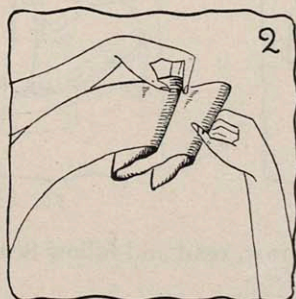


FIG. 2.

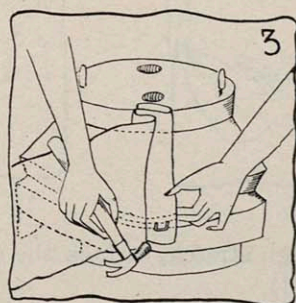


FIG. 3.

- (3) To stretch felt or straw at the edge, read and follow Section 2 *c* of Job 3 (page 13).
- (4) Slip the end you are working with under the pleats as desired (see Figure 4). You may loosen pleats already tacked.
- (5) Finish steaming and pressing.

(a) Decide to do *one* of the following (Sections (aa) through (dd)) and tell your teacher of your choice.

(aa) For felt, follow Section (b).

(bb) For straw with a natural woven edge, follow Sections (c) and (d).

(cc) For straw with edge turned in once, follow Sections (c), (d), and (e).

(dd) For straw with edge turned in twice, follow Sections (c), (d) and (f).

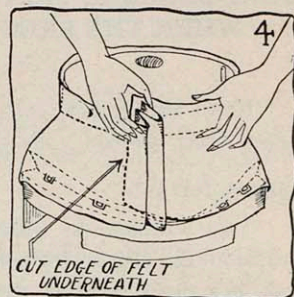


FIG. 4.

(b) To steam the fullness out of *felt* at the headsize, to tack, to tie with cord, to pounce, and to press, read and follow Sections 2 *d*, *e*, *f*, *h*, and *i* of Job 3 (pages 13 and 14).

(c) To steam fullness out of *straw* at the headsize, to tack, and to tie with cord, read and follow Sections 2 *d*, *e*, *f*, Job 3, (pages 13 and 14). **If natural woven edge is being used, be careful not to pull the edge out of shape.**

(d) To press and to size *straw*, read and follow carefully all of Job 12, Sections 1 *b*, 2, 3, 4 (pages 53 and 54).

(e) For straw edge turned in once, read and follow exactly Job 13, Sections 6 *b* (1) through (4), (page 57).

(f) For straw edge turned in twice (welted edge), read and follow exactly Job 13, Sections 6 *c* (1) through (6), (page 58).

(6) Remove felt or straw from block.

(a) Read and follow all of Job 3, Section 3 (pages 14 and 15), but instead of sewing the pleats, pin them until you are certain the line is correct.

(7) Set crown and brim together.

(a) Read and follow Section 4 of Job 3 (pages 15 and 16).

b. If you have blocked the brim as above go on with the questions.

c. Block first and then pleat.

(1) Study again Precaution II and III (page 21).

(2) Take hold of the larger edge of the felt or straw flange and tack it in the groove below the edge of the block 1 inch to the left of the place where you wish to place the pleats (see Figure 5). It is wise to mark in pencil the base of the block, where you plan to place the pleats. If you desire the natural woven edge on straw, reread Precaution II (page 21).

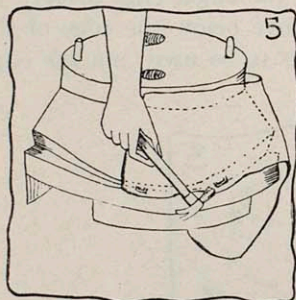


FIG. 5.

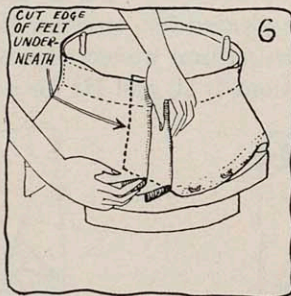


FIG. 6.

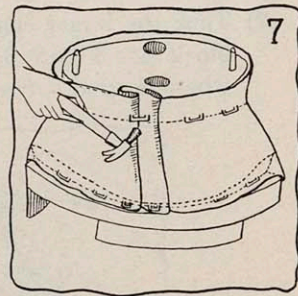


FIG. 7.

(3) To steam, stretch, or tack the edge of felt or straw, read and follow Section 2 *c*, Job 3 (page 13).

(4) Pleat the remaining felt or straw as desired and tack it in the groove (see Figure 6) and at the headsize to hold in place (see Figure 7).

(5) Finish steaming and pressing.

(a) Read and follow very carefully Sections 2 a (5), (6), and (7) (page 22).

Questions. Use complete sentences for all answers.

1. What two ways are there for pleating a brim when blocking?
2. What must you guard against when using tacks?
3. Describe briefly how to finish felts.
4. Describe briefly how to finish straws.



UNIT I. JOB 7

DRAPED CRINOLINE BRIMS¹—WITH CRINOLINE CUT CIRCULAR—PINNING THE SEAM AFTER DRAPING (PREPARATORY TO DRAPING FELT OR STRAW)

Read this job sheet carefully. After you have selected the illustration that most closely resembles the hat you want to make, reread the section that describes that illustration. If the section that you reread refers to other sections, be sure to read those references.

Reason for Job.

When making hats, most copyists and designers do not cut into the material of which the hat is to be made until they have worked out a model in crinoline, in order to bring out the desired effect. In retail shops, if a customer cannot visualize how she will look in a particular hat, she tries on a crinoline model, then she is usually able to tell whether or not the hat is becoming. This crinoline model may be used for measurements when making the hat itself, or it may be taken apart and used as a pattern for a fabric or felt hat.

Crinoline models may be made by using crinoline cut either circular or on the bias. In using crinoline that is cut circular, you may pin the seam either after you have finished draping or before you start to drape. The latter will train you to get the right line through eye measurement. There is great similarity in all three methods.

In this lesson you will learn how to drape a crinoline model when the crinoline is cut circular, pinning the seam *after* draping. Suggestions for draping four hats will be given. The more familiar you become with these suggestions before you actually start to drape, the more easily you will be able to drape not only crinoline models but felts and straws, too.

Materials Needed.

1. An 18-inch square of crinoline.
2. A two-piece crinoline crown or a wired headsize band of the desired headsize, on which to drape (Job 1, page 3, or Job 43, page 174).

Tools and Equipment.

1. A crown block or a model wooden head-form of desired headsize.
2. The usual milliner's tools.



FIG. 1.



FIG. 2.



FIG. 3.



FIG. 4.

¹ It will be wise for teachers to guide beginners toward choosing a model that is made on a headsize band before choosing one that is made over a crown.

Things to Do.

1. Prepare crinoline for draping.

Cut a temporary brim about 17 inches in diameter (that is, 17 inches across). Cut a temporary headsize about 25 inches in circumference. Headsizes are always oval. You will find that a 25-inch headsize has a diameter of 9 inches from front to back, and a diameter of $6\frac{3}{4}$ inches from side to side (see Figure 5). The temporary headsize is cut large to allow for slashing the brim at the back and for lapping it. This tends to shape the brim a little.

a. Fold crinoline.

- (1) Fold your square of crinoline in half on the straight grain of the material. Then fold it in half again (see Figure 6).
- (2) Mark the corner, which is the center of the original square, A (see Figure 7). You will have to open the folded square partly to find its center. Then, after marking center A, fold it as before.

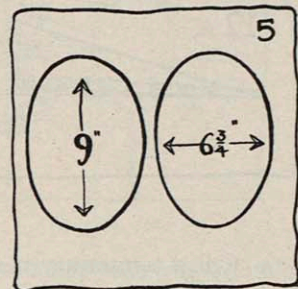


FIG. 5.

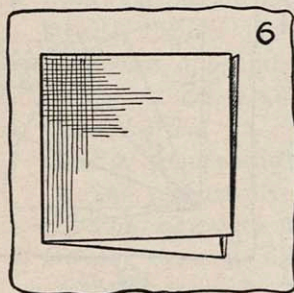


FIG. 6.

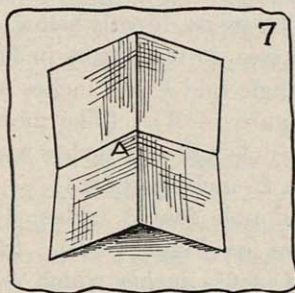


FIG. 7.

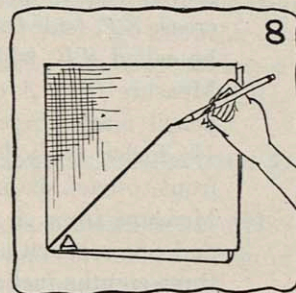


FIG. 8.

- (3) Draw a line from point A to the opposite corner of the square, as shown in Figure 8.
- (4) Fold the square again on the diagonal line that you have just drawn (see Figure 9).
- (5) From point A draw another pencil line the same distance from each folded edge (see Figure 10).

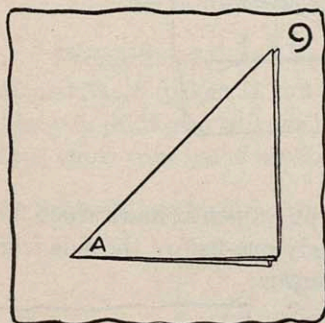


FIG. 9.

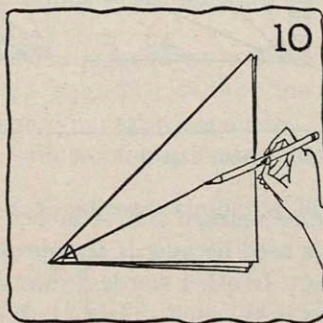


FIG. 10.

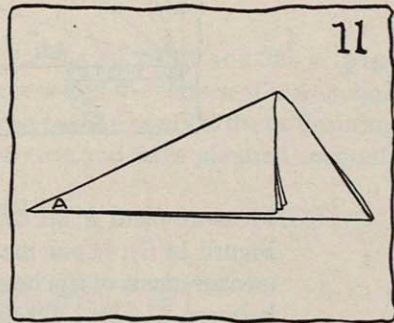


FIG. 11.

- (6) Fold again on the line that you have just drawn (see Figure 11). Be sure to keep the center point A, folded sharply.
- b. Cut a temporary edge for brim.
- (1) From point A measure $8\frac{1}{2}$ inches on each folded edge of the crinoline and also between the folded edges, and then put a pencil mark at each place (see Figure 12 A, page 26). This $8\frac{1}{2}$ inches is one half of the diameter of the brim which we decided to make about 17 inches.

- (2) Connect the pencil marks with a curved line (see Figure 12 B).
- (3) Cut on the curved line (see Figure 12 C). You now have a perfectly round piece of crinoline 17 inches in diameter with point A as its center.

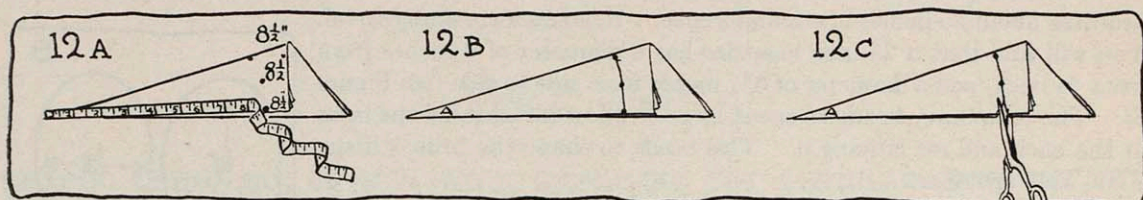


FIG. 12A-B-C.

c. Cut a temporary headsize for brim.

- (1) Partly unfold your crinoline so that it is folded in four parts only. It will be the shape of a quarter of a circle.
- (2) Mark one single fold of paper *F* (front) and the other single fold *B* (back) and the double fold *S* (side). Mark center crease *S.F.* (side front). The crease directly below this would be called *S.B.* (side back) (see dotted letters in Figure 13).
- (3) Measure from *A* on the single fold *F* $4\frac{1}{2}$ inches and put a pencil mark there (see Figure 14 A). (The measurement $4\frac{1}{2}$ inches is used because it is half of 9 inches which is the front-to-back diameter of a 25-inch headsize.)
- (4) Measure from *A* on the double fold *S* (sides) $3\frac{3}{8}$ inches and put a pencil mark there (see Figure 14 B). (Three and three-eighths inches is half of $6\frac{3}{4}$ inches which is the side-to-side diameter of a 25-inch headsize.)

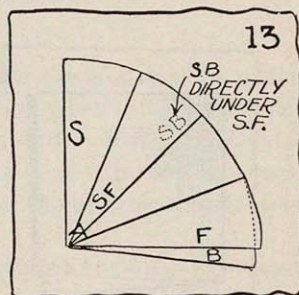


FIG. 13.

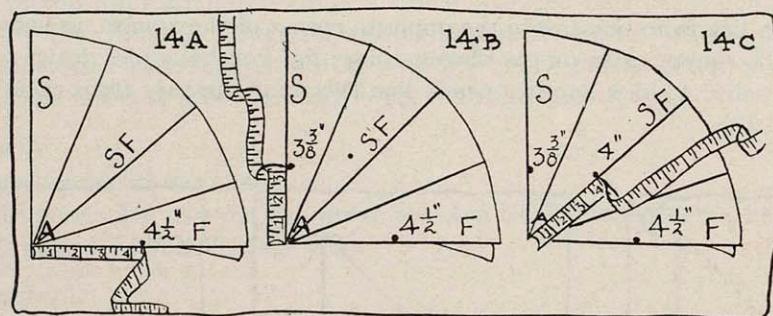


FIG. 14A-B-C.

- (5) Measure from *A* on the crease marked *S.F.* 4 inches and put a pencil mark there (see Figure 14 C). (Four inches is used because it is approximately one-half of the side front measurement of the headsize. In other words, $\frac{1}{2}$ the difference between $4\frac{1}{2}$ and $3\frac{3}{8}$ inches is $\frac{9}{16}$ inch. Add $\frac{9}{16}$ inch to $3\frac{3}{8}$ inches and you will get $3\frac{15}{16}$ inches, or approximately 4 inches.)
- (6) Connect the three pencil marks that you made with a gradual curved line (see Figure 15). This will be the temporary headsize. **Do not cut on this line.**
- (7) Draw a dotted line exactly $\frac{1}{2}$ inch inside the headsize line (see Figure 16).
- (8) Cut on the dotted line (see Figure 16).
- (9) Slash from inner edge of crinoline to the headsize line at intervals of $\frac{1}{2}$ inch as shown in Figure 17.

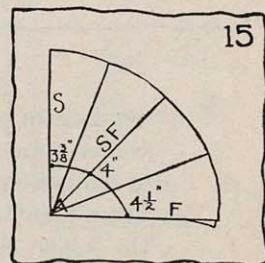


FIG. 15.

- (10) Open out the crinoline and turn up the slashed parts on the headsize line (see Figure 18).
 (a) Cut through the line marked *back* (see Figure 18).

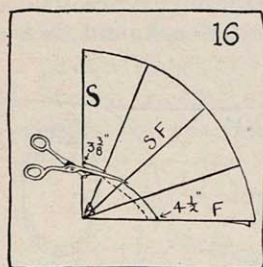


FIG. 16.

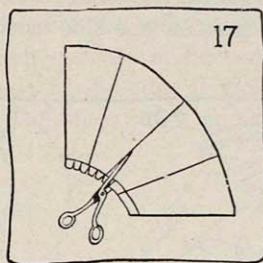


FIG. 17.

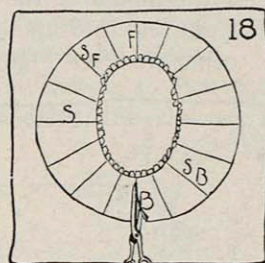


FIG. 18.

After practicing you will be able to cut this temporary edge and headsize very quickly; in fact, almost without measurements.

2. Prepare to drape crinoline brim.

- a. Study the picture of the hat or the actual model that you are planning to make, and compare it with Figures 1, 2, 3, and 4, (page 24), in order to decide how to go about draping it. Sections 3, 4, 5, and 6, (pages 27 through 32), describe in detail how to copy models similar to Figures 1, 2, 3, and 4 (page 24).
- b. Remember that
 - (1) For brims with an unbroken line at the edge, such as are shown in Figures 1 and 2 (page 24), you usually start to drape at the front.
 - (2) For brims with an outstanding line, such as with pleats that are shown in Figure 3 (page 24), or a cut like that shown in Figure 4 (page 24), or lapped ends (see Figure 5 of Job 9 (page 38), you usually start to drape at that particular point.
 - (3) Off-the-face models, such as the ones shown in Figures 2 and 4 (page 24), as well as turbans, are generally draped directly over the crown.
 - (4) Drooping, or mushroom, brims, such as the ones shown in Figures 1 and 3 (page 24), are draped on headsize bands.
- c. In order to drape your crinoline model, follow *either* Sections 3 (pages 27, 28, 29 and 30), 4 (pages 30 and 31), 5 (pages 31 and 32), or 6 (page 32). Reread the section which you decide to use, in order to become thoroughly familiar with it. Where there are references to other sections be sure to follow them carefully.

Precaution I. As you read these suggestions in Sections 3 (pages 27, 28, 29 and 30), 4 (pages 30 and 31), 5 (pages 31 and 32), or 6 (page 32), jot down the numbers and the letters of the sections that you think you will use in copying your sketch or model. When you are ready to drape the crinoline, show your list of sections to your teacher so that you may be sure you have planned correctly.

3. Suggestions for draping a close mushroom similar to Figure 1.



FIG. 1.

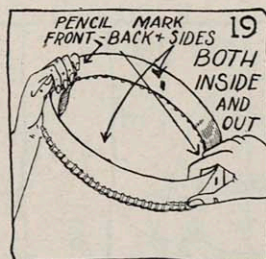


FIG. 19.

- a. Be sure that the headsize band is shaped oval (see Figure 19) and that the size is correct.

- b. Put pencil marks at the direct front, back, and sides of both the inside and outside of headsize band (see Figure 19, page 27).
- c. Pin crinoline to the front of the headsize band (see Figure 20 A).
- d. Continue to drape and to pin, first on one side until you reach the back, and then on the other side (see Figure 20 B).

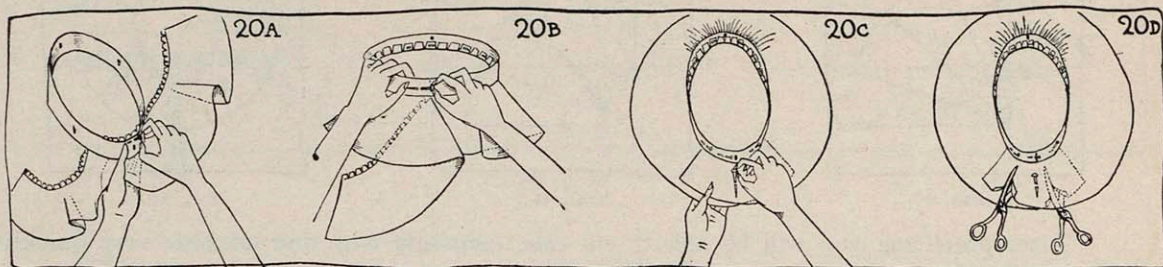


FIG. 20A-B-C-D.

- e. Pin lap at back (see Figure 20 C).
- f. Cut off part of the lap on each side of the back, so that it will only lap about 2 inches (see Figure 20 D).
- g. Never cut the edge until you
 - (1) Draw a pencil line on the crinoline to get the desired line at the edge (see Figure 21 A).
 - (2) Turn back on pencil line to get the effect (see Figure 21 B).
 - (3) Try the hat on model wooden head-form or on the individual for whom it is being made, to see if the line is correct.



FIG. 21A-B-C.

- (4) If you are not satisfied with the general outline of your brim, read and follow Sections *i*, *j*, *k*, *l*, *m*, and *n*, pages 28 and 29, before following Section *h*.
- h. Cut edge (see Figure 21 C) if the line is correct.
- i. If you want to make the brim a closer mushroom (closer to the face) stretch the crinoline at headsize where the crinoline is bias (see Figure 22). Repin at headsize and make the brim fit smoothly again on the headsize band. In order to do this you will probably have to make the lap at the back a little larger.

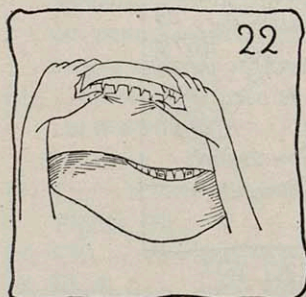


FIG. 22.

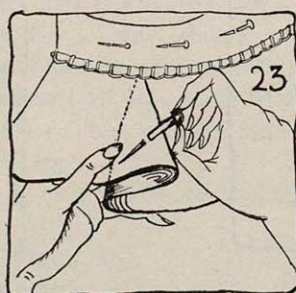


FIG. 23.

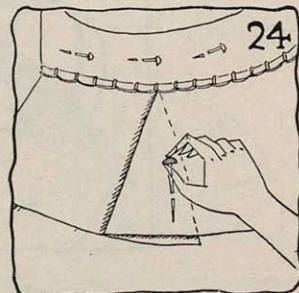


FIG. 24.

- j. A ripple or fullness at the edge of the crinoline brim may be removed by pleating crinoline and pinning (see Figure 23).
- k. To remove fullness at edge, slash into brim and lap it a little more at the edge than at the headsize (see Figure 24). Whenever the fullness to be removed is not sufficient to make a pleat as shown in Figure 23, slash and lap the brim in order to remove the fullness.
- l. Stretch crinoline at the bias part of the edge if you want the mushroom to flare more (so that it will not come too close to the face), or if you want more width at the edge (see Figure 25).

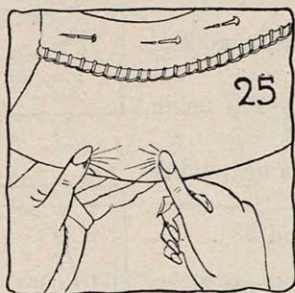


FIG. 25.

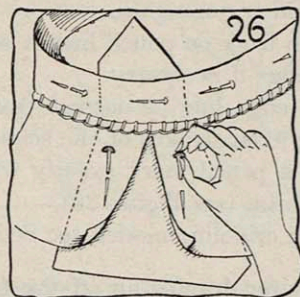


FIG. 26.

- m. Insert a crinoline piece wider at the edge than at the headsize (a gusset) if you want the mushroom to flare more (see Figure 26).
- n. Try on to see if the line at the edge which you have cut is perfect, and change if necessary. Pin a crown on the brim. This will help you to get the correct line.
 - (1) Make headsize band tighter or looser, if necessary.
 - (a) Lift crown from brim at back.
 - (b) Rip seam of headsize band.
 - (c) Lap headsize band over more to make it smaller.
 - (d) Lap headsize band less to make it larger.
 - (2) Lower crown if necessary and pin in place (see Figure 27 A).

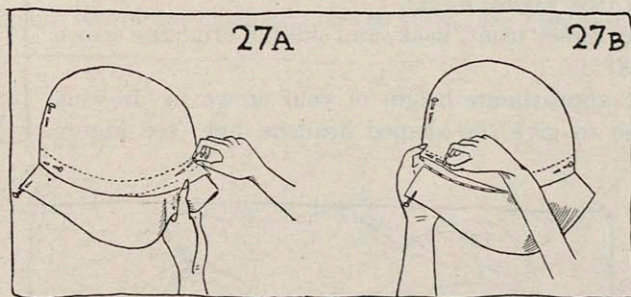


FIG. 27A-B.

- (3) Raise crown if necessary and pin in place (see Figure 27 B).
- (4) Drape or tuck crown if the model calls for it and pin (see Figures 28 A and 28 B).

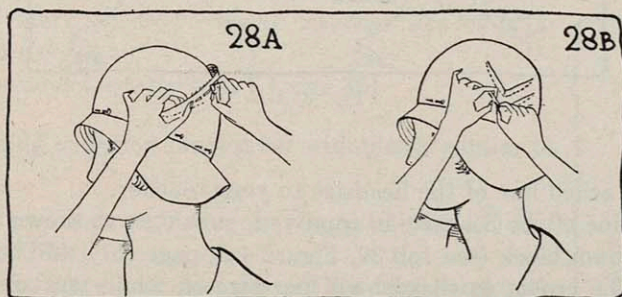


FIG. 28A-B.

- (5) If the line at the edge needs to be changed see Figures 23, 24, 25, and 26, pages 28 and 29.
- (6) Should you find that in spite of great care your edge is a little uneven, you may straighten the line by adding a piece and pinning it as shown in Figure 29, and penciling. An edge usually has a gradual line, therefore, when penciling do not run off abruptly.

PRECAUTION II. This is a good time to show your work to your teacher so that you may know if you are proceeding correctly.

o. Repin and try on again.

- (1) Turn back on pencil line at edge (see Figure 21 *B*, page 28).
- (2) Change if necessary.
- (3) Cut edge line as desired (see Figure 21 *C*, page 28) using long even strokes of the scissors. **Do not chop.**
- (4) Put a pencil mark exactly where the headsize band touches the brim (see Figure 30).

p. To finish crinoline model, see Section 7 (pages 32 and 33).

4. Suggestions for draping an off-the-face hat similar to Figure 2.

- a.* A hat of this type is draped over a crown which has been placed on a block or model wooden head-form. The reason for draping an off-the-face hat over a crown instead of on a headsize band is that this type of hat primarily fits over the top of the head. The crown is the part of the hat that goes over the top of the head, therefore it is much easier to get the correct line by working directly over a crown which has been placed over a block.
- b.* Be sure that the model wooden head-form or crown block which you are going to use is the correct size.
- c.* Put crinoline crown on model wooden head-form or on crown block.
 - (1) Put a few thumb tacks in it at the base to hold the crown in place firmly (see Figure 31 *A*).
 - (2) Put a pin at direct front, back, and sides of crinoline crown (see Figure 31 *A*).
 - (3) Indicate the approximate height of your crown by drawing a pencil line to give the shaped headsize line (see Figure 31 *A*).

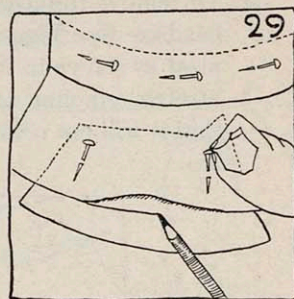


FIG. 29.

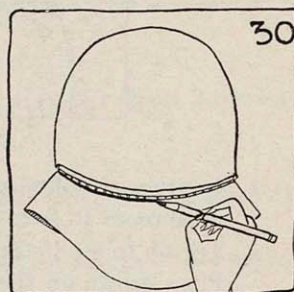


FIG. 30.



FIG. 2.

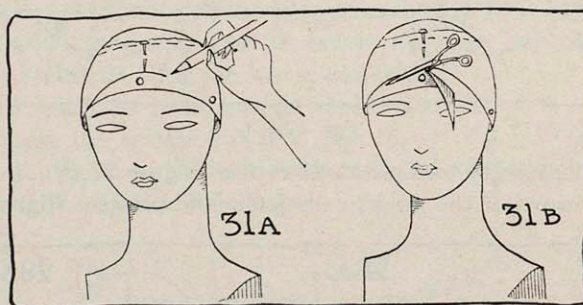


FIG. 31A-B.

- (4) Show the penciled line of the headsize to your teacher.
- (5) If penciled line of the headsize is approved, cut on it, as shown in Figure 31 *B*.
- d.* Remove crown from block (see Job 39, Figure 4 *B*, page 157), and buttonhole a lace wire on the bottom of the crown so that it will not stretch while you are working on it. (For buttonhole stitch see Job 1, Figure 10, page 5.)

- (1) Try crown on model wooden head-form or crown block to be sure you have not stretched it at the bottom.
- e. Pin the center of the circular crinoline over the front of the crown (see Figure 32 A) and continue to drape and to pin first on one side (see Figure 32 B) until you reach the back, then on the other side, and then across the lap at the back (see Figure 32 C).

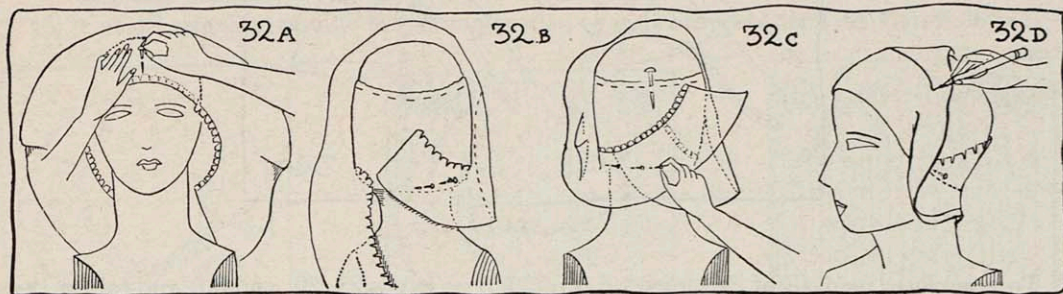


FIG. 32A-B-C-D.

- f. To make the hat fit closer to the crown, stretch at headsize and pleat or slash coronet (see Figures 22, 23, and 24, page 28).
- g. To make the hat wider at the sides, stretch crinoline at edge or insert a gusset (see Figures 25 and 26, page 29).
- h. Mark a pencil line on the brim to give the desired line at the edge (see Figure 32 D).
- i. Never cut, until you have tried the hat on the person for whom it is intended to see if the line is good.
- j. Make any changes that are necessary, repin, and try on again. Read and follow Section 3, o (page 30).

PRECAUTION III. Show your work to your teacher at this point to be sure that you are proceeding correctly.

- k. Finish headsize.

- (1) Put a pencil mark on the headsize line on the brim (see Figure 33 A).

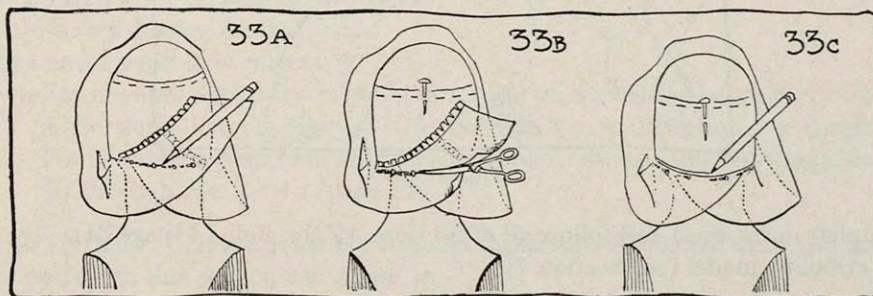


FIG. 33A-B-C.

- (2) Cut headsize of brim only on penciled line (see Figure 33 B).
- (3) Put a pencil mark on crown where headsize line of brim touches crown (see 33 C).
- l. To finish crinoline model, see Section 7 (page 32).

5. Suggestions for draping a flaring mushroom with pleats similar to Figure 3.

- a. Be sure headsize band is shaped oval (see Figure 19, page 27) and that it is the correct size.
- b. Put pencil marks at front, back, and sides of headsize band both inside and outside (see Figure 19, page 27).



FIG. 3.

- c. Start to pin the crinoline where you plan to put the pleats (see Figure 34 A) and work around, pinning as you go, until you get to that point, and then pin the pleats (see Figure 34 B).

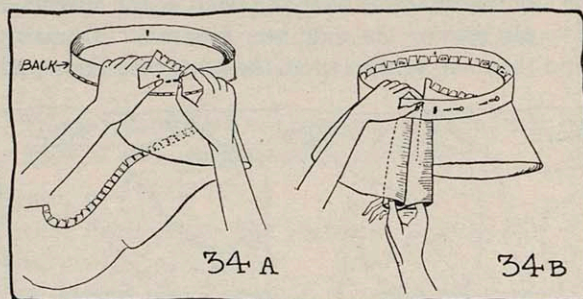


FIG. 34A-B.

- d. To complete, read all of Sections 3 g through 3 p (pages 28, 29, and 30) and follow the sections particularly needed for this brim.

6. Suggestions for draping an off-the-face hat with a cut near the front similar to Figure 4.

- a. Read and follow all of Sections 4 a through 4 d (pages 30 and 31).
- b. Start to pin crinoline where you plan to cut (see Figure 35 A) and work around, pinning as you go, until you come to the cut again. You may have to bring the end with which you are draping high up on the crown, in order to get the brim to fit close to the face (see Figure 35 B).



FIG. 4.



FIG. 35A-B.

- c. To complete brim, read and follow all of Sections 4 f through 4 l (page 31).
- d. Finish crinoline model (see Section 7).

7. Finish crinoline model—follow either Section a, or Sections b and c.

- a. If crinoline brim is to be left on the crown, to copy and to measure while making a felt hat like it, or if it is for a customer to try on, follow these directions:
- (1) Mark with a pencil the direct front, back, and sides of brim; also write *under* to indicate under facing.
 - (2) Sew crinoline brim to crown with $\frac{1}{2}$ inch back stitches.
 - (3) Sew up any inserts or pleats with $\frac{1}{2}$ inch back stitches.
 - (4) Bind edge with raw-edged bias crinoline 1 inch wide. (This prevents brim from getting out of shape.)
- b. If crinoline brim is to be removed and used for pattern later on, follow these directions:
- (1) Follow Sections 7 a (1) and (3).
 - (2) Mark crinoline in pencil to indicate all folds and drapes.

- (3) Mark in pencil either where headsize band touches the brim (see Figure 30, page 30) or where the headsize touches the crown (see Figure 33 C', page 31).
- (4) Cut right through brim directly in back if there is no shaped lap.
- (5) Remove all pins or bastings at headsize only. This will enable you to take brim off headsize band or crown easily.
- (6) Cut off crinoline on line that was penciled to indicate headsize (see Figure 36).

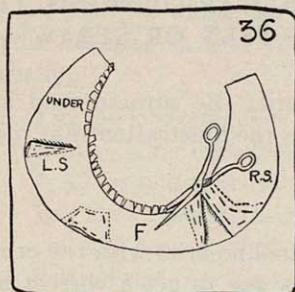


FIG. 36.

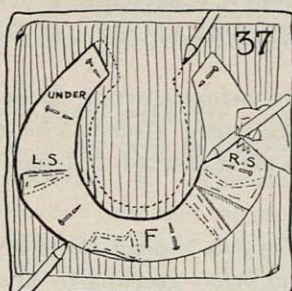


FIG. 37.

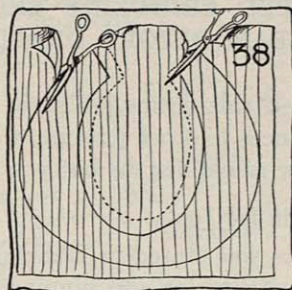


FIG. 38.

- (7) Cut new crinoline brim.

- (a) Lay crinoline brim pattern, which you have just removed from crown or headsize band, on a fresh piece of crinoline and pin it in place (see Figure 37).
- (b) Trace around edge and headsize of pattern in pencil (see Figure 37).
- (c) Trace through crinoline to mark all draping lines.
- (d) Put a dotted line $\frac{1}{2}$ inch away from each side of lap and from the headsize (see Figure 37).
- (e) Cut the new piece of crinoline on the edge and on dotted line at the lap and the headsize (see Figure 38).

c. Redrape crinoline brim.

- (1) Take the new piece of crinoline that is cut like the pattern and pin it to headsize or crown as marked. The pencil line for the headsize should just fit the headsize band or fit directly over pencil line on crown.
- (2) Fold down drapes, creases, etc.
- (3) Try on to see if it is correct.
- (a) For changes necessary in making a brim on a headsize band, carry out suggestions in Sections 3 n (1) through (6), Section 3 o, and Section 3 p (pages 29 and 30). For changes necessary in making a brim on a crown, carry out suggestions in Section 4 f through Section 4 l (page 31).

PRECAUTION IV. Never consider crinoline brim model finished until you are certain that it is as near perfect in line as you can make it.

Questions. Use complete sentences for all answers.

1. If you want the edge of a crinoline brim to mushroom more, what two things may you do?
2. If the edge of a crinoline brim is too close, how can you make it flare more?
3. What is the great advantage of first draping models in crinoline?



UNIT I. JOB 8

DRAPED CRINOLINE BRIMS¹—WITH CRINOLINE CUT CIRCULAR—PINNING THE SEAM BEFORE DRAPING—(PREPARATORY TO DRAPING FELT OR STRAW)

Read this entire job sheet carefully before starting to do any work. Be sure to read any references to other jobs and to other sections. After you have selected the illustration that most closely resembles the hat you want to make, reread that section.

Reason for Job.

As was stated in Reason for Job in Job 7 (page 24), draping a crinoline brim with the crinoline cut circular and pinning the seam *before* starting to drape trains one to get a correct line through eye measurement. After you are used to this method, you will find it a very quick way, not only to copy sketches, but to design brims. Then too, when working with felt, you may use your completed crinoline hat as a model to copy and to measure.

Simple mushrooms and off-the-face hats may be easily made in this manner. In this lesson you will learn how to drape three hats by this same method. References will be continually made to Job 7 (page 24). *Do not fail to read the references each time you come to them*, for they will help you to do this job more easily.



FIG. 1.



FIG. 2.

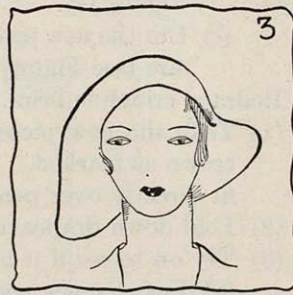


FIG. 3.

Materials Needed.

1. See Job 7 (page 24).

Tools and Equipment.

1. See Job 7 (page 24).

Things to Do.

1. Prepare crinoline for draping.

- a. Read and follow exactly all the steps in Sections 1 a, b, through c (10) of Job 7 (pages 25, 26, and 27), and, as you read, be sure to look very closely at Figures 1 through 18 (pages 24, 25, 26, and 27).

2. Prepare to drape crinoline brim.

- a. Study the picture of the hat or the actual model that you are planning to make and compare it with Figures 1, 2, and 3 in order to decide how to drape it. Sections 3 (page 35), 4 (page 36), and 5 (page 36) describe in detail how to drape models similar to Figures 1, 2, and 3.

¹ Teachers should refer to footnote in Job 7, page 24.

Follow the section that describes most closely the hat that you are copying, in order to drape your crinoline model. Reread that section in order to become thoroughly familiar with it. If there are references to other jobs and to other sections, be sure to read them carefully.

PRECAUTION I. As you read the suggestions in this job or the references in other jobs jot down the numbers and the letters of the sections that you think you will use in copying your sketch or model. When you are ready to drape the crinoline, show the list of sections to your teacher so that you may be sure you have planned correctly.

- b. Pin the two cut edges of the crinoline together for a back seam. This makes either a mushroom brim (see Figure 4 A) or one that flares up (see Figure 4 B). The more you lap the seam, the closer will be the brim and the more you will have to slash your headsize in order to get it the desired size (see Figure 4 C). Pinning the lap, so that it varies in size, and turning the brim up or down, or partly up or partly down, will merely prove to you that this actually shapes the brim.

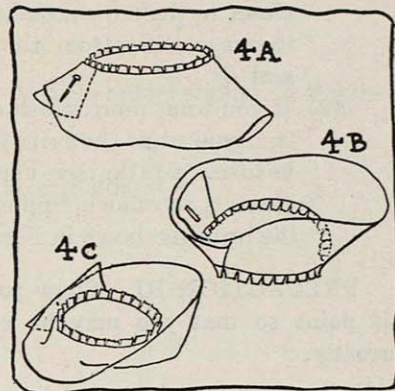


FIG. 4A-B-C.

3. Follow these suggestions for draping a brim similar to Figure 1, or any brim with a soft roll to one side.

- a. Be sure that headsize band is shaped oval and that it is the correct size (see Figure 19 of Job 7, page 27).
- b. Put pencil marks at front, back, and sides of headsize band (see Figure 19 of Job 7, page 27).
- c. Lap crinoline, as shown in Figure 4 C, until the roll is approximately the way that you want it.
- d. Look at the slope and decide if it is as nearly like your sketch or your model as it is possible to make it. If it is not correct, make the lap larger or smaller to give the desired effect.
- e. Pin headsize band to crinoline (see Figure 5), but be sure that the headsize band remains oval. After headsize band is pinned in place, hold it away from you, for it is easier to see the shape of the headsize band at a distance (see Figure 6).

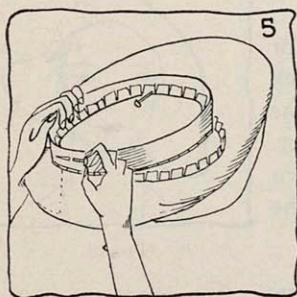


FIG. 5.

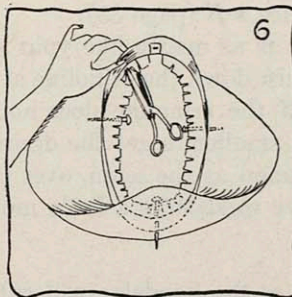


FIG. 6.

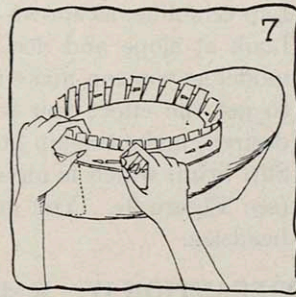


FIG. 7.

- f. Slash crinoline *almost* up to the headsize band (see Figure 6). Do not slash it all of the way because you may want to shift your brim on your headsize band later.
- g. Pin the slashes to headsize band (see Figure 7).
- h. Try brim on model wooden head-form or on the individual for whom it is being made, in order to see if the general line is correct.

PRECAUTION II. Be sure to show your work to your teacher at this point.

- i. To finish draping crinoline, read and follow as much as you find necessary in Section 3 f through Section 3 o of Job 7 (pages 28, 29, and 30).

j. You may have to shift the brim on the headsize band in order to make it mushroom more or to get extra width at the edge. Sometimes merely shifting $\frac{1}{8}$ inch makes a decided difference in the line. Follow either Section (1) or Section (2), if necessary.

- (1) If you want the brim to mushroom more, or to come closer to the crown, make it a little wider by pulling it out a little from the headsize (see Figure 8 A and B).
- (2) If you want more width at the edge of the brim, that is, if you want the brim to flare more, pull it into the headsize a little (see Figure 8 C). If by doing this there is too much ripple in the edge, put a pleat in the brim, as shown in Figure 23 of Job 7 (page 28).

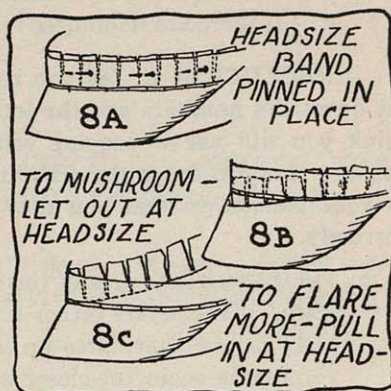


FIG. 8A-B-C.

PRECAUTION III. Show your work to your teacher at this point so that you may be certain you are proceeding correctly.

k. To finish crinoline model, read and follow either a or b and c of Section 7 of Job 7 (pages 32 and 33).

4. Follow these suggestions for draping a mushroom brim similar to Figure 2.

Read and follow all of Section 3 (page 35 and the top of this page). The only difference is that in Section 3 the brim is partly up (flared) and partly down (mushroomed); while in the one you are working on it is down (mushroomed) all around.



FIG. 2.

5. Follow these suggestions for draping an off-the-face hat similar to the one shown in Figure 3.

- a. Get the crown ready, by reading and following carefully Job 7, Sections 4 a, b, c, and d (pages 30 and 31) and see Figure 31 A and B of the same job (page 30).
- b. Lap crinoline, as shown in Figure 4 B (page 35).
- c. Look at slope and decide if it is as nearly like your sketch or model as you can make it. Turn down the crinoline at the back to get the effect you wish. If the crinoline does not slope as desired, make the lap larger or smaller to get the desired effect.
- d. Slip brim, which is already pinned at the seam, over the crown (see Figure 9). You may have to slash it a little more at the headsize.

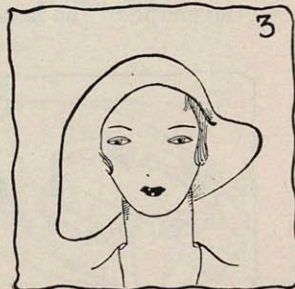


FIG. 3.

PRECAUTION IV. If slashing at the headsize will cut into too much of the brim, open the lap a little more so that the brim will slip over the crown more easily.

- e. Pin crinoline brim over the front of the crown and continue to drape and to pin, first on one side and then on the other side, until you reach the lapped seam (see Figure 32 A, B, and C of Job 7, page 31). Your crinoline is already pinned at the lap before you begin to drape.
- f. If necessary, open or close lap a little more.

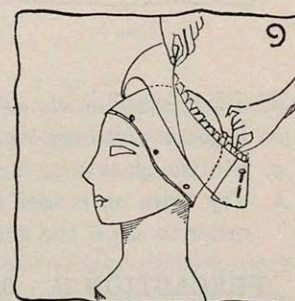


FIG. 9.

PRECAUTION V. Be sure to show your work to your teacher at this point.

- g.* If the brim should mushroom or flare too much or too little, then read and follow Section 3 *j* (page 36), and see Figure 8 *A*, *B*, and *C* (page 36) in order to change it.
- h.* To finish draping crinoline, read and follow Job 7, Sections 4 *f* through 4 *l* (page 31).
- i.* To finish crinoline model, read and follow *either a or b* and *c* of Section 7 Job 7 (pages 32 and 33).

Questions. Use complete sentences for all answers.

- 1. Why do you lap the crinoline before beginning to drape?
- 2. What is the most important thing to do in preparing to drape a model similar to Figure 3 (page 36)?
- 3. Name three ways to make a brim mushroom more.
- 4. What shape must the headsize be before you pin it to the crinoline?



UNIT I. JOB 9

DRAPED CRINOLINE BRIMS¹—WITH BIAS CRINOLINE (PREPARATORY TO DRAPING FELT OR STRAW)

Read this job sheet carefully before starting to do any work. Be sure to read any references to other jobs and other sections that are given. After you have selected the figure that most closely resembles the hat you want to make, read the section that describes that figure a second time.

Reason for Job.

Some models may be more easily draped in bias crinoline than with crinoline that is cut circular. This is particularly true of close fitting or small brims, and turbans. To be a skillful milliner one must be able to decide almost at a glance which is the better method to use. Since Jobs 7 and 8 (pages 24 and 34) already describe how to drape models with circular crinoline, in this lesson you will learn how to drape them with bias crinoline. This crinoline model will be useful when you wish to copy it in felt, particularly if you have been working from a sketch.

Materials Needed.

1. A bias of crinoline proportionate to the size of the model. (The average bias that is easy to handle is 8 inches through for a turban and 4 inches through for a brim.)
2. A two-pieced crinoline crown of desired headsize (see Job 43, page 174) or wired headsize band of desired headsize (see Job 1, page 3).

Tools and Equipment.

1. The usual milliner's tools.
2. A crown block or a model wooden head-form of the desired headsize.



FIG. 1.

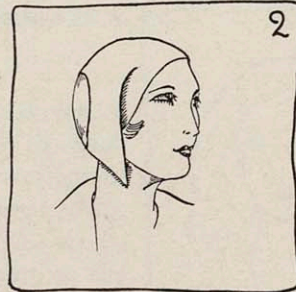


FIG. 2.



FIG. 3.

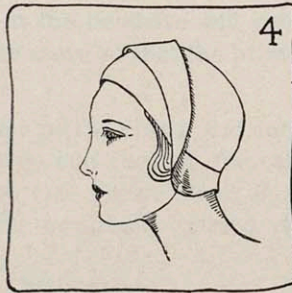


FIG. 4.



FIG. 5.

¹ Teachers should read footnote in Job 7, page 24.

Things to Do.

1. Prepare to drape crinoline.

- a. Study the picture of the hat or the actual model you are planning to make, and compare it with Figures 1, 2, 3, 4, and 5 in order to decide how to go about draping it. Sections 2, 3, 4, 5, and 6 following describe in detail how to copy models similar to Figures 1, 2, 3, 4, and 5. Follow the section that describes most closely the hat that you are going to make, in order to drape your crinoline model. Reread that section in order to become thoroughly familiar with it. If there are references to other jobs, be sure to read them carefully.

PRECAUTION I. As you read the suggestions in this job, jot down the numbers and letters of the sections you think you are going to use in copying your sketch or model. When you are ready to drape the crinoline show your teacher your list of sections so that you may be sure you have planned correctly.

2. Suggestions for draping a mushroom brim similar to Figure 1.

- a. Read Job 7, Sections 3 a through o (pages 27, 28, 29, and 30). An understanding of these

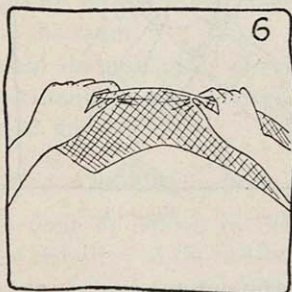


FIG. 6.

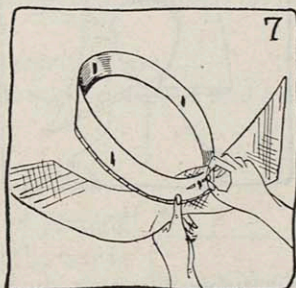


FIG. 7.

sections is very necessary in order to successfully drape a brim on the bias. Read these sections, but do *not* follow them until you have completed Sections b, c, d, and e.

- b. Stretch one edge of the bias circular (see Figure 6).
- c. Pin the center of the other bias edge inside of the direct front of the wired edge of the headsize band (see Figure 7).
- d. Continue to drape and pin, first on one side then on the other (see Figure 8 A).

- e. Pin at least a 2-inch lap at the back (see Figure 8 B).
- Other than these few steps (a through e), draping a small brim on the bias is done in exactly the same way that it is done with a piece of circular crinoline; therefore read Job 7, Sections 3 a through o (pages 27, 28, 29 and 30), and follow as many of the sections as are necessary.

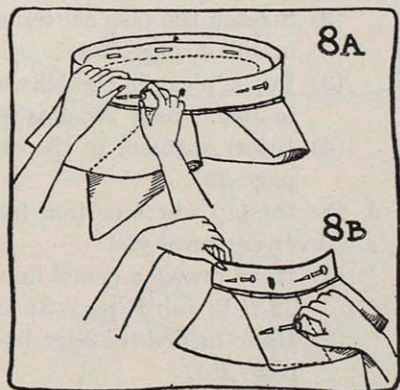


FIG. 8A-B.

3. Suggestions for draping turbans similar to Figures 2 and 3.

It is easier to get the correct line on these hats if they are draped directly over the crowns as was the case with off-the-face hats in Job 7 (page 30).

- a. Get model wooden head-form or crown block and place crinoline crown on it according to directions given in Sections 4 b, c, and d of Job 7 (page 30).

- b. Pin the middle of the bias strip of crinoline over the front of the crown (see Figure 9), and continue to drape. Pin first on one side until you reach the back; then on the other side (see Figures 10 and 11). Figures 10 and 11 show the detail of draping a hat like that shown in Figure 2, page 38. Figure 12 shows the detail for draping a hat like that shown in Figure 3, page 38.

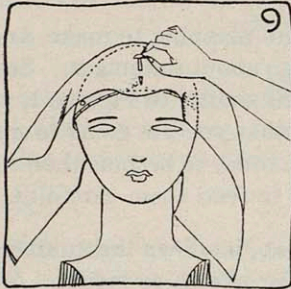


FIG. 9.

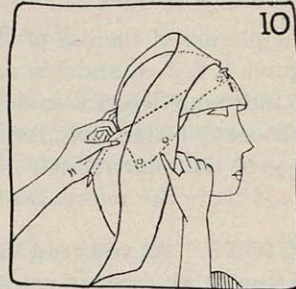


FIG. 10.

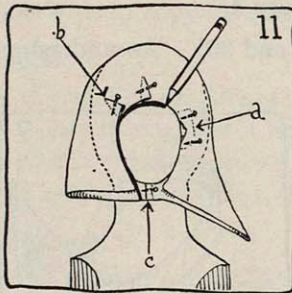


FIG. 11.

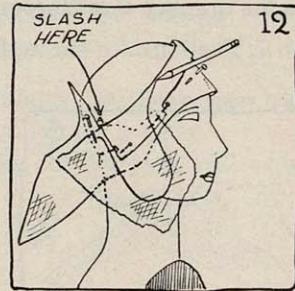


FIG. 12.

- (1) For a turban like that shown in Figure 3, page 38, the outstanding point to remember is to slash it, as shown in Figure 12, so that it will turn over to form the ear laps. Since this is true of many turbans, you must learn to recognize these similarities.
- c. Suggestions for continuing to drape turbans:
- (1) Stretch the bias at the edge if you want more width (see Figure 25 in Job 7, page 29).
 - (2) Stretch the bias at the headsize if you want it to fit closer to the crown (see Figure 22 in Job 7, page 28).
 - (3) Put a pleat in the bias to remove fullness, or slash it and lap it (see Figures 23 and 24 in Job 7, page 28; also see point *b* in Figure 11).
 - (4) Insert a gusset in the crinoline to give more width at the edge (see Figure 26 in Job 7, page 29).
- d. Pin the lap where desired (see point *c* in Figure 11).
- e. Never cut until you
- (1) Have drawn a pencil line on the crinoline to get the desired line at the edge (see Figure 32 D in Job 7, page 31 and Figure 12 above) or
 - (2) Have turned the edge back on the pencil line to get the effect (see Figure 21 B in Job 7, page 28).
- f. Cut edge.
- (1) Try crinoline model on wooden head-form or on individual for whom it is being made, and if line is correct, cut the edge (see Figure 21 C in Job 7, page 28).
- g. Try on to see if line is perfect, and change if necessary.
- (1) Should you find that in spite of great care your edge is a little uneven, you may straighten the line by pinning on a piece (see point *a* in Figure 11, and Figure 29 in Job 7, page 30).

PRECAUTION II. Show your work to your teacher at this point to be sure you are proceeding correctly.

h. Finish the headsize (see Job 7, Section 4 *k*) and look closely at Figure 33 A, B, and C of that job (page 31); also see penciled line in Figure 11 page 40.

i. If both sides of your crinoline brim are supposed to be exactly alike, carry out the following directions:

(1) Mark direct back, front, and sides and all folds indicating drapes.

(2) Remove brim from crown.

(3) Fold in half on center front (see Figure 13).

(4) If both halves of the brim when folded on center front line are not exactly alike, carry out the following directions:

(a) Lay center front fold on bias fold of fresh crinoline (see Figure 13).

(b) Trace all of the way around the larger edges of brim (see Figure 13) and through lines for draped parts. (See tracing wheel in Figure 13.) The larger edge is traced in this way because, when the turban is redraped, it is always easier to cut off a little than it is to add on again.

(c) Draw a dotted line 1 inch away from each side of the lap (see Figure 13). This is done because you may need a little more crinoline when repinning the brim to the crown.

(d) Cut on all of the traced lines at the edge and the headsize, and on dotted lines at the seam.

(5) Repin the new piece of crinoline exactly as the marks indicate.

j. Finish crinoline model. (See Job 7, Section 7.) Follow *either a, or b and c* of that section (pages 32 and 33).

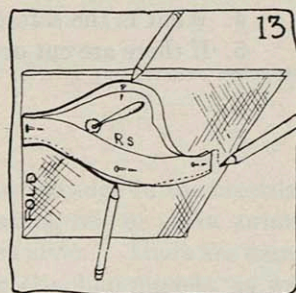


FIG. 13.

4. Suggestions for draping turbans similar to Figure 4.

a. This is done as shown in Section 3, except instead of pinning the bias crinoline to the headsize of the crown, you pin the center of it part of the way *up* on the side crown.

b. Finish crinoline model (see Job 7, Section 7). Follow *either a, or b and c*, pages 32 and 33, of that section.

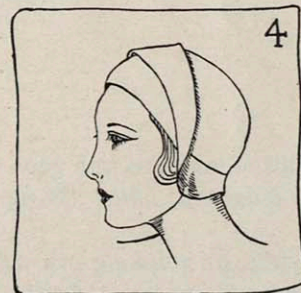


FIG. 4.

5. Suggestions for draping hats with cut ends similar to Figure 5.

a. This is done as in Section 3, except instead of pinning the center of the bias strip over the crown at direct front, you start with one *end* of the bias as in Figure 14, and work around until the ends cross, as shown in Figure 5 and until you get the desired effect; then pin the bias in place.



FIG. 5.



FIG. 14.

- b. Finish crinoline model (see Job 7, Section 7). Follow *either a*, or *b* and *c* of that section, pages 32 and 33.

Questions. Use complete sentences for all answers.

1. What is the great advantage of draping models like those in Figures 2, 3, 4, and 5 directly over a crown?
2. How can you be sure to get both sides of a model exactly alike?
3. How can you get more width in the sides of a model like the one shown in Figure 4?
4. What is the safest way to avoid cutting the edge off too much?
5. If there are cut or lapped ends in a model, where is the best place to start to drape?



UNIT I. JOB 10

DRAPED FELT OR STRAW BRIMS¹—ACCORDING TO CRINOLINE MODELS OR FINISHED HATS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to read the references to other jobs.

Reason for Job.

We have shown how to block a variety of felt and straw brims from the edge to the headsize and from the headsize to the edge. There is still another way of making felt or straw brims. It is known as draping. This is unlike any of the methods that have been given. There are many points of similarity between draping felt or straw models and draping crinoline models, as was shown in Jobs 7, 8, and 9 (pages 24 through 42).

It is unwise for a beginner to cut into felt or straw, before first copying the model in crinoline, according to Jobs 7, 8, or 9. The beginner should keep this crinoline model in front of her when draping a felt or straw brim, which will be done in this lesson. After becoming more experienced, she will be able to drape felt or straw, without first draping a crinoline model.

Materials Needed.

1. A crown of felt, straw, or fabric, or a wired headsize band of the desired headsize, on which to drape a felt flange, or brim.
2. A felt or straw flange, or a brim, to be draped.

Tools and Equipment.

1. A crown block, or a model wooden head-form of the desired headsize.
2. The usual milliner's tools.

Things to Do.

1. Prepare to drape felt or straw.
 - a. Study the crinoline model or the finished hat you are planning to copy and compare it with Figures 1 through 4 in Job 7 (page 24), 1 through 3 in Job 8 (page 34), and 1 through 5 in Job 9 (page 38).
 - b. Decide which of these illustrations is most like the hat that you are planning to make.
 - c. Turn to the job sheet which contains the figure that is most like the hat you are copying. This will not be difficult to find, particularly, if you have already made your crinoline model, by following either Jobs 7, 8, or 9 (pages 24 through 42).
 - d. Read the instructions carefully for that particular model. There are so many points of similarity between draping crinoline and felt or straw models, that you cannot become too familiar with the operation described in draping your particular crinoline model, before you cut into your felt or straw.
 - e. Read and follow *either* Section 2 *or* Section 3 (page 44), according to whether you are draping straw or felt.
2. Before starting to drape, study these points which relate particularly to felt.
 - a. A felt flange cut from a hood or a body is neither straight nor bias. (The fur is matted in all directions.)
 - b. Wherever Jobs 7, 8, and 9 tell you to ease in the crinoline on the bias, ease in felt.

¹ Teachers should note footnote in Job 7 (page 24).

- c. Wherever Jobs 7, 8 and 9 tell you to stretch on the bias, stretch felt.
- d. Never pleat felt to remove fullness at edge, unless the model calls for it. Either shrink it in by steaming, pinning it to the ironing board, pulling it down straight—(see Figure 1 A) and pressing (see Figure 1 B), or stretch it more at the headsize over steam (see Figure 2).
- e. Never cut felt and insert gussets to make it flare more at the edge, unless the model calls for it. Stretch it at the edge over steam (see Figure 3) or ease it in at the headsize (see Figure 4).
- f. Never cut felt without marking it first with chalk to get the line (see Figure 5). If possible, try it on.
- g. It is very difficult to add felt, without having it look as if it were patched, so cut carefully when you do cut. **Do not chop.** Use long even strokes of the scissors.

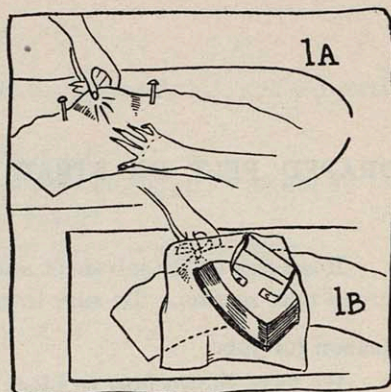


FIG. 1A-B.

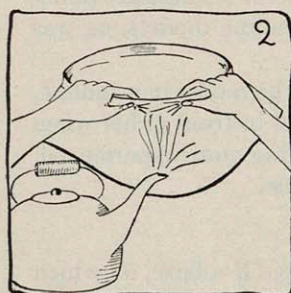


FIG. 2.

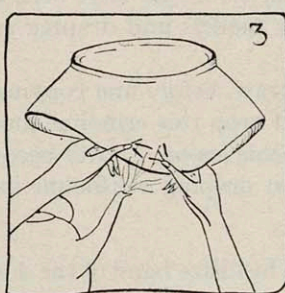


FIG. 3.

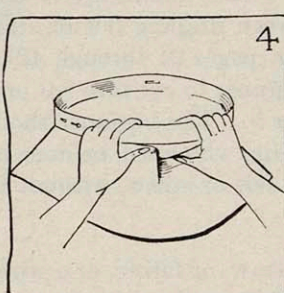


FIG. 4.

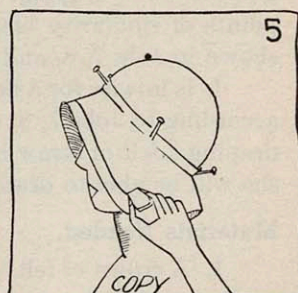


FIG. 5.

- h. Always steam felt while stretching it.
- i. Always use chalk or pins to mark felt. Never use a pencil mark, for it will soil the felt.
- j. If you are working on felt skip Section 3.

3. Study these points which relate particularly to straws, before starting to drape.

- a. A straw hood or a body is usually woven or crocheted, therefore a flange cut from either of them has no bias and, in all probability, will fray very easily. Therefore be very careful when stretching it. If it frays the edges will have to be cut off.
- b. If the woven edge is not to be used, plan either to bind or to turn in the cut edges of straw.
- c. If the woven edge is to be used, be very careful in draping. Do not make a single cut without first trying the hat either on the individual for whom the hat is being made or on a model wooden head-form.
- d. Read all precautions for pressing straw given in Job 12, Section 1 b, (1) through (6) (page 53) before attempting to press even the smallest piece.
- e. It is impossible to add to straw after it has been cut, therefore always chalk the desired outline first, as shown in Figure 5, and try the hat on if possible.
- f. Never use a pencil to mark the desired line, for it will soil straw. Use chalk.
- g. Do not chop straw when cutting. Use long, even strokes of the scissors.
- h. Instead of merely being steamed, some straws may be moistened, but the kind that can be moistened varies so much each season, that it will be best to consult your instructor before wetting straw. It is always safe to use steam.
- i. Read Section 2 c, d, e, and f above. These sections apply to straw as well as to felt.

4. Plan to drape felt or straw brim.

- a. Turn to Job 7, or 8, or 9, to the one which contains the illustration most like the hat you are copying (page 24, 34, or 38).

- b. Jot down the numbers or the letters of the sections you plan to follow.
 - c. Plan to follow *either* Section *d* and *e* or Section *f*, and then tell your teacher which section you plan to follow. Also show her the list of the sections that you have selected from either Job 7, or Job 8, or Job 9 (see Section *b*). This will help your teacher to see if you have planned correctly.
 - d. If the model is on a headsized band, be sure you have a wired one of the correct size. If desired, wire and band may be removed later.
 - e. If your brim is to be made on a headsized band, go on with Section 5 (page 46).
 - f. If the model is draped over the crown, measure very carefully, as shown in Sections (1) through (7) below and page 46, so that your crown will be the same height and will be cut out in the same way that the model is cut.
- (1) Find the center of the crown tip of the model.
 - (a) Place model over crown block.
 - (b) Be sure that the model is on crown block, running straight from front to back and from side to side.
 - (c) Measure from side to side of crown block directly over model. Feel through the model on each side to be sure that you are at the bottom of the crown block (see Figure 6).
 - (d) Put a pin in the model at a point to indicate one half of this side-to-side measurement (see Figure 6).

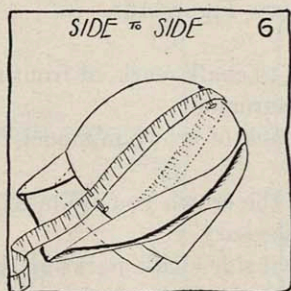


FIG. 6.

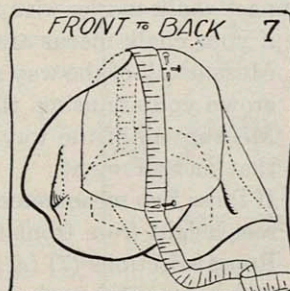


FIG. 7.

- (e) Measure from front to back of crown block directly over model. Feel through the model at front and back to be sure that you are at the bottom of the crown block (see Figure 7).
 - (f) At the point where the tape measure touches the pin, put another pin at right angles to the first pin (see Figure 7). The point where the two pins cross is the center tip of the model.
- (2) Find the height of crown at front, back, left side, and right side.
 - (a) Pin tape measure to model at point where pins cross, and stretch it down to direct front of model (see Figure 8); jot down that measurement and label it F (front).
 - (b) Repeat Section (a), and jot down the measurements for the height of the crown of the model at direct back, left side, and right side and label each correctly.
 - (c) Remove model from block.
 - (3) Find the center of the felt or the straw crown that you are using.

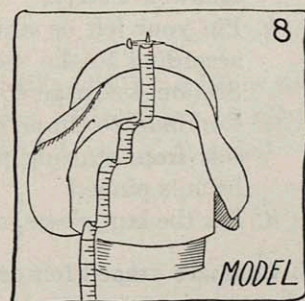


FIG. 8.

- (a) Place felt or straw crown on crown block or on model wooden head-form. Be sure that it is on straight.
- (b) Find the center of the crown that you are using in the same way that you found the center of the model described in Section (1) (b) through (1) (f) above, and

mark the center by crossing two pins (see Figures 6 and 7, page 45). Remember that you are working this time with the crown, not the model, over the block.

- (4) In order to get the desired headsize line, measure down from the center of the crown that you are using to the direct front, using the measurements you wrote down in Section 4 f (2) (a) (page 45), and put a horizontal chalk mark there (see Figure 9).

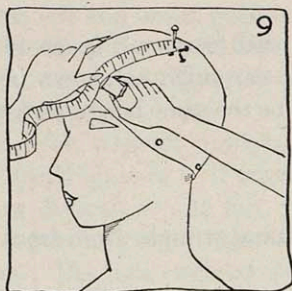


FIG. 9.

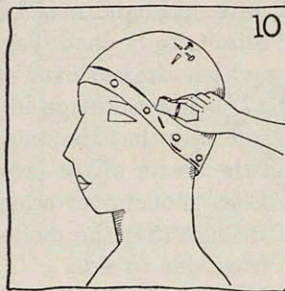


FIG. 10.

- (5) Follow Section (4) above, but at direct sides and back, use the measurements that are written down in Section 4 f, (2) (b) (page 45). (These chalk marks will be the guide in chalking the shaped headsize line in Section (6).)
- (6) Connect chalk marks with a gradual curved line (see Figure 10).
- (7) See if your chalk marks are correct.
- (a) Measure all of the way across from chalk mark to chalk mark, at front to back of the crown you are using, then jot down that measurement.
- (b) Measure all of the way across from front to back of crown in model, then jot down that measurement.
- (c) If these two measurements are the same, then the crown you are making is the correct height from front to back. Change if necessary.
- (d) Repeat Sections (7) (a), (b), and (c) at the direct side chalk marks on the crown that you are making and at the direct side of the crown of the model.
- (e) Show your work to your teacher to be sure that it is correct.
- (f) Cut on curved line as soon as your teacher approves.
- Now you are ready to drape brim over crown.

5. Drape felt and straw brim.

- Keep the crinoline model or the hat from which you are copying on a hat stand in front of you, so that you may follow it closely.
- Pin your felt or straw flange on the crown or the headsize band according to the sections you and your teacher decided on in Section 4 c (page 45).
- Continue to drape and to pin felt or straw flange, first on one side from starting point and then on the other side until the brim is pinned.
- Pin the lap, pleats, cuts, or ends as desired.

6. Compare draped felt or straw brim to crinoline model.

- Put a pin at front, back, sides, side fronts, and side backs of the crinoline model which you are copying, and also at those same points in the brim you are making.
- Measure from the headsize out towards the edge on the crinoline model, as in Figure 11, and measure an equal distance on felt brim, as in Figure 12, and put a pin.

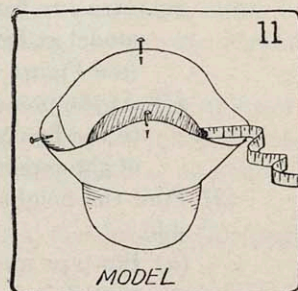


FIG. 11.

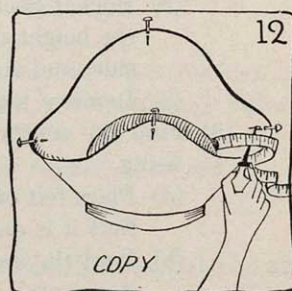


FIG. 12.

- c. Do this at front, back, sides, side fronts, and side backs, always comparing and putting pins in the felt so that it will be exactly like the crinoline model.
- d. Measure the edge of the crinoline brim (see Figure 13) and compare it to the edge of the felt brim (see Figure 14). Change the edge line if necessary. You may have to shrink the edge (see Figure 1, A-B) or stretch the edge (see Figure 3, page 44).

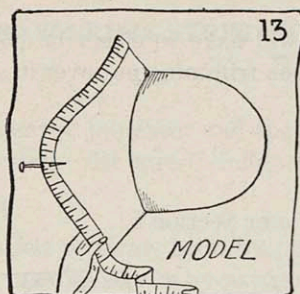


FIG. 13.

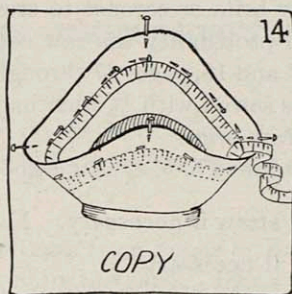


FIG. 14.

- e. Measure the crinoline brim all of the way across from front to back and from side to side (see Figure 15) and compare it with felt or straw brim (see Figure 16).

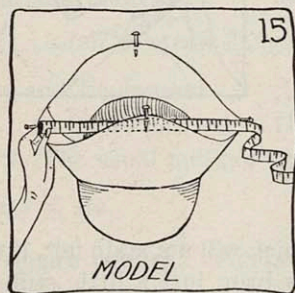


FIG. 15.

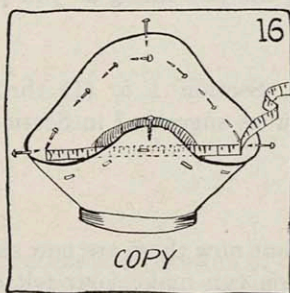


FIG. 16.

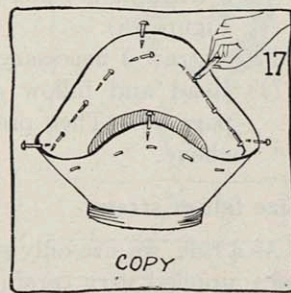


FIG. 17.

- f. If the pins give the correct line, chalk the outline of the edge (see Figure 17). If the brim comes up on the crown, chalk the outline of headsize too, as shown in Figure 33 A, of Job 7 (page 31).

7. If possible, try the draped felt or straw model on the person for whom it is being made, if not, try it on the model wooden head-form.

- a. See if the line is correct.
- b. Change if necessary.
 - (1) Read all of Section 3 *n* (1) through (4) and *o* of Job 7 (pages 29 and 30) and follow the sections most needed, but use *chalk* instead of pencil marks. Remember to *allow* enough if you want straw edge turned in (see Figures 12 and 13 A and B, page 58).
 - (2) Be sure to show your work to your teacher.
- c. Cut as desired as soon as your teacher approves your work.

8. Finish felt or straw brim. Do either Sections a, b, c, and d, or e and f.

- a. Sew felt brim or coronet to crown. Follow either Section (1) or Section (2).
 - (1) If there will be nothing to hide the stitches make invisible stitches. Use either pin-point back stitches $\frac{1}{4}$ inch apart and $\frac{1}{8}$ inch down from cut edge, or use invisible overcasting stitches (see Sections 4 *e* (1) (a) and (b) of Job 3, pages 15 and 16, for directions on how to take the stitches).
 - (2) Sew with $\frac{1}{2}$ -inch back-stitches if the stitches will be hidden.

- b. Sew any tucks or drapes that may be needed.
 - (1) Use invisible stitches.
 - c. Cut the felt edge until the line is perfect, but plan either to bind straw edge (see Jobs 16, 17, and 18, pages 67 through 78) or to allow enough straw to turn it in once or twice (see Figures 12 and 13 A and B, page 58).
 - d. **Do not chop. Use long even strokes of scissors.**
 - e. Sew straw brim or coronet to crown.
 - (1) In all probability the raw edge at the headsize will have to either be bound (see Jobs 16, 17 and 18, pages 67 through 78), or have a ribbon trimming put over it, after the headsize is sewed with $\frac{1}{2}$ -inch back stitches.
 - f. Finish straw brim.
 - (1) Do Sections 8, b, c, and d above as needed.
9. **Press felt or straw if necessary.** Follow either Section a or Section b.
- a. Press felt if necessary.
 - (1) Read and follow Job 2, Section 4 page 9, but if you cannot place the draped hat on a block, place a thick pad on the palm of your left hand, then place your hat on that. Use a damp cloth and an iron, or a luring pad as in Job 2, Section 4. This pad acts as an ironing board or block. Press a little at a time, moving the pad along as you press (see Figure 18).
 - b. Press straw if necessary.
 - (1) Read and follow Job 12, Section 1 b, (1) through (6), page 53. Then press straw as suggested in Section 9 a (1) above.
10. **Size felt or straw.**
- a. As a rule, we size only straws; but now there are new sizings which will not stain felt, if they are applied very carefully. You can make your felt or straw brim just a little stiffer, if you wish, by applying a sizing to it, as shown in Job 12, Sections 4 a, b and c, pages 53 and 54.
11. **Trim hat as desired.**
- a. Use ribbon, felt trimming, a fancy pin, or whatever fashion dictates.
12. **Line hat.**
- a. Use either a headsize band of ribbon or a lining, as desired (see Jobs 68, 69 or 70, pages 293, 298, and 303).



FIG. 18.

Questions. Use complete sentences for all answers.

1. Name one advantage in making a brim in this way.
2. Which do you think is more desirable, draping on the head of the individual, for whom the hat is to be made, or draping on a block or on a model wooden head-form? Why?
3. On a clean sheet of paper, copy suggestions in Section 2 a through i, if you have used felt (pages 43 and 44); or those in Section 3 a through i (page 44), if you have used straw. Study them and use them whenever draping a hat. Show your copy to your teacher. If she approves, you may take them home.



UNIT I. JOB 11

FELT OR STRAW BRIMS STRETCHED ON PATTERNS—WHEN USING FLANGES FROM HOODS OR BODIES

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

Making a felt or straw brim by pattern when using flanges from hoods or bodies is entirely different from making a brim by pattern when using material by the yard. Using flanges requires much more skill because the piece of felt is already circular and may require pulling, stretching or shrinking in a variety of places, in order to get the desired effect. The hat shown in Figure 1 is one of many, showing the brim made on a pattern.

Materials Needed.

1. A felt or straw flange.

Tools and Equipment.

1. A paper pattern.
2. The usual milliner's tools.

Things to Do.

1. **Prepare pattern.** Follow *either* Section *a* or Section *b*. (Use the crinoline pattern made according to Job 7, Section 7 *b* (pages 32 and 33) or any other pattern you desire.)

a. For patterns made of cardboard or of very heavy paper do the following:

- (1) Lay the pattern on cardboard or very heavy paper and pin in place. Be as economical as possible with the paper.
- (2) Trace the outline exactly in pencil (see Figure 2).
- (3) Mark direct front (F) and top facing (top) of pattern (see Figure 3).
- (4) Remove pattern and cut evenly on outline.

b. For patterns made of thin paper and crinoline (if you have no very heavy paper):

- (1) Lay the top facing of the pattern face down on one layer of crinoline and pin (see Figure 4) so that the under facing of pattern will be facing you. Always put crinoline on the top facing because the felt or straw is worked on the under facing of the pattern. This prevents the starch in the crinoline on the top facing from getting on the felt or the straw, and enables you to see exactly what you are doing, when you once start to stretch and to press it.
- (2) Baste paper to crinoline at headsize and edge (see Figure 4).
- (3) Cut crinoline $\frac{1}{2}$ inch larger than the paper all around.
- (4) Stitch crinoline to paper pattern by machine, using white thread. White thread prevents the felt or the straw from getting spotted when it is pressed later under a damp



FIG. 1.

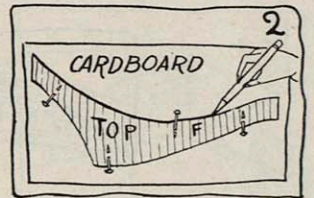


FIG. 2.

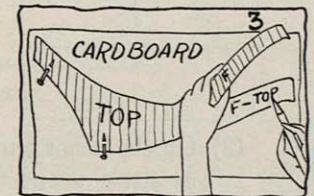


FIG. 3.

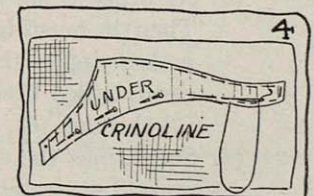


FIG. 4.

cloth. Put a row of stitching as close to the edge and headsize as possible, and on all of the lines in order to indicate the drape or the pleats. Put several rows of stitching between these, about $\frac{1}{2}$ inch apart. These will hold the pattern firmly.

2. Prepare to shape the felt or the straw on the pattern.

- Study pattern and the shape of the flange in order to see where it will be best to shrink or to stretch the felt or the straw.
- Lay felt or straw on the pattern to try it.
- Study all suggestions in Section 3 *b* through *g*, below and page 51.
- Decide on a plan by which you will be able to work out felt or straw on the pattern. Discuss it with your teacher to see if you are correct.

3. Stretch felt or straw according to pattern.

- Steam the felt or the straw until soft, and pin at the edge and headsize of pattern about every 3 inches to get the "general swing" (see Figure 5). Do this on the under facing of the pattern where there is no crinoline. If your felt is two-toned, be sure that the side that you want to show on the top facing touches the under facing of the paper pattern. If your felt is the same on both sides, you need not think of this. Straws are rarely two-toned, but they have a right and a wrong side. Place the right side of the straw on the facing that will show most when finished.

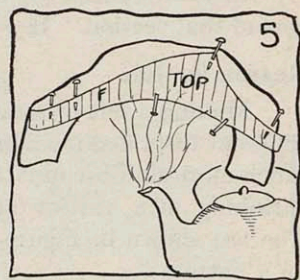


FIG. 5.

PRECAUTION I. Never stretch the felt without steaming it first. Ask your teacher if you may wet straw.

- Suggestions for steaming felt and straw.

- (1) It is usually easier to stretch the larger edge of the felt or straw flange near the edge so that it will fit at the headsize (see Figure 6).

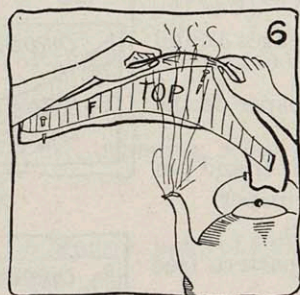


FIG. 6.

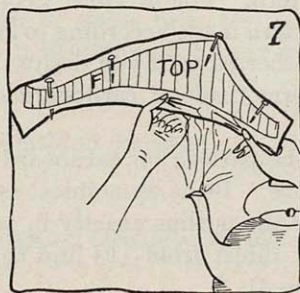


FIG. 7.

- (2) On the other hand, sometimes the larger edge of the flange is large enough, but the felt or straw is too tight at the headsize. In this case pin at the edge, steam again, and stretch at headsize (see Figure 7).
- (3) At other times the felt or straw may not be wide enough. Then it must be stretched wider (see Figure 8). If this makes ripples they may be pressed out later under a damp cloth. (See Precautions for pressing straws in Section 1 *b*, (1) through (6), of Job 12, page 53.)
- (4) Sometimes the edge is too circular and therefore the flange must be stretched in width to remove the fullness (see Figure 8). The fullness may be removed still more when pressing the flange later. (See Precaution for pressing straw, Section 1 *b*, (1) through (6), Job 12, page 53.)

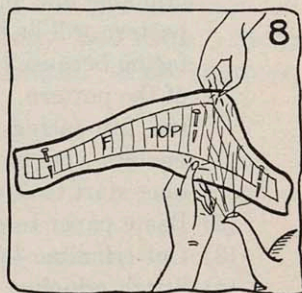


FIG. 8.

- c. Change "general swing" if necessary.
- d. Pin at edge, stretch, and steam as needed (see Section b (1), (2), (3), (4) page 50).
- e. Pin at headsize.
- f. Lay the felt or straw already pinned under the pattern on a clean ironing board, dampen the felt slightly with a little water, and stretch and pin to the ironing board if necessary, in order to hold the felt or straw flat under the pattern (see Figure 9). **Do not dampen straw unless your teacher has said you might.** (See Precaution I, page 50).
- g. Be sure that the felt or the straw extends a little beyond the edge and the headsize of the pattern.

4. Press felt or straw on pattern.

- a. See precaution for pressing straws in Section 1 b, (4) through (6), of Job 12 (page 53).
- b. Place a thick, damp, clean, unbleached muslin pressing cloth over the pattern and the felt and press while it is still pinned to the pattern and the ironing board (see Figure 10). *Be careful not to press on top of the pins or to press creases in the pattern.* The pattern must lie perfectly flat and the felt must be made to fit it. See Section a before pressing straw.
- c. Remove some pins if they are making marks in the felt or straw.
- d. If the felt or straw is full of ripples, baste it to pattern with tiny stitches on the felt or straw side, and $\frac{1}{2}$ -inch stitches on the pattern side. Use fine, white cotton. This will not be necessary unless felt or straw is very full.
- e. Press again, according to Section a or Section b, in order to remove any impressions of pins and any ripples.

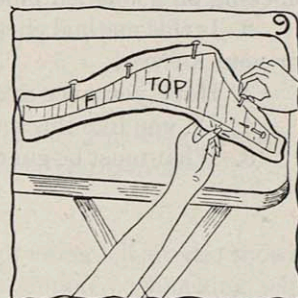


FIG. 9.

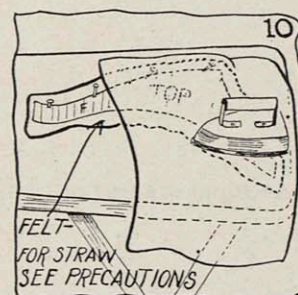


FIG. 10.

5. Cut felt or straw according to pattern.

- a. While the felt or straw is stitched or pinned to the pattern, cut the edge and the headsize exactly like the pattern (see Figure 11), if no allowance is needed to sew brim to headsize. **If in doubt allow $\frac{1}{2}$ inch at headsize.**
- b. Put a white tie tack in direct front of the felt.
- c. Remove the pattern from the felt or the straw brim.

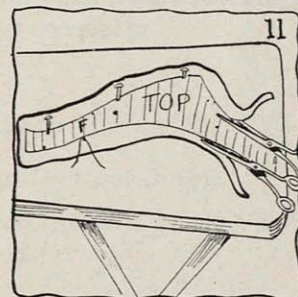


FIG. 11.

6. Place felt or straw brim on crown.

- a. Be sure that the crown is the desired height. Read over Sections 7 and 8 of Job 2 (pages 10 and 11).
- b. Put the crown on the crown block or the model wooden head-form.
- c. Put a pin in the front of the crown and one in the front of the brim.
- d. Match pin to pin (see Figure 12).
- e. Either pin the brim over the crown or pin the crown over the brim, at the headsize, according to the model.
- f. Try on the hat to see if the effect is the one you desire.
- g. If necessary to change, follow any or all of Section 3 n, (1) through (4), and Section o of Job 7, but use chalk instead of pencil marks (pages 29 and 30).



FIG. 12.

7. Sew brim to crown.

- a. See either Section 4 e (1) or (2) of Job 3 (page 15 or 16) for felt, or Sections 8 e and f of Job 10, page 48.

8. Finish brim.

a. Press, size, trim, and line (see Sections 9, 10, 11, and 12 of Job 10, page 48).

Questions. Use complete sentences for all answers.

1. Why is it that this method of making felt or straw brims requires much more skill than blocking on a wooden block or a model frame?

2. Is this method cheaper than blocking on wooden blocks or model frames? Give the reason for your answer.

3. Have you ever made a brim like this before?

4. Do you like this method? Would you like to try it again?

5. What must be guarded against when straw brims are made in this manner?



UNIT I. JOB 12

HAND-BLOCKED STRAW CROWNS

Read this entire job sheet and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of the other jobs to which you are referred.

Reason for Job.

This job shows a few points in pressing straw that are different from pressing felt; it also shows how straw must be sized. Other than this, blocking straw crowns is similar to blocking felt crowns.

Read the entire Reason for Job in Job 2 (page 7).

Materials Needed.

1. A straw hood or body, according to the size of the hat desired.
2. Sizing.

Tools and Equipment.

1. The same as those listed in Job 2, except that the luring stove and the pad are omitted.
2. A tin can to hold sizing.
3. A brush that is 1 inch wide.

Things to Do.

PRECAUTION I. Some straws are easier to block if moistened with water before blocking, but always ask your teacher first, before using water. If in doubt always use steam.

1. Prepare to block, and then block crown.

- a. Read and follow exactly every step in Sections 1 and 2 of Job 2 (pages 1, 2, and 3).
- b. **Precautions on pressing straw.** Read and follow carefully Sections (1) through (6).
 - (1) Since pressing often flattens straw so much that it is ruined, never press it without first experimenting with a scrap. Some straws can only be steamed.
 - (2) Some straws may be pressed under dry cloths.
 - (3) Some straws may be pressed under damp cloths.
 - (4) Owing to the high gloss that is desired on some straws, it is sometimes possible to press them without a cloth, using a warm iron.
 - (5) Press several scraps of straw like the kind you have just blocked (*but do NOT press the piece for your brim*) and after noting the precautions above, decide which method is best to follow.
 - (6) Show the scrap which you have pressed according to the method you have decided to use to your teacher, to be sure that you are correct.

2. Press straw crown according to the method decided upon in Section b, (1) to (6).

3. Let crown dry.

4. Size straw crown.

PRECAUTION II. All straw must be thoroughly dried before applying sizing.

- a. Dip brush into sizing, then be sure to wipe it off well against the side of the can before applying it to your crown (see Figure 1).

PRECAUTION III. Never let the sizing drip from the brush. Too much sizing in one place will spot straw.

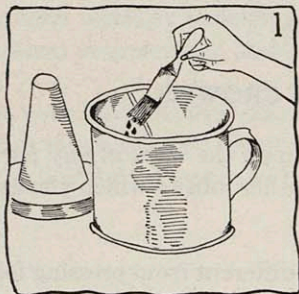


FIG. 1.

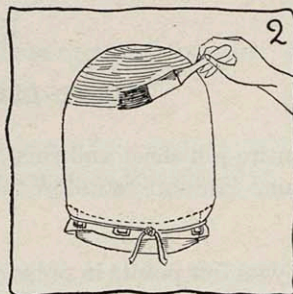


FIG. 2.

- b. Paint the crown evenly (see Figure 2) with round-and-round, even strokes of the brush. This stiffens the crown just enough to help it keep its shape. Should you wish the crown to be stiffer, allow the first coat of sizing to dry, and then apply a second coat, as directed in Sections *a* and *b* above.
- c. Let the crown dry thoroughly.

5. Finish crown.

- a. Read and follow all of the steps of Sections 5, 6, 7, 8 and 9 of Job 2 (pages 10 and 11).

Questions. Use complete sentences for all answers.

1. What is the one big difference in blocking a straw crown and a felt crown?
2. What difference is there at times between pressing a straw crown and pressing a felt one?
3. How does the finishing of a straw crown differ from the finishing of a felt crown?



UNIT I. JOB 13

HAND-BLOCKED STRAW BRIMS—WORKED FROM EDGE TO HEADSIZE—STRAIGHT SEAM

Read this entire job sheet carefully and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

This method is always used to block straw brims when the woven edge of the straw body is to be used as the edge of the brim, and a seam is used (see Section 3, page 56). This method may also be used in blocking when the brim is to be seamed and cut or turned in at the edge (see Section 4, page 57).

Materials Needed.

1. A straw brim or flange.
2. Sizing.

Tools and Equipment.

1. The same as those used in Job 3 (page 12), but omit luring stove and pad.
2. A tin can for sizing.
3. A brush that is 1 inch wide.

Things to Do.

1. Prepare to block.

- a. Read and follow Section 1 of Job 3 (pages 12 and 13).

2. Always do this additional planning for straw brims.

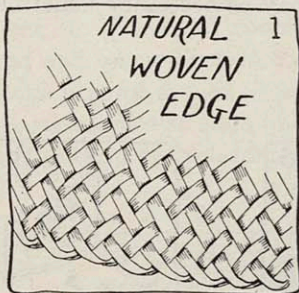


FIG. 1.

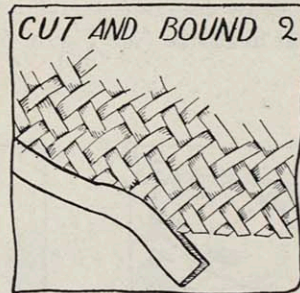


FIG. 2.

- a. If possible, block a straw brim so that you do not have to put a seam in it (see Job 14, page 59). As a rule, however, this will give an unfinished edge to the straw brim which will have to be turned in once and finished with a circular ribbon flange; or turned in twice for a welted edge; or cut where and as desired, and then bound with either ribbon or bias material.
- b. If it is necessary to put a seam in the brim, try to hide it if possible.
- c. Plan how the edge of a straw hat is to be finished. Choose *either* Section (1), (2), (3), or (4), and follow only the sections indicated. Make a list of the sections and show the list to your teacher to be certain you have planned correctly.
 - (1) If the natural woven edge is to be used, follow Sections 3, 5, and 6 *a* and *e* (pages 56, 57, and 58). (See Figure 1.)
 - (2) If the edge is cut and bound, follow Sections 4, 5, and 6 *d* and *e* (pages 57 and 58). (See Figure 2.)

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- (3) If the edge is to be turned in once, follow Sections 4, 5, and 6 *b* and *e* (pages 57 and 58). (See Figure 3.)

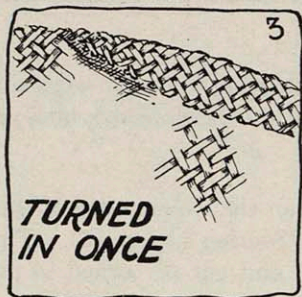


FIG. 3.

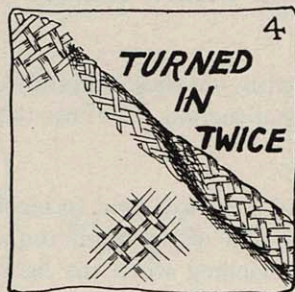


FIG. 4.

- (4) If the edge is to be turned in twice (a welted edge), follow Sections 4, 5, and 6 *c* and *e* (pages 57 and 58). (See Figure 4.)

d. Some straws are easier to block, if moistened with water before blocking, but always consult your teacher before attempting to wet straw. If in doubt, always use steam.

3. Block brim—if natural woven edge is used (see Figure 1, page 55).

- a.* Read and follow Section 2 *a* through *f* of Job 3 (page 13). Do not use staples at edge, see Sections (1), (2), (3), and (4).
- (1) Leave a lap of $1\frac{1}{2}$ inches.
 - (2) Use pins only, in finished woven edge of straw.
 - (3) Keep woven edge exactly even with edge of block (see Figure 5). Be careful that pins do not pull the edge out of shape.
 - (4) Since straw does not stretch as easily as felt, it may be necessary sometimes to slash it a little at headsize (see Figure 6).

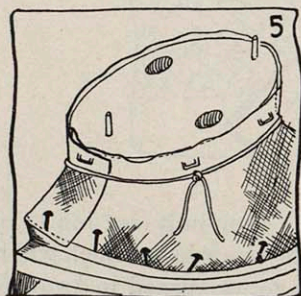


FIG. 5.

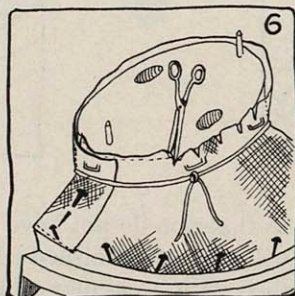


FIG. 6.

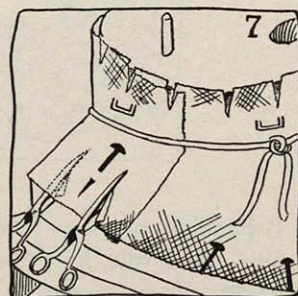


FIG. 7.

- b.* Arrange seam. One and a half inches has been allowed for seam (see Section 3 *a* (1)).
- (1) Put a pin through the upper and lower parts of the lapped straw to mark the exact line of the finished seam (see Figure 6).
 - (2) Cut the straw, so that $\frac{1}{2}$ inch extends beyond the pin on each part of the lapped straw (see Figure 7).

- (3) Turn the lower part of the lap *over* and up $\frac{1}{4}$ inch (see A, Figure 8).
- (4) Turn the upper part of the lap *under* and down $\frac{1}{4}$ inch (see B, Figure 8).

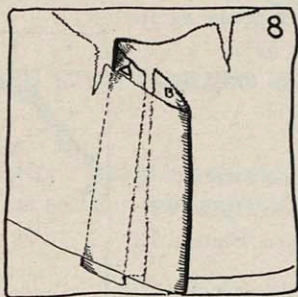


FIG. 8.

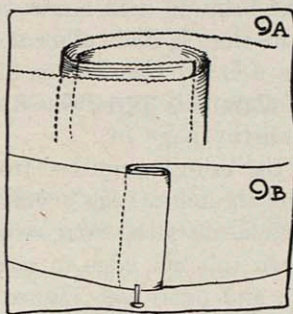


FIG. 9 A-B.

- (5) Slip one cut edge inside of the other (see Figure 9 A) and pin at edge, so that the woven edges just meet (see Figure 9 B). This is called a welted seam, and the narrower it is the better.
4. **Block brim, if cut or turned in, at edge** (see Figures 2, 3, and 4; pages 55 and 56). (If necessary, you may bring straw over to the groove and use staples.)
 - a. Read and follow Section 2 a through f of Job 3 (page 13).
 - b. Read Section 3 a (4), page 56, and follow, if necessary, to slash the headsize.
 - c. Read and follow Sections 3, b, (1), (2), (3), (4) and (5), to arrange seam, (page 56 and top of this page).
 5. **Press and size brim.**
 - a. Read and follow Job 12, precautions (1) through (6) in Section 1 b and Sections 2, 3, and 4 of that same job (page 53).
 6. **Finish brim.** Follow *either* Sections a and e; or b and e; or c and e; or d and e (this page and page 58).
 - a. *Do not cut edge if natural woven edge is to be used.*
 - (1) Read and follow Section 3 a, b, c, and d of Job 3 (page 14).
 - b. If the edge is to be *turned in just once* (see Figure 3, page 56):
 - (1) Remove staples at edge only.
 - (2) Cut the brim $\frac{3}{8}$ inch larger than desired (see Figure 10).

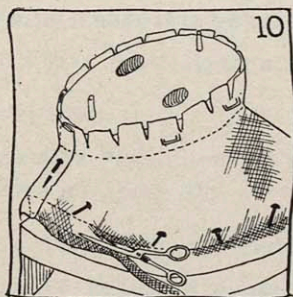


FIG. 10.

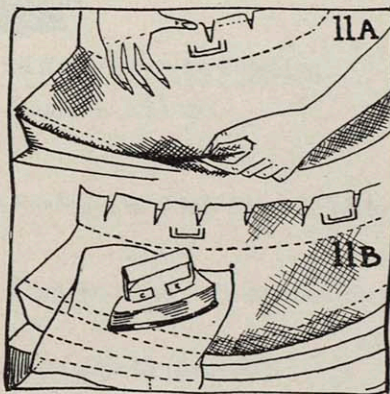


FIG. 11A, B.

- (3) Turn this $\frac{3}{8}$ inch allowance of straw in against the block, keeping it even with the edge (see Figure 11 A) and press the edge to give a clean-cut line (see Figure 11 B). (In all probability, such an edge would be finished with a circular ribbon flange.)
- (4) Now follow Job 3, Section 3 a, b, c and d, but only mark the headsize (page 14).

c. For a *welted* edge or for one *turned in twice* (see Figure 4, page 56):

- (1) Remove staples at edge only.
- (2) Cut the brim $\frac{3}{4}$ inch larger than desired (see Figure 10, page 57).
- (3) Turn in this $\frac{3}{4}$ -inch allowance of straw, and press as in Section 6 b, (3) (see Figure 11 A and B, page 57).
- (4) Now follow Job 3, Section 3, a, b, c and d, but only mark the headsize (page 14).
- (5) When the brim is removed from the block:
 - (a) Cut the inner edge evenly, so that it comes exactly $\frac{1}{2}$ inch inside of the extreme edge of the brim (see Figure 12).
 - (b) Turn this cut edge in against the brim (see Figure 13 A), and press (see Figure 13 B).
- (6) Such an edge must be slipstitched so that no raw edges show, and so that no stitches show on either side.

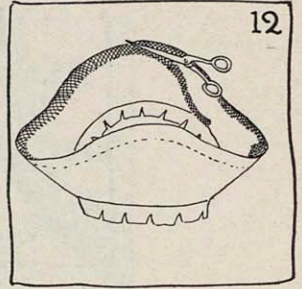


FIG. 12.

d. If the edge is to be *cut and bound*

- (1) Cut as desired.
- (2) Read and follow Section 3, a, b, c and d, of Job 3 (page 14).

e. Set crown and brim together.

- (1) Set brim on a headsize band if necessary, see Figure 19 of Job 3 (page 15).
- (2) Read and follow all of Section 4 of Job 3, and see Figures 21 and 22 of that job (page 15).

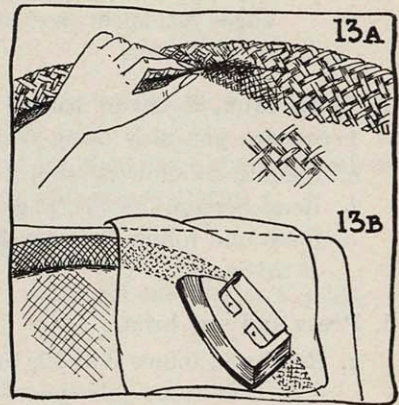


FIG. 13A-B.

Questions. Use complete sentences for all answers.

1. What must you be very careful about if you expect to use the woven edge of a body as the edge of the hat?
2. What must you do before pressing straw?
3. Name two ways of pressing straw.
4. With what do you stiffen straws?
5. How is the stiffening for straw applied?



UNIT I. JOB 14

HAND-BLOCKED STRAW BRIMS WITHOUT SEAMS—WORKED FROM HEADSIZE TO EDGE

Read this entire job sheet carefully and then, before starting to do the work of any particular section, reread that section. Be sure to follow the sections of other jobs to which you are referred.

Reason for Job.

This job will show you the slight difference between blocking a straw brim and blocking a felt one, as was described in Job 4 (page 17). The method discussed in the job is always used for straw brims when no seam is desired, and when the edge is cut or turned in. It is a simple process.

It is a little more difficult to keep a natural woven edge even with the edge of the block, and at the same time have no seams, but you will also learn how to do this in this job.

Materials Needed.

1. A straw brim or flange.
2. Sizing.

Tools and Equipment.

1. The same as those used in Job 3 (page 12), but omit luring stove and pad.
2. A tin can for sizing.
3. A brush that is 1 inch wide.

Things to Do.

1. **Decide to follow either Section a, b, c, or d.** Write a list of the sections you plan to follow and show your list to your teacher to be certain that you have planned carefully.
 - a. If the edge is to be cut, follow Sections 2, 3, 4, and 5 c and d.
 - b. If the edge is to be turned in once, follow Sections 2, 3, 4 and 5 a and d.
 - c. If the edge is to be turned in twice, follow Sections 2, 3, 4 and 5 b and d.
 - d. If the natural woven edge is to be used, follow Section 6 a through g.
2. **Prepare to block.**
 - a. Read and follow Job 3, Section 1 (pages 12 and 13).
3. **Block straw brim if edge is to be cut or turned in and if there is to be no seam.**
 - a. Read and follow Job 4, Section 2 a through j (pages 17 and 18).
4. **Press and size brim.**
 - a. Read and follow Precautions (1) through (6) in Section 1 b of Job 12, and Sections 2, 3, and 4 of that same job (page 53).
5. **Finish brim.** (Only follow Sections a, b, c, and d below, as already decided on in Section 1.)
 - a. If the edge is to be turned in just once,
 - (1) Read and follow Section 6 b, (1) through (4), of Job 13 (page 57).
 - b. If edge is to be turned in twice (*weltd edge*),
 - (1) Read and follow Section 6 c, (1) through (6), of Job 13 (pages 57 and 58).
 - c. If the edge is to be cut and bound,
 - (1) Cut as desired.
 - (2) Read and follow Section 3 a, b, c and d of Job 3 (pages 14 and 15), only this time there is no seam in the brim.

d. Set crown and brim together.

- (1) If necessary, set brim on a headsize band (see Figure 19 of Job 3, page 15).
- (2) Read and follow all of Section 4 in Job 3, and see Figures 21 and 22 of that job (page 15).

6. Block brim if the natural woven edge is to be used, and there is to be no seam.

- a. The flange must almost fit the brim block, or if the model calls for pleats, you might remove fullness by pleating the brim.
- b. Read and follow Job 4 Sections 1 and 2 *a* through *e* (pages 17 and 18), but do not put any staples in the edge of the straw. After tying at headsize, stretch the straw only as far as the edge of the block, and pin it to the edge, keeping the woven edge exactly even with the edge of the block (see Figure 1).
- c. If the straw does not lie perfectly flat on the block, pull the fullness up and out from under the cord at the headsize (see Figure 2).
- d. Be careful not to pull the pinned edge out of shape.

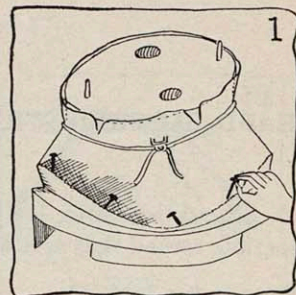


FIG. 1.

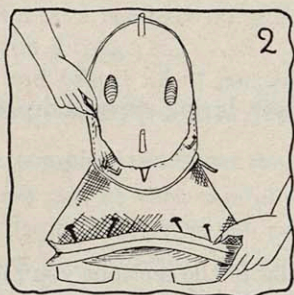


FIG. 2.

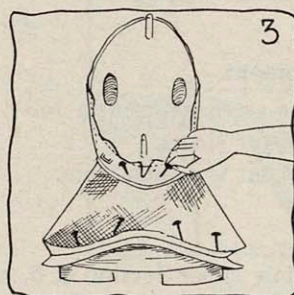


FIG. 3.

- e. Tack headsize firmly. Use staples if the marks made by them will not show, or use pins, if they will hold headsize firmly (see Figure 3).
- f. Press and size brim.
 - (1) Read and follow Precautions (1) through (6) in Section 1 *b* of Job 12, and follow Sections 2, 3 and 4 of the same job (page 53).
- g. Finish brim.
 - (1) Read and follow Section 3 *a*, *b*, *c*, *d* and *f*, and Section 4 of Job 3, and see Figures 16, 19, 21, and 22 of that job (pages 14 and 15), only this time there is no seam in the brim.

Questions. Use complete sentences for all answers.

1. Which do you think is easier—blocking straw or blocking felt. Why?
2. What must you be sure to do when cutting an edge of a straw brim, that is to be turned in?
3. How do you keep the natural woven edge of the straw even with the block, while blocking the brim?

