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PRACTICAL MILLINERY

BY
JESSICA ORTNER
EXAMINER IN MILLINERY TO THE DOMESTIC ECONOMY BOARD OF THE LONDON COUNTY COUNCIL AND THE CITY AND GUILDS OF LONDON INSTITUTE

LONDON
WHITTAKER & CO.
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1897
PREFACE

The subject of this work has only recently been included in the regular curriculum of the modern Technical Institute, having until then occupied a subordinate position in the dressmaking or needlework section.

As a teacher of Millinery, I had frequently deplored the absence of codified information on the subject, and the present work is an attempt to place at the disposal of conscientious instructresses the result of many years' trade practice and successful teaching. Teachers fail in their class work, not so much through inability to teach as from inability to recognise, and then teach, the fundamental principles underlying the art. To all such do I dedicate 'Practical Millinery,' in the hope that it may prove a valuable help to them in their class teaching.
PRACTICAL MILLINERY

I have to acknowledge my indebtedness for much that is contained in the historical portion of the work to Mr. J. R. Planché's excellent treatises on Costume; and to the collection of notes and illustrations compiled by the Honourable Lewis Wingfield.

J. O.

May 1897.

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PRACTICAL MILLINERY

PART I

INTRODUCTORY AND HISTORICAL

Millinery is a collective term embracing all varieties of female head-gear. It has its origin in the word 'Milaner,' a name formerly applied to natives of Milan. The corruption of this name into 'Milliner' is comprehensive, as that town was once famous for the manufacture of ribbons and silks; and it is easy to understand that one whose business consisted in forming these materials into trimmings, should in time have the name Milaner or Milliner applied to him.

Practical millinery, then, is the art of forming into head-gear and fancy trimmings the numerous light materials generally used for this purpose; and it is with the manipulation of these, and the
general construction of hats and bonnets, that I propose to deal.

A becoming hat or bonnet may be equal to a letter of recommendation, for it is the practice of many people to judge the character of an individual by the clothes which he or she wears.

That eminent authority on health—Dr. T. L. Nichols—goes so far as to say that 'Dress is, with many persons, a condition of health or a cause of disease. It is a mode of the expression of our sense of the becoming, the harmonious, the beautiful in texture, form, and colour. It is a language, a mode of life, a genuine outgrowth of our natures. An ugly, ill-fitting dress is a real indication of disease; and a beautiful, graceful garment, both a cause and an indication of health.'

This perhaps may sound extravagant at first sight, but if a habit is acquired of tracing effects back to their respective causes, it will be found to be not very far removed from the truth.

The adornment of the head, although not of pre-eminent importance in the clothing of the body, has, nevertheless, always received a large share of the attention paid to dress generally.

Undoubtedly the favourite fashion with the Grecian women was that of dressing the hair well out from the back of the head, and in a straight line from the top of the head. Sometimes this was simply adorned with broad bands of rich embroidery, but very frequently stiff head-dresses were employed as a support as well as an ornament. These usually had a hard coronet across the forehead, which reached past the ears, where it would join a scoop-shaped piece, which held nearly all the hair, only allowing the curled ends to fall out loosely at the extremity, thus making a length of from 8" to 10" away from the head itself.

There were many other head-dresses, some of which were set back so as to show off the front hair, and were surmounted by a richly draped veil. Others took the form of a hard cap which entirely covered the head, having no drapery or other adornment.

Of the Roman women, Mr. J. R. Planché tells us, that 'the ladies of the Roman Empire frizzled and curled their hair in an elaborate manner, adorning it with ornaments of gold and precious stones, garlands of flowers, and ribbons of various colours.' The back hair, too, was worn in a thin, filmy net, which obtained the nickname of the bladder.

At a little later period we find the Roman women completely altering their head-gear, and reverting, it seems to us, to a variation of a former Greek fashion. The head was enveloped from the forehead to the nape of the neck in a hard cap, which was elaborately decorated with severe

1 *Cyclopaedia of Costume*, p. 12, vol. ii.
geometrical patterns. To allow of greater comfort in wearing it, the hair was cut short, and the whole effect, judging by the illustrations of them, was quite the reverse of becoming.

In our own country the adornment of the head seems to have claimed little attention earlier than the thirteenth century.

The Saxon ladies usually wore a mantle to cover them, to which was attached a hood that could be drawn over the head. If not wearing the mantle, a coverchief was used as a slight protection. This coverchief, or, as the French have it, 'cuevre-chief,' became known in the twelfth century as the 'wimple'; and, although to our modern ideas it seems to have been a loosely draped veil, yet we find it spoken of in contemporary poetry as quite a separate article. For example—

"Wearing a veil instead of a wimple
As nonnes don in their abbey."—_Katherine of the Rose._

(Chaucer.)

Spenser, too, opens his immortal poem with a reference to this drapery—

"But the same did hide
Under a veil, that winbled was full low."

_Faery Queen, Canto I._

A little incident in Sir Walter Scott's 'Ivanhoe' throws some light, too, on the head covering of this period. Cedric, the master of Rotherwood, is impatient for the arrival of his daughter in the banqueting-hall, and says imperiously to one of her attendants, 'Why tarries the Lady Rowena?' To which the maid replies, 'She is but changing her head-gear; you would not wish her to sit down to the banquet in her hood and kirtle?' And again, when the Lady Rowena makes her appearance, the novelist, after speaking of the ornaments which she wore, and of her hair braided with gems, and arranged in numerous ringlets, says, 'The robe was of crimson, and manufactured out of the very finest wool. A veil of silk, interwoven with gold, was attached to the upper part of it, which could be, at the wearer's pleasure, either drawn over the face and bosom after the Spanish fashion, or disposed as a sort of drapery round the shoulders.'

About this time—that is to say, about the middle of the thirteenth century—this fashion of braiding and intertwining the hair with gems, or gold filigree work, became very general among ladies of rank, and gave rise to some alteration in the mode of wearing the coverchief. Instead of falling well over the head in a light, graceful fashion, it was frequently stiffened with wires, so as to show off the countenance in a triangular or other geometrical form. The back part of it was short, thus exposing the elaborate dressing of the hair.

Variations of this fashion obtained for a very long period of time, and nothing really new seems
to have been introduced until the last quarter of the fourteenth century. Both sexes by then had begun to devote more of their attention to dress than ever before, and this period is really responsible for initiating the long line of more or less unbecoming styles of which we have some record, down to those of the present day.

The favourite mode of ‘expressing their sense of the becoming and beautiful,’ as Dr. Nichols has it, manifested itself in a desire for points. Thus we see not only very pointed hoods introduced, but also shoes and dress trimmings in pointed designs.

This tendency to dress extravagantly was no longer confined to men and women of rank; all classes of persons vied with each other in their efforts to decorate themselves fashionably. The nobility were not all pleased at what they deemed an undue encroachment on their rights, and felt that steps should be immediately taken to arrest such untoward conduct on the part of the Commons. Pressure was therefore brought to bear upon the King—Edward III.—who passed an Act of Parliament (1363), setting forth seven distinct sets of laws, by which the different classes of his subjects were to be guided in the choice of their apparel.

These instructions, which were lengthy, regulated not only the style which each should be allowed to adopt, but also the outlay upon each garment. Those relating to the head-dresses of the women throw considerable light on the fashions which obtained at the time.

No. 1 states that wives and children of the servants of noblemen, tradesmen, and artificers, ‘shall use no veil purchased at a higher price than 12d, each veil.’

No. 2 relates to tradesmen, artificers, and yeomen, and states that their wives shall use no veils but such as are made with thread and manufactured in the kingdom.

No. 3 states that the wives of all untitled gentry, not being possessed of lands to the annual value of 200 marks, are forbidden to embellish their wearing apparel with ornaments of any kind; while the wives of those of the gentry being in possession of greater wealth than this are prohibited from wearing ornaments of precious stones except on their head-dresses.

In No. 5, even those ladies whose husbands were worth lands, etc., to the annual value of 1,000 marks, were restricted to embellishments of pearls except upon their head-dresses, on which they were evidently allowed to employ others of the precious stones as trimming.

Although this had the desired effect at first, it was not long before a less rigorous observance of the law was made manifest, until finally the whole
code was openly disobeyed, and the people followed their own inclinations.

When the wife of the tradesman or yeoman saw the wives of her servants donning something more costly than was prescribed by the Act, she was not in a position to arouse public ire at this act of insubordination, if she herself (as she most likely would be) was already encroaching on the territory of, perhaps, the nobleman’s lady.

A sketch of a widow’s costume \(^1\) of this period shows that even so long ago it bore a very close resemblance to the widow’s familiar outfit of the present day. The dress was an entirely plain one of some black material, the quality of which was no doubt decided by the woman’s station. This was covered by a mantle, which reached to the heels, and a black hood, with a long, thin veil of linen reaching down the back, completed the costume.

It seems rather remarkable that, although the men of this day introduced that eminently graceful fashion of wearing large brimmed hats, adorned with elegant ostrich feathers, yet the women do not appear to have adopted it very generally. We find that, a little later, a single feather was sometimes fastened to the crown of the hat. The feather, however, never became an essential part of the feminine attire at this time, but it was evidently indispensable to the head-gear of the gentleman.

\(^1\) Cyclopedia of Costume.

The following are descriptions of some sketches of head-gear \(^1\) prevailing in the reigns of Henry VI., Edward IV., Richard III. and Henry VII.

The first is quite modern looking: a large, boat-shaped hat, with a broad and very curly brim very like what is worn at the present day (1894). As if to complete the similarity, tall quills stand straight up from the side-front, and are finished at the bottom with a crescent-shaped ornament. The hat is worn over hair dressed out at the back in a chignon.

The second has for a foundation a band about 2” wide, fitting closely round the head. From this a perfectly stiff crown rises to a height of about 7”. This crown is handsomely embroidered, and finished by an ample drapery, which falls loosely from the top, down the back.

The third sketch is very similar to the second, only having a soft crown instead of a stiff one; while the fourth may be said to be a variation of the other two. It has a narrow brim standing up all round like that of a turban hat: while the crown, as high as the others, becomes narrower as it ascends, and then splays at the top. A diamond pattern is worked all over this.

By far the most favourite head-gear, however, which the fifteenth century introduced, and which

\(^1\) Cyclopedia of Costume.
flourished more or less in some form or another right down to Elizabeth’s time, was that called the ‘Hennin.’

In its original form it was known as the ‘Horned Bonnet,’ a very ugly construction, which rose sheer up from the forehead in two, and sometimes three, horns, which would often be about 18’’ or 20’’ high. These were handsomely embroidered in some cases, and a veil of a thin, gauzy material hung from the back.

Before long this style was elaborated upon, so that, after a time, although the general principle of the ‘horned’ specimen was adhered to, the detail became very complicated. Thus it appears, according to the Honourable Lewis Wingfield,¹ that they were sometimes shaped like a mitre, a castellated tower, and even like a lofty steeple, half the entire height of the wearer!

When they were made in the more simple form known as the ‘Hennin,’ the decoration of them was confined to the drapery, which consisted of a fine, thin, silk muslin, supported on wires, or, I might say, a system of wires. From the illustrations which have come under my notice, it seems that the most popular style was one which it would not be inappropriate to designate the ‘arch’ or ‘tunnel.’ The bonnet itself receded from the forehead in a backward direction for about 12’’ or 13’’.

¹ Costume from the Conqueror to the Regency, p. 10.

clining upwards a little on its way; the top of the crown was very small, while the bottom fitted closely down over the head. A stiff wire was fastened to the centre of the front, which rose up in three lines, sheer from the face. On reaching a height of about 8’’ or 9’’ it curved round to the right and to the left, and swept down to below the ears, thus forming a double arch. Another wire was fastened to the centre of each of these arches, and was carried back, at rather more than a right angle, for 12’’ or 14’’. It was then bent round, and brought down in a perpendicular line, until low enough to be again bent, and connected with those front wires which came below the ears.

All the front, or ‘arch’ part, was covered plainly with this muslin, while at the back of the bonnet it hung in full, loose folds. The muslin was exceedingly thin, as the bonnet itself could always be dimly distinguished through it. The length from the chin to the summit of this erection must often have been about three-quarters of a yard!

One is not surprised to find that the satirists of the day did not spare the feelings of those who wore these head-dresses, but made them a butt at which to hurl their shafts of wit. Some of the hats and bonnets of to-day which we condemn as ugly and unbecoming are consummations of artistic merit compared with these fearful and wonderful
buildings with which the fifteenth century women used to adorn (sic) themselves.

The culminating point of extravagance seems to have been reached by them, for the following century's fashions show something very like a reaction. We find a much flatter bonnet taking the place of the 'Hennin,' 'Steeple,' and other favourites of great height. These appear to have developed into a hood and cape, though not quite as we understand those adornments now. The material was supported by a stiff frame around the face, then hung on to the shoulders, and was brought to a finish in front below the chin. It was closely covered with jewels or other trimming (according to the status of the wearer) in rich designs; and the whole effect was infinitely prettier and more becoming than that of its predecessors. Its great drawback was its extreme weight, and doubtless the ladies who wore these ornamentations must have suffered accordingly. Every fashion, however, gathers its advocates, even in our own day, regardless of attendant pain or inconvenience.

Concurrently with the adoption of this hood and cape, we notice the introduction of ostrich feathers as a special feature of ladies' head-dress. This was a decided improvement, and very pretty indeed were the fashions worn during Henry VIII.'s time, with their curved edges, and plumes gracefully drooped over the back of the hair. The restlessness of fashion, however, did not permit this style to remain long enough to become really general; for after a short time, head-dresses composed entirely of feathers became prevalent, and in their extreme form (which was soon reached) very closely resembled a guardsman's busby of the present day.

The 'Hennin,' too, was still a favourite with many fashionable women, and was not completely discarded until the last quarter of the century. Nevertheless, its popularity was past, and a more moderate form of adornment gradually asserted itself. Everyone is familiar with the pretty little pointed front bonnet, supposed to have been introduced by Mary Queen of Scots, and which, distinguished by her name, still holds its own as a popular favourite. The attire of Elizabeth, too, immortalised by the pencils of admiring artists, is too well known to need describing here; but I would point out, in passing, that it furnishes unmistakable evidence that enormous frills, ruffs, and farthingales were chiefly occupying the thoughts of the fashionable world, and taxing the ingenuity of the modistes. The hair was dressed in an elaborate, though really becoming manner, the only head-gear being a very small hat or cap.

Variations of this manner of dressing prevailed for a long time, no marked departure being noticeable until the Commonwealth period. True, the size of the celebrated ruffs, and the shape of the
no less renowned farthingale, fluctuated from time to time, and the head-gear grew a little larger or smaller as fancy dictated; but no real change was made. Elizabeth had been foremost in initiating the fashions of her time, but the Queen of James I., who is said to have been a very frivolous woman, perhaps lacked sufficient originality of idea to introduce anything fresh.

Ladies of rank, and those in attendance about the Court, painted their faces excessively, curled and anointed their hair, and, not content with their own, introduced enormous wigs of false hair; all of which was dressed in a stiff, curled pile, and generally covered, when out of doors, with a rather unpretentious looking hood. The women of lower rank wore, for the most part, high-crowned hats with broad brims, such as we see forming part of the Welsh national costume.

The troublous times of Charles I. saw little alteration in female attire, and the Puritan women of Cromwell’s time, although they did not discard their finery altogether, as some suppose, retained all the chief characteristics of it, only, if possible, in an even harder and severer form.

What wonder then that the period of the second Charles—the heyday of Nell Gwynne—should have wrought such a radical change in the style of dress! It is with a feeling of intense relief that we turn from these sickly faces and heads—stiff with ointment, powder, paint, oil, and what not—to the beautiful fresh face, natural ringlets, and seductive, half-exposed bosom of the King’s favourite.

What wonder that, once introduced, this fashion should have been carried to excess, as undoubtedly it was! It was a natural reaction against the hard, eaged abominations which had taken such complete hold of the women for nearly a century, and it found its outlet in the adoption of exactly opposite styles.

Many prints of this period are constantly to be seen in the windows of dealers in engravings and old prints, so that every one is familiar with not only the flowing velvet train over the pretty straight petticoat, but also the large, graceful hat, set off with long ostrich feathers sweeping well down the back of the head.

This period is responsible, too, for introducing another fashion, viz. the ‘Fontagne,’ which, in its original form, was as pretty as it was simple. This at first was nothing but a band of ribbon brought round the head over loosely curled hair, and tied into a bow in front. That it did not retain this absolute simplicity for very long we shall soon see.

The Court of Charles, as everybody is aware, was notoriously corrupt. The fashion of wearing low-cut bodices, and half-length sleeves, all richly trimmed with soft drooping draperies of lace, was at first a graceful, though perhaps a rather daring
innovation; it got exaggerated, however, and began to challenge the censure of the Puritanical forces; it was carried to an even greater length, and became a public scandal. It had ceased to be a fashion whose dignity lay in its elegant simplicity, and had become instead a badge of bold licentiousness.

This seems perhaps a little beside the actual subject in hand, which deals exclusively with head-gear, but it has an important bearing upon it, as the chief characteristics of the seventeenth century people were largely portrayed in the changes of apparel which they from time to time adopted. With the death of Charles, and the accession of James II, the Court, although not purified, became much less dissipated than it had been; and with the return of a higher code of morality, or at any rate of an appearance of it, came also the reversion to stiffer and severer adornments. A starched stomacher covered the open throat, and a hard structure of whalebone supported the bodice and skirt, thus accentuating the size of the hips, and giving to the wearer an appearance of deformity. The head, too, seemed to offer special attractions as a medium through which to enter a protest against unseemly levity. Loose tresses of hair were no longer allowed to be confined solely by the coy fontagne, and a large, graceful, floating hat was so disgracefully simple as to be a positive insult to respectability.

Accordingly, we are not surprised to see the hair being combed straight up from the face, over numerous pads, and trimmed with heavy ornaments. In the reign of William and Mary, this superstructure had grown to the height of 10" or 11", and stood up in successive rows of curls, bows, and laces, over which a light veil was occasionally worn.

But the 'fontagne' was obviously too becoming to be discarded altogether, and its gradual evolution into the 'Commode' of the next generation is humorous as well as interesting.

It was first embellished by the addition of a little tight-fitting hood crown; but was evidently too simple in this form to retain its hold upon the popular fancy for long, and was soon supplemented by bow and ends at the back. Then, numerous additions were made from time to time, until its appearance was so completely altered that it was impossible to recognise in it any trace of the original 'fontagne.' By the end of the century it had almost reached the height which the celebrated 'Hennin' had done, and when last worn, in Queen Anne's reign, it was mounted up in a straight line from the face, with tier upon tier of ribbon, lace and ornaments. It disappeared quite suddenly, however, about the end of the first decade of the eighteenth century, and was replaced for a time by a very flat capote. This change was effected, Mr. Planché tells us, by the unexpected appearance, at some State function, of a lady in a 
flat cap, seeing which, all the ladies of the Court with one accord abandoned the ‘Commode,’ and flat bonnets became the order of the day. Any amount of satire and ridicule had been levelled at the last erection, but to no purpose, for it had risen higher in spite of all that was said of it, and was not banished until someone hazarded this completely different type of head-covering.

Speaking of the change, Addison in 1711 wrote, ‘I remember ladies who were once near seven foot high, who now want some inches of five!’ He evidently foresaw that the vagaries of fashion would not permit this one to prevail for very long, for he adds, ‘I regard them as trees lopped and pruned, that will certainly sprout out and flourish with greater heads than before.’

This prophecy was realised ere long, for the ‘Commode’ had not long disappeared when a successor to it arose in 1715—a head-dress of feathers arranged tier above tier, as yards of lace and ribbon had been in the former monstrosity.’

From the beginning of the Hanoverian period right down to the present day, the fashions have been so numerous and varied, and so constantly changing, that it is impossible to chronicle any but a very few in these pages. It was no longer possible to pass stringent sumptuary laws compelling the people to wear only what was prescribed for them within the Act, nor could any pressure be brought to bear upon them in this way, even so far as to limit their choice of apparel. The only considerations which could influence the middle and working classes in their mode of adornment were: (1) Their inability, through the prevalence of low wages and high prices, to follow the fashion except on a very modest scale; and (2) The fear of incurring the displeasure of their employers or the Church. This second obstacle was a very real one, too, as there was still comparatively little power in the hands of the people, and persons in positions of authority could and did practise petty tyrannies with impunity, for they had nothing to fear as yet from public opinion. But in proportion as the power of the masses expanded, and old institutions began bit by bit to give way, so in a like proportion were the effects noticeable in the more rapid changes of fashion, until we come to our own time, when we are accustomed to marked annual changes, with various minor changes in the interval. This, I take it, is to be attributed to the absolute liberty of the individual to wear whatsoever he or she may please, and the feeling to which this accordingly gives rise in the upper classes, namely, a desire for as many changes of fashion as possible, so as to preclude the middle and working population from the ability to keep pace with such rapid alterations.

From the numerous prints to be seen of public
gatherings of last century, it would seem that during
the third and fourth decades the popular taste dis-
played itself alternately in very large-brimmed flop
hats—usually garlanded lightly with a few flowers
—and bonnets which at the present day would be
considered large, that is, large fitting, though not at
all of extreme dimensions in the aggregate. Feathers
were greatly worn as trimmings, and the hair was
generally dressed in padded ringlets. In 1750 we
find a large mushroom-shaped hat in great favour.
Sometimes it has a brim 9″ or 10″ wide, droop-
ing around the face, while elsewhere it appears
in a smaller size, and with a crown which is
secured by broad velvet strings tied under the chin.
About this period, too, it was not unusual to dress
the hair elaborately, and just adorn it lightly with
Brussels or other lace.

I think that the year 1759 must have been
responsible for the introduction of a fashion of hair-
dressing which gradually developed into what was
perhaps, out of all the fashions we have reviewed,
the most preposterous. About this time, I notice,
the hair was assisted to a good height above the
head, and a little mob-cap-looking covering was
worn atop. This fashion must have been annually
exaggerated, until it reached in a few years incredible
proportions. The ‘Hennin’ and the ‘Commode’
pale into complete insignificance beside this
monstrosity of the latter part of the 18th century.

I will not attempt to give many details of it here,
but will refer my readers to the series of interesting
articles (to which I myself am indebted for much
information of this period) which appeared in the ‘Pall
Mall Magazine’ from July to October 1893, from
the pen of that talented lady, Mrs. Louisa Parr. The
hair, assisted by huge masses of false stuffing, rose
in easy stages, until, in about 1770, it frequently
made the wearer appear twice her natural height!
From being adorned at first with jewellery and orna-
ments, and stuck with long, straight feathers, it
passed on to having petticoats of lace and puffed
satin over it, and then on to even wilder extrava-
gances. In some of the prints reproduced in the
‘Pall Mall Magazine,’ we see the hair broadened out
well as it ascended, until on reaching the top (which,
by the way, could only have been accomplished with
the aid of a pair of steps) it was flattened into a
sort of sloping roof, and decorated with wonderful
designs, in cardboard, blown glass, and steel and
gold wires. For example, in one we see a huge
garden laid out with at least twenty separate
parterres; a hedge all round, a summer-house at
one end, a tree at the side, and, to crown all, a
miniature cardboard man, in the act of syringing it.
Huge vegetables, imitated in wax and other materials,
were quite ordinary, while some of the heads were
adorned with small models of coaches, carriages, or
waggons! What stamps this fashion particularly as
more preposterous than any other is that, being purely a fashion of head-dressing, and not of millinery, it could not be taken off and on at will; and Mrs. Parr assures us that the erection of it was such a formidable business that, once up, ladies often had it left in position for two and three months at a stretch!

One shudders, and finds it hard to realise that this was happening hardly more than a century ago. It seems as if the march of civilisation had ceased, and that the people had been suddenly plunged into twenty or thirty years of something more barbaric than the dark ages.

With the disappearance of this fashion of head-building, we are brought down to the last decade of the 18th century; and one is not surprised to find that the styles of head adornment adopted, manifest what at first sight appears to be quite a revolution of ideas. The change, however, to bonnets and hats of moderate and becoming proportions was in reality simply the more general adoption of a style which was already fairly prevalent.

While the devotees of fashionable excess were exercising their ingenuity upon those unwieldy edifices, there was at the same time a large number of ladies of more moderate inclinations who never adopted them at all. They wore, instead, large hats with wonderfully curved brims, bonnets with such broad fronts that they cast a shadow over all the countenance of the wearer, or caps of richly draped lace, which fell on to the hair, neck, and front of the shoulders. All of these were made and trimmed in various ways, and called by different names, some of them soon becoming very popular.

The birth of the present century took place in very disturbed times, when all Europe was regarding with horror the upheaval of France, and was filled with the dread of coming bloodshed and suffering. Looking back at the period through the glamour and mist of a hundred years, it seems as though the times must have been too terrible for any but the most frivolous to allow their attention to be engaged in sartorial niceties. But such was not by any means the case, and those whose business it was to cater for the public fancies found little difference in the demands made upon them. For Fashion is like the celebrated 'Brook' of Tennyson—it goes on for ever. No matter whether a city be under siege, a country perplexed with overwhelming questions of national well-being, or a nation plunged in the awful intricacies of war, Fashion still holds her sway, changing with surprising rapidity, in spite of obstacles of never such appalling magnitude!

Such a vast array of hats, bonnets, caps, and head-dresses rises up as one casts the mind back over the years in which we reared our parents and great-grandparents, that an adequate review of them is
almost an impossibility. One frequently sees illustrations whose authors claim for them that they are faithful representations of the leading styles of the present century; but the fact that they seldom agree in any particular, shows, not that either is untrustworthy, but that each has made a distinct selection from the numerous fashions which have come under his notice. A very representative one was published in ‘The Girls’ Own Paper’ of February 1880, in which some fifteen or sixteen leading styles were depicted. I will refer my readers to this, and also to illustrations in the January, February, and August numbers of ‘The Strand Magazine’ for 1892.

And here my retrospect of fashions ends. I have endeavoured to give the reader a short connected history of the evolution of head-gear in our own country since the Norman Conquest, believing that it would be of general interest.

PART II

PRACTICAL

CHAPTER I

TOOLS—HEAD-LININGS—BANDEAUS

The tools necessary to the millinery student are few—being only: 1, scissors; 2, needles; 3, wire-nippers; 4, inch tape. The scissors should not be less than 5″ nor more than 7″ in length, and one blade should be quite pointed. The needles must be ‘straws’ of various

![Fig. 1.—Pair of Wire-nippers.](image-url)

sizes, and of the wire-nippers a drawing is given above. The instrument is the same as that used by some mechanics, and is frequently spoken of
as a pair of bell-hanger’s pliers; it will be noticed that the points are used for bending the wire, while the sharp part immediately below is for cutting it. The inch tape should be one with the eighths distinctly marked upon it, to facilitate correct measuring. In addition to these four tools, which are of pre-eminent importance, the student will require at times a small pocket-knife, a small flat-iron, and a duster.

The most convenient way of working is to sit at a fairly low table, with a stool for the feet, so as to make a ‘lap.’

Now, one of the first things to learn is how to make a head-lining. This, as its name implies, is a lining for the head, of either hat or bonnet, and is generally made of sarsnet, so that the total weight of the hat be not increased by it. It may be made from either the straight-way or the cross-way of the material, the latter, however, being the more economical if a quantity be required, although perhaps the more difficult to work upon. The width of the head-lining is decided by the depth of the crown, plus 2’’ for turnings, part of which is utilised in the hem, and the remainder in the crown of the hat. Along one side of this width, turn down the raw edge, then turn down again to half an inch and neatly run it. The hem (it is always spoken of as a hem, though a running stitch is used) must be round looking, very straight, and never stretched. If many head-linings are required, cut off several widths (about six), and join them into one long strip before commencing to hem. When finished, roll this up, and preserve for future use.

The word ‘Bandeau’ is derived from the French, and signifies band. It is a band which is placed underneath the hat or bonnet, either with the Bandeaus object of improving the fit of it, or else as a foundation upon which to stitch further trimmings. It may be made either straight or round, and its length will depend entirely upon the requirements of the hat in question. The materials used for it are stiff net and ribbon wire—the one for substance, the other for strength.

Straight bandeaus.—Ascertain the length required, cut a piece of stiff net to it nearly 3’’ wide and fold

![Fig. 2.—Straight Bandeau.](image)

it into four thicknesses. Here the substance will have been obtained, but so far there is no strength in it. The next thing, therefore, is to stitch a strip of ribbon wire right down the centre—turn ½’’ of it underneath the net at each end, and make this very firm, so that the sharp ends of wire cannot be felt. In fig. 2 the student will notice particularly how the stitches are placed. They are ½’’ long, and close to the edges, so as to prevent the wire from curling up.
Round bandeaus.—In making these, the stiff net is folded in the same way as for a straight bandeau, only the two ends are joined together to make the bandeau round, before starting. The ends of the ribbon wire are then wrapped $\frac{3}{4}''$ where they join, and firmly stitched.

With the measurements given, the bandeau will be about $\frac{3}{4}''$ wide; but it will often be found advisable to make the round wider than this. In such cases two strips of the ribbon wire must be stitched through the centre, or the edges of the bandeau will not be firm.

When a hat is larger in the head than the wearer finds comfortable, the size can be quickly reduced by stitching a round bandeau into the crown of it; this is, in fact, the chief use of the round bandeau. The head should be measured, and a bandeau made $\frac{1}{2}''$ smaller, which, when covered with velvet, will cause the hat to fit quite an inch less. How to cover bandeaus will be dealt with in a later chapter.

If a deep bandeau be required, it is better to cut it out in buckram or esparta, and wire it at the edge all round, in the same way as for a shape.¹

¹ See Chap. II.

CHAPTER II
SHAPE MAKING

The shapes or foundations upon which hats and bonnets are made will be thick or transparent, hard or soft, according to the nature of the material with which we intend to have them covered. That is to say, if we are choosing a bonnet for summer wear, we shall probably cover and trim it with tulle, net, chiffon, lace or some other equally light material, and would therefore have a shape whose material was in keeping with it. In the same way, for our winter hat we should select velvet, cloth, or a thick silk probably, and would then look to it that the foundation was sufficiently strong to support its weight.

It becomes necessary, then, to know what materials are most suitable for these shapes, as decided by the ultimate covering. Very well, then, for all transparent or semi-transparent substances such as jet, Brussels net, crêpe, chiffon and the like, the foundation should be either of wire or stiff net, the same colour as the outside covering. For all opaque substances, such as velvet, cloth, etc., the
foundation must be firmer, and the best possible material of which to make it is that known in the trade as esparta. This is made from thin esparto grass, the dried blades of which are loosely woven into squares. On to these is stretched a sheet of thick, white, strongly starched muslin, when dry, adheres firmly to the grass, thus making a perfectly firm though exceedingly light material. It is manufactured in sheets about 27" square, but is not usually sold by the retail tradesman. In the absence of esparta, the best substitute is buckram, a familiar substance which needs no description. Any of these shapes must be strengthened in their divisional lines by wires, and the proper wire to use is a fine, hard one, sold in rings, with a very thin covering of cotton or silk filaments. Two sizes are necessary, the one being harder, stronger, and just a little thicker than the other. For cap foundations a light material is used, stiff net or book muslin being the most suitable, and the edges are made firm with a fine soft wire.

Before we can proceed to make a shape, it is necessary that we have a pattern by which to cut it. Pattern图案
taking图案
An experienced milliner is capable of designing entirely new and original patterns of shapes; and without even measurements as her guide, she produces the idea which her brain has conceived. The novice, however, must be content to take her pattern from a shape which is the product of another's brain, until her eye has become so educated, and her hand so dexterous, that she is able to copy a shape after having merely seen it, or invent after only having had a suggestion. Let it be understood that bonnet and hat patterns cannot be drawn and cut out from measurements, as can, say, the patterns of bodices—the idea is impracticable, and the reason is this: bonnets and hats do not fit to the actual shape of the head as a bodice does to the figure. If they did, we could take a few uniform measurements, as for example, width, length, and depth of head, and draft a pattern accordingly. Instead of this, they are of fantastic shapes, the greater portion of which have no relation with the size or shape of the head whatever, and only really have contact with it in one part, that, as a rule, being somewhere near the middle.

We will deal with hats first. The number of parts in which the pattern of a hat is taken will depend upon the different divisions, so to speak, of the hat. The pattern of the brim can generally be taken in one piece, unless it has an edge to it, as is the case with the 'Toreador' hat, and others of the Turban class. The pattern of the crown will be taken in two parts if it have a flat top as in fig. 5, or in one part if the crown be an oval one. With regard to the latter, it is not advisable to attempt to take the pattern unless a distinct line runs from back to front of the crown, as in fig. 3,
thus making a division between the two sides for the
join of the shape. If, however, the crown required is like that in fig. 4, then a blocked crown must be

![Fig. 3.—Oval Crown.](image)
bought, as it cannot be satisfactorily made except by a very experienced person.

The pattern will be taken either from the inside or the outside of the hat, whichever has the smoother surface, and is the easier to get at. If the pattern hat is of straw, and that straw rather stubborn, then stiff net will be the most convenient thing to use; if, however, the hat is of anything softer, then paper will be found best. Commence with the brim. Take a sheet of soft paper, such as drapers use, and crush it well in the hands, so as to make it quite soft. Then pin the corner of it to the middle of the front with at least two pins, so as to securely fasten the paper across the width of the brim. This done, cut the loose paper from the back down to the line of

the head, as shown in fig. 5. Then commence to smooth it away tightly along the brim, taking great care that it lies absolutely flat upon the surface of the hat. Pin it at frequent intervals, and as each little portion is fitted cut the paper further around the line of the head, and join it wherever necessary by means of small gum-back labels. This must be continued around both sides of the brim, until it meets at the back. The student cannot be too careful when cutting the paper, both round the outside edge and along the line of the head, that she does not cut away too much.

In the illustration (fig. 5) it will be seen that a small section of the brim has been fitted just in front, and that the paper is left, ready for continuing the pattern right round. When the pattern is finished, cut a three-cornered ‘snick’ in it to show the centre front, and unpin it from the hat. Then fold, and pin the two sides together, commencing from the ‘snick’ and working towards the back. This is to see whether both sides are exactly alike. Sometimes only the edges will need to be
lightly trimmed; but if the pattern has been taken from a straw hat or a bought shape, one side of it will probably have to be completely altered, as these are frequently one-sided. In that case, select the side which appears to be the better shape, and make the other exactly the same. Never on any account allow a pattern to be one-sided, unless the hat is really intended to be a different shape on each side.

Next proceed to get the pattern of the crown. If it be flat topped, as in fig. 6, it is made in two parts, viz., the side, called the side-band, and the top, called the tip. The side-band pattern reaches all round the crown, its lower edge commencing from the line at which the brim pattern finished, and its top edge being identical with the sharp edge of the crown. The same rules apply while doing this part as apply to the brim: the paper must be securely pinned to the front of the crown, and then smoothed away gradually to each side, cutting carefully as soon as necessary, and pinning at frequent intervals. In the illustration the pattern is commenced at the front of the crown, and would be joined at the back. Now, whereas in a brim the join (if there be one) is always made at the back of the hat, in a side-band it may be either at the back, front, or side, just according to where it is most likely to be covered by the trimming. Do not omit to 'snick' the pattern in the middle of the front, and if the join be at the side, put another snick at the middle of the back also. In this latter case the pattern, when folded, will be folded both back and front, the cut ends being part way along one side.

It is unnecessary to take a pattern of the tip, as it will generally be either a round or an oval shaped piece with both sides alike.

So far, we have just a soft paper pattern of our brim and crown, which is exactly the size of the hat without any allowance made for turnings. Now take the brim pattern, open it out quite flat, and place it on a piece of stiff net. Pin it to this, commencing from the middle, and cut the stiff net to exactly the same shape and size. Then join the two together, by neatly running with fine cotton close to the edges all round. The pattern is thus made quite strong to allow for frequent use. Stitch the side-band pattern on to stiff net in the same way, and pin both together whenever they are not in use.

Now as to some of the various contingencies which may arise in taking hat patterns. When dealing with a crown like that shown in fig. 3 take the pattern of it in one large side-band, with a join
reaching as far as necessary across the top, as illustrated in fig. 7.

When the brim of a hat is in two parts, the second or minor part will mostly be in the form of a straight edge standing up all round the brim, as in the case of a ‘Torero.’ There is no need to cut a pattern of this if it be straight, but when making up the shape, simply measure the width and length of it, and cut a piece of espatra or net to the measurement obtained.

In taking the pattern of a sailor-hat brim, or any other similarly flat shape, always take it from underneath, if possible, as that is much easier. Pin the paper on, straight over the opening of the crown, both at the back, front, and sides. Then continue to secure it with pins according to the principles already given, only do not cut anything away from the head until the brim has been thoroughly fitted, and the outside edge cut to shape all round. Then carefully mark with a pencil around the line of the head, and cut exactly to it. A pattern is then obtained without any join in it. An illustration of this principle is shown in fig. 37, where the under-brim of a hat is being covered with velvet in the same way. Another difficulty which sometimes arises is that the ends of a pattern having a cut at the back wrap over each other when placed upon the net, thereby seeming at first sight to make it impossible to cut the pattern correctly. In a case of this kind, take one end of the pattern and pin it back, so as to leave a space between it and the other cut end. Then cut the net out correctly all round as far as the piece which is folded back, and finally cut this separately and join it on.

Now as to bonnets. The manner of taking the pattern is the same as for hats; that is to say, the pattern of bonnets is begun from the middle of the front, and gradually proceeded with in the way already shown. At the present day, however, bonnets are worn so small, and with so few divisional lines about them, that the pattern can often be taken in one piece. As an example of this, fig. 8 will be seen to be the pattern of the complete shape shown in fig. 16. The paper
is pinned on to the front, smoothed away down the sides, and over the top of the crown; all the superfluity of it is thus pushed out between the edges of the crown and the side, and a triangular piece being cut away, the pattern is left intact.

For larger or more complicated shapes, however, whose patterns require to be taken in two, three, or more parts, the order and manner of procedure will be the same as for a hat, only the tip pattern must in this case also be taken.

Having thus obtained our patterns, we next proceed to cutting out the shapes. Again we will deal with the hat first, and will suppose that it is to be made for a winter shape.

Open out the parts of the pattern, and place them on the espadra, with the 'snick' to the crossway part of it; then pin them carefully on to it, commencing always from the middle. The brim must then be cut exactly to pattern all round the outside edge, with \( \frac{1}{2} \)" turnings left around the head; and, if the pattern be one that is cut at the back, \( \frac{1}{4} \)" turnings must be left at these ends. The \( \frac{1}{2} \)" turnings left at the head must next be cut at frequent intervals down to the edge of the pattern, and the small pieces thus obtained turned back on to the pattern, so as to well define the line of the head. Then, after cutting a 'snick' in the brim to show the middle, the pattern may be removed.
The side-band must next be cut out, exactly to pattern along the top edge, with \( \frac{1}{4} \)" turnings along the bottom edge, and with \( \frac{1}{2} \)" turnings at the ends. Snick out the centre of this, and remove the pattern. Fig. 9 shows a brim cut out and joined ready for use, while fig. 10 represents a flat brim and side-band.

Now, the respective uses of the various turnings that have been left are these. The \( \frac{1}{2} \)" left at the head is to form a little support against which to mount the crown. The \( \frac{1}{4} \)" left at the ends both of brim and side-band are to allow for wrapping over. A shape may, or may not, be cut at the back; but if it is cut, it is quite certain that the cut parts will have to be joined together before the shape can be made up, as hats are always round at the back whatever shape they be; therefore, so as to deduct nothing from the size, these \( \frac{1}{4} \)" inch turnings are left to allow for wrapping over.

The \( \frac{1}{8} \)" left along the bottom of the side-band has the same object. When joining it on to the brim part, these turnings will come below the stitches, so that nothing is taken from the proper height of the crown.

Now as to making up. Take the brim first, and join it together at the back by placing the one end \( \frac{1}{2} \)" over the other, and securing it with a few firm stitches. The finer wire must then be selected, and stitched firmly around the crease of the head line. A buttonhole stitch is always employed when wiring shapes, but unless the wire be at an extreme edge, the student will probably experience some difficulty in managing it. She will do well, therefore, to follow closely my instructions. Hold the wire in place with the thumb of the left hand, and, after having secured the end of it with a stitch, stab the needle into the shape immediately above the wire, and, when drawing it out, hold back a loop of cotton under the thumb; then stab the needle back again under the wire, bringing it through the loop, which being drawn tightly will form almost a knot. The stitches should not be closer together than \( \frac{1}{2} \)", and each one fit the wire quite tightly. An illustration of the stitch may be seen on the straw hat in fig. 22. Continue this right round the head, and coming to the back, allow the ends to wrap 2".

The edge of the brim is next wired, and for this the stronger size is used. Allow the wire to be just underneath the extreme edge of the shape, the stitches fitting it quite tightly.

Next join the side-band round in the same way as the brim, and wire the top edge on the inside, the finer wire again being used. Before it can be mounted on to the brim, however, it will probably be found necessary to cut it at frequent intervals along the bottom edge, so that it may set well. Pin the centre front to the centre front of brim,
allowing the ¼" turnings to come below the head wire. Pin also at the back, sides, and, if necessary, the side back and side front, and then stitch round with an even row of back stitching immediately below the head wire. For the tip, a piece of espadra must be taken, rather larger than is required. Place the crossway part of it to the front of the crown, and secure a small portion of it (about an inch) to the side-band by means of buttonhole stitches. Then cut another inch or a little more, and stitch that, and so on until the back is reached. Start again then at the front, and stitch the other side in the same way. Great care must be taken not to cut away too much, and thereby misshape the crown. It will be well to carefully pin each little part before stitching.

If dealing with an oval crown, the join up the centre must first be wired inside one edge, and the other edge must then be stitched to it, and the whole completed before being mounted on to the brim.

We will next give our attention to bonnet shapes. The various parts of the pattern must again be placed upon the espadra, with the centre cutting out bonnet shapes of each to the crossway part. Cut out the brim (or front) exactly to pattern all round the outside edge, and again with ¼" turnings at the head, the side-band with ⅛" turnings along the bottom, and the tip exactly to pattern, and treat the turnings at the head in the same way as for the hat. Fig 11 will show these parts after being cut.

Wires will now be stitched on in the same order as before, only the manipulation of them is somewhat different. Commence the head wire from the left-hand side of the brim, and leave ⅜" projecting beyond the end; and, on finishing at the right-hand side, leave ½" projecting there also, as shown in fig. 12. The edge wire is then commenced from the right-hand side, and a piece not less than 5" long is left standing up, as in fig. 13. Stitch it on all round, and leave a similarly long end at the opposite side. Then
nip the \( \frac{1}{2} \)" ends firmly over these, as shown in the illustration. The side-band is then wired and stitched on to the front, \( \frac{1}{2} \)" ends again being left to nip over the outside wire (see fig. 14). Lastly, the tip is fixed, and stitched on, and the student will observe in fig. 15 how the pins are placed so as not to damage the shape at all. It then remains to stitch the long ends of wire across the back, allowing them to wrap from side to side, and cutting off any that may be too much. The shape is by this method made absolutely firm, because one wire reaches all round the outside edge of it, and all the short wires are securely fastened on to this. When making up a shape that is cut all in one piece, it is only necessary to catch the edges together where they join along the top, and then wire all round in one piece.

If a shape be made in stiff net—whether hat or bonnet—the order of execution will be just the same as for espaguet. The pieces, however, must be cut in double material, as single net
will not be strong enough to keep in good condition.

Whenever a shape is completed, the edge should be bound all round with a tight, narrow band of sarsnet, just sufficient to take down the roughness of the wire and stitches, as, if left, these will probably mark the material with which the hat will ultimately be covered.

If the measurements of a hat or bonnet be required, so as to ensure a second or third being made exactly the same, they should be taken as far as possible from the inside of the shape, that being the part which fits to the head. Measurements will be further discussed in a chapter on wire shapes.

Cap foundations, as has already been stated, are made either with stiff net or stiff muslin. The shape will generally have the appearance of a broad curved bandeau, and the pattern, if it has to be taken from a made-up cap, must be obtained from the inside, and a slight allowance afterwards made, so that the result is not smaller. In making it up, double net will be used, and the edge wired all round in one piece, with either a very fine ring wire, or else two of the small strands which can be cut from the ribbon wire. The wire must in this case be on top of the edge, instead of underneath it, so that it does not press against the head, and when finished it must be bound neatly with a sarsnet about ½” wide. If this does not appear to be a sufficiently large foundation upon which to make the cap, two straps of net may be carried across the back, either from side to side or from back to front.
CHAPTER III

WIRE SHAPES

It has been customary for many years to make foundations of wire for hats and bonnets which were to be covered with tulle, lace, jet or other transparent material, and it is to the construction of these wire foundations that I propose to devote the present chapter. I may say here, that shapes of stiff net were formerly in vogue for light, summer coverings, and are, indeed, used now, though only to a very small extent comparatively. In some cases a stiff net shape is indispensable, as, for example, when covering plainly with crêpe; but wherever practicable a foundation of wire will prove stronger and better fitting.

There are two ways of making wire shapes: (1) making over a pattern shape; and (2) making in the hand, by measurement. Those wires which we place around the divisional lines of the shape we may call the ROUND wires; while those which keep the shape erect, and preserve the proper height and distance between the round wires, are called the SUPPORTS. The number of wires necessary will depend entirely upon the size and form of the pattern in hand; though the student must be guided by two rules, which should prevent her putting either too many or too few:

(1) Never make a shape heavy with unnecessary wire.

(2) Never leave such a space between two wires that the curves of the shape may be lost.

In the first place, it will be remembered lightness must be preserved at all costs; and in the second place, so must the shape.

Now, in making a wire shape over another the supports claim attention first. There can be no universal rule as to the positions of these, because shapes differ so; but most shapes will require a centre support, running from front to back, which will be the first to be fixed. Cut off a short length of wire, and with the nippers bend an inch of it underneath the edge of the pattern bonnet at centre back. Bring it across the shape, bending it carefully to any curves, and bend an inch under the edge of the bonnet at centre front. This is the middle support. The further supports will be decided by the requirements of the individual shape. In such a shape as that shown in fig. 15 the next wire would be placed across from side to side, and named the side support, while two others would cross the shape diagonally from side fronts to side backs, and would be designated the diagonal supports. These would all be fixed temporarily in-
the same way as the first, and securely tied together in the centre of the crown where they crossed.

In fig. 16, it will be noticed, the supports are quite differently placed. The middle one runs from back to front as usual, but the side one is taken well forward, so as to define the pointed sides of the crown, while from A to B on each side of the bonnet another support is placed. These last two, accentuating, as they do, the edge of the crown, remove the necessity for a separate round wire being placed there.

Next to the round wires. To return to fig. 15, the number required would be as follows: One at the edge of the crown, one at the head, one halfway between the head and outside edge, and one all round the outside edge; while fig. 16 only requires, in addition to the outside wire, one round one from c to the corresponding place at the other side. Cut off all these except the outside one, and slip them under the supports into their respective positions, bending the ends under the shape to temporarily fix them. Then, wherever the wires cross, tie them firmly so that they are quite stationary. Cut the outside (strong) wire next, long enough to go all round the shape, and cross at the back, and place the centre of it to the centre front of the bonnet. Nip back on to it the end of the middle support, cutting off any that may not be required and making the wire quite secure. Turn back each of the supports in the same way, but do not complete the whole of a side at once. Deal first with the wire on the right of the middle support, and then with that on the left, and so on all round the bonnet, allowing the outside wire to wrap at least 2" at the back. As the pattern shape is only kept in place by the ends of wire which are bent under it, so, as these are one by one turned back, the pattern gradually becomes loosened from the newly made wire shape.

The foregoing instructions apprise the student of the way to make a wire shape. She will doubtless discover, however, that this branch of millinery presents greater difficulties, perhaps, than any other, therefore a few rules and a little advice will probably be welcome.
In the first place, the student may call to mind that I spoke of a wire shape as 'better-fitting' than any other, while her first shape— as is the case with the majority of students— may be a living contradiction to this statement! Never mind! The fault lies not with the theory.

In the second place, although she has made it over a pattern of certain shape, her creation bears hardly any resemblance to the pattern, and the shape is very uncertain. And, in the third place, though she may possibly have made it 'good-fitting,' and even kept some resemblance to the pattern shape, yet, when she fits it on, she may never be able to get it off her head again without removing with it quite a large amount of human hair! I repeat, however, that the theory is not at fault.

Let me say at once—never attempt a wire shape until you have had practice in dealing with all the difficulties. First of all, get an old shape, and tie and retie the wires until you can make them so firm that they cannot be moved. This can be done with 16 or 20 cotton, used single.

Next use any odd pieces of wire, and practise 'nipping' round until you are able to make one piece grasp another quite firmly and tightly. This can only be done by nipping it right round once.' I emphasise this, because it is as useless to nip it round more than once as it is to nip it only half round. When this has been accomplished, two other difficulties connected with nipping must be overcome. One is, pressing the wire, though firmly, yet carefully withal, so as not to bare it of its cotton covering; and the second is, pressing the sharp point out of the way, so that it will not be felt on the head.

The last point to which I would draw the student's attention, and which I would advise her to practise, is placing the wires over the shape. She must be careful not to draw them too tightly, or she will disfigure the shape, and careful also not to leave them loosely arching up from the shape, or she will completely lose any graceful curves which it may have, besides making her own copy larger than the pattern.

When the student has thoroughly mastered the difficulties of nipping and tying, she will find that making a whole shape is as easily accomplished in the hand as over another shape. This latter, indeed, is an exceedingly quick method to one who has become proficient in the manipulation of wires. The outside wire is the first to be dealt with, instead of the last; otherwise the order of procedure remains the same. Measure the outside edge of the pattern shape all round, and cut off a piece of wire to that length, plus 2'' for turnings. Join this round by wrapping the ends, and bind them tightly together with mounting wire. This done, take the pattern shape, and bend the wire exactly to the curves of the outside edge.
Consider the join of the wire as centre back, and measure centre front from it. Next measure the pattern across the crown from centre back to centre front to obtain length for middle support. Cut this off *plus 1*" for turnings, and nip it on to the outside wire. Be very particular that it is exactly in the middle, and see that not more wire is nipped over than has been allowed for. Bend this also to the shape of the pattern. Next, do the side, and then the diagonal supports in the same way, exercising great care all the time in measuring not only the lengths but also the spaces between supports, so as to get the proper positions. Fig. 17, in which the third support is being nipped on, shows the proper way of handling the shape while making. The supports must next be firmly tied where they cross in the centre, and afterwards the round wires measured up and nipped on in the same way. Tie each of them where they cross, and see that the shape is quite symmetrical when finished.

In order to be very accurate with these shapes, not only should the lengths of wire be measured off, but the pattern should be measured in various parts, and the wire copy checked against it. And, in addition to this, the hat should always be fitted on to the head, so that its likeness may be tested by its fit.
CHAPTER IV
VELVETS

That beautiful fabric known as velvet plays an important part in the creations of the milliner. Not only does she during the winter period entirely cover many hats and bonnets with it, but at all seasons of the year introduces it in some way or another to give effect to lighter forms of trimming.

The manufacture of it probably originated in the East, for we have no record of the industry in Europe prior to the fourteenth century, when it is mentioned as being carried on in Florence, Venice, and other parts of Italy. For nearly a century now the chief seat of the manufacture has been Lyons, while cheaper qualities and imitations (velveteen, &c,) are produced in many parts of Germany and in England.

The distinguishing characteristic of velvet is its ‘pile,’ a raised surface which is produced in the loom by the introduction of a second set of warp threads, known as the pile warp, in addition to the ordinary warp threads used in weaving, and known as the beam warp.

This upstanding surface, though very short, is not absolutely perpendicular, but inclines a little to one direction, and therefore casts a shade, thus giving a darker tone of colour against the pile than with it. In most velvets, especially those of good quality, the shade is very distinct, and great care is necessary in the correct manipulation of it.

There are, roughly, three kinds of velvet, viz., silk back, patent back, and cotton back. Velveteen I shall not consider, as being an altogether heavier material; it is seldom used for millinery.

Silk velvet is manufactured entirely of silk filaments, hence the closeness of the pile, and the thinness of the completed fabric. Patent back velvet has for its weft and beam warp a mixture of silk and cotton; this produces a closer texture than an entirely cotton back, and, being rather highly glazed, can be easily mistaken for silk velvet by an inexperienced eye. Cotton back velvet is what its name implies, the pile warp only being formed of silk.

A milliner’s trimmings are nearly always used from the crossway part of the material, as that is found to lend itself better to folds, puffs, bows, etc. It does not follow, however, that it will always be more economical to buy it already cut crossway; indeed, unless the material be required only for trimmings, no saving whatever will be effected. A ‘corner’ of velvet will
for many things be found extremely useful, while for covering large hats a length cut on the straight is invariably best.

It will be well therefore to give a little attention to cutting before proceeding any farther.

We will suppose that we have in hand a length of velvet on the straight, and before we can obtain any crossway widths it is necessary to cut off a ‘corner.’ A ‘corner’ of material is a piece having one end on the straight and the other on the cross. Allow the velvet to lie on the table with its back downwards, and its face or (pile) uppermost. Then take the cut end and fold it over from you, so that it lies in a line with the selvedge, as shown in fig. 18. The double fold thus obtained represents, when cut through, the exact diagonal of the velvet, and any deviation from this, however slight, is incorrect as representing the cross of the material. The corner which comes off will be found to be a quarter of a yard, the measurement being taken through the centre in a line with the selvedge. To cut a corner of larger size, say half a yard, fold back the velvet from D to E (fig. 18), instead of from A to B, and so on according to the length.

To obtain widths now from the crossway part the student must ascertain what size they are to be in inches or eights. Measure this length along the selvedge both sides, and make a slight cut to identify it. Then turn down the velvet from one incision to the other across the width, and cut through the double fold. The student will observe that measurement of a crossway width will always be greater along the selvedge than it is through the centre, and this must be taken into account when estimating quantities. The distinction made between them hereinafter will be ‘along the selvedge’ and ‘through,’ the latter meaning through the cross.

Bows and other trimmings are frequently made with crossway widths of piece velvet. Before they can be used, however, the raw edges shown down the sides must be removed from sight, and this is done by means of a hem. There are two ways of hemming velvet, the first being the flat hem, and the second the rolled hem. For a flat hem, turn down the raw edge to \(\frac{1}{2}\) in., then with a very fine needle and cotton take one stitch in it \(\frac{1}{4}\) in. long, and then take up one thread from the back of the velvet below the turn down. The student must bear in mind that the object is not to obtain a hem, but simply to resort to some means
by which the raw edges can be kept out of sight; therefore the stitches must be as few, and as light, as is consistent with this object, and not only must they not be shown on the face of the velvet, but no impression of them must be visible either.

A rolled hem has the same object, but its appearance is more neat. For this, turn down the velvet rather less than ¼”, then fold it again ¼”, take one stitch in the under part of the double fold, and take up one thread below the turn down.

It is not unusual to utilise the end pieces of these widths to form a tall trimming, either by lining the back with velvet, or by making the velvet ‘ends’ and ‘ears’ In the former case a piece of velvet must be cut to the same shape and size as that already in hand, care being taken that the two pieces face each other.

The process of joining will involve stitching and slip-stitching. Place the faces together, and begin to stitch from point A in fig. 19, and continue along the dotted line to point B. By this means the tall point, which is the most prominent part of the ‘end,’ will be neatly joined, as will also the two straight sides as represented by cc’. This done, turn the ‘end’ right side out, and slip-stitch from A to A’. A very fine needle and cotton must be used for all this, and throughout the operation the velvet must be very lightly handled. In stitching, the stitches should be fairly short and firm, but not pulled tightly, as ‘puckering’ cannot be for an instant countenanced. In slip-stitching, the two edges must be turned in quite evenly, so that neither drops below the other, and the stitches, ¼” long, must be taken singly, never slipped from one side to the other, as that tends to stretch the material. When making these ends, always endeavour to stitch the straight parts when possible, as otherwise they will not set well, and leave the slip-stitching to the crossway parts.

Another way of utilising the end portions of a width is to make what are known as ‘ears.’ This is done by taking the long point, turning it back to the short point, and stitching across (see fig. 20). This is then turned right side out, and the edge A'B hemmed down.
I will here introduce fly-running, as one frequently has occasion to 'gather' a piece of velvet before it becomes part of a hat or bonnet, and the stitch will at once be useful to know. Fly-running, then, is a means of running velvet, silk, etc., without removing the needle until the end is reached. Great speed and great accuracy can be attained with practice, which in itself is exceedingly useful, while the position of the hands for fly-running is similar to that necessary for many other operations, and therefore it becomes indispensable that the student should at once endeavour to master it. The needle is placed in the material and held lightly close to the point by the right thumb and forefinger. The back of the thimble, or that part of it which is in a line with the back of the finger, propels the needle, and the material is guided on to it by the left thumb and forefinger, which are held ¼” off from the point of the needle. As the needle is propelled, the right thumb and finger will seem to run back along it to make room for the oncoming stitches; it then only remains to repeatedly put them forward again as the needle keeps getting filled. Fig. 21 shows the fly-running in operation.

The bandeaus, which we have already learned to make, will, in addition to a possible trimming, have to cover bandeaus looking, and this will generally be of velvet, because of its ability to cling to the hair, and thus facilitate the fit of the hat.

**Straight bandeau.**—Cut off a crossway piece of velvet about three times the width of the net bandeau, and cut off the three-cornered end so that the cut end is on the cross. Place the bandeau on the velvet, turn the top side of the velvet over so that it more than half covers the bandeau, then bring up the bottom side on to it with the raw edge turned in, and slip-stitch the folded part according to the rules already given. The covering must be firmly secured at the end before commencing, and the velvet must be stretched all the way along, and again secured at the finish. The stitches may be taken into the velvet only, and not into the bandeau itself.

**Round bandeau.**—The velvet will be again cut to nearly three times the bandeau's width, but this time it will be joined round before commencing. In order to do this, the bandeau must be measured,
the velvet cut to the exact length required, the measurement being taken a little tightly to allow for slight stretching.

In making up a velvet bonnet in a colour, one often experiences a difficulty in obtaining a ribbon or ribbon velvet to match for the strings. **Piece velvet bonnet** It is useful then to know how to make strings from the piece velvet which will be comfortable, and, at the same time, becoming. Cut off two widths each 2" 'through,' examine the shade, and consider the bottom of them to be the part towards which the dark shade is seen. Join out these ends in the same way as for velvet 'ears,' and then carefully slip-stitch from bottom to top. When finished they should be about ½" wide, and very firm and round-looking.

There are many ladies who always wear piece velvet strings from choice, and who like to have ordinary hemmed widths made up into bows and ends to hook under the chin. These can be accomplished by referring to the information on rolled hem and velvet 'ears.'

**Folds** are those narrow cords of velvet so frequently seen as a trimming to the edge of a hat. **Velvet folds** The first will generally be placed over the wire, and the others, if there be more, will run at equal distances apart.

Cut off a width of velvet 1" 'through,' and roughly measure round the hat, so as to obtain some idea of the amount required to be joined in. Cut as much of another width as appears to be requisite, and join it (after shading) on to the long one. Then turn down the sides of the velvet, allowing them to slightly wrap, and catch these together right along, being careful to avoid any of the stitches going through.

Next, the hat must be prepared for the folds. The wire which is already in the hat must for two reasons be removed: (1) it will probably be so thick that it will cause the fold to stand out from the hat too much; and (2) it is generally so lightly stitched that even were it not too thick it would certainly be too uneven to be left.

**Preparation of the hat** A finer wire is substituted for this, the one selected being the stronger of the two ring wires. It must be placed on the width of one straw in from the edge, or in other cases on the first row of stitching. In the case of a wide fancy straw, it would be put on the first part of it which was sufficiently strong to hold it. It must be put on with a firm button-hole stitch, and where the wire joins at the back 2" must be allowed to cross. Fig. 22 illustrates the way to hold the hat while working.

The fold must now be measured accurately around the hat to ascertain the exact length that is needed. Measure it just above the wire, and lightly stretch it all round, pinning it at intervals;
cut away what is not wanted, join it round to size, and finish it off neatly across the join. Then pin it into position with lillikin pins, and slip-stitch it to the hat, just above the wire all round. When done, the edge of it should have a perfectly even appearance, with no trace apparent of the position of the stitches. Each fold must be measured and prepared in the same way.

The hat can now be head-lined, and will then be ready for trimming. The lining consists of two parts, viz., the head-lining proper and the tip. The latter is a piece of sarsnet on the straight, which is cut to the size and shape of the flat top of the crown, and is put in lightly with a few large stitches on the inside, and tiny ones on the outside. (I may here mention that when a tip is being put into a felt hat, or one that is covered with velvet, it must on no account be stitched, but stuck in instead with gum.)

The hemmed lining comes next, and is put in with 40 cotton. Start from the middle of the back, and turning up ½” along the bottom, and turning in 1” at the end, commence to stitch it in from right to left just below the line of the head. The stitches may be ½” long, but it is advisable not to make them any longer. On reaching the back again, slip-stitch up the join, and run a narrow china-ribbon through the hem. This, after the hat is trimmed, will be drawn up and tied, but until then it is left hanging.

There are many bonnets, worn chiefly by ladies of middle age, which do not fit closely down to the head in front, and are called ‘open front’ bonnets, while those on the other hand which do fit closely to the head are spoken of as ‘close-shaped’ bonnets. Into the first named of these it is often necessary to put a velvet lining which will partially fill up the vacancy between the bonnet front and the head, while on to the latter a ‘rucked’ edge of velvet is put, to take off the severity of the shape. It will be well for the student to turn her attention to these, as the principles which underlie the manipulation of them
apply also to many other things which she will from time to time require to do.

We will deal with the lining first. Measure the width of brim in centre front, and allow at least half as much again for puffs. Cut off a width of velvet to this measurement, which we will suppose to be 5" through, and then measure the outside edge of the brim. Allow almost half as much again for fulness round, and, if necessary, join on narrower pieces sufficient to allow for this at each end of the 5" width (see fig. 23). Snick the centre and run the even edge from end to end, taking care that the running stitches are small and very regular. The bonnet must next be prepared for the lining in the same way that a hat is prepared for a fold.

Place the centre of the lining to the centre of brim, so that the running stitches are just above the edge wire, the velvet standing out from the brim all round. Arrange the greatest amount of fulness across the front, and gradually lessen it towards the sides, until at the ears the velvet is quite plain. It must then be back-stitched closely and evenly, so that when turned over the wire is completely hidden.

The lower edge of the lining is then stitched in round the head, the velvet being arranged in becoming puffs, with the right forefinger and point of needle.

For a 'rucked' edge, the instructions for measuring, cutting off, and running the velvet are the same as for a lining, the fulness also being arranged on the same principle of graduation. The velvet will not usually be stitched on to the edge of the bonnet, however, but an inch or two above it, as seen in fig. 24, and care must again be taken that it shall have a perfectly neat appearance when turned over.

In the next process, viz., stitching the lower edge of the velvet inside the bonnet, the student will need to exercise great skill and lightness of touch, as otherwise a front which should be soft and becoming will be 'set' looking and hard. The two following rules will be invaluable to her in manipulating not only a rucked velvet edge, but fulness of a like character in any part of a hat or bonnet.
(1) Never put more stitches than are absolutely necessary to keep the material in place.
(2) Never draw the fulness tightly over the edge.

After the velvet lining or rucked edge, as the case may be, is completed, the bonnet is ready for the head-lining. The ‘tip’ is first put into the top of the crown as for a hat, only that across the back it is slip-stitched, so as to be quite neat. The head-lining is then put in from ear to ear, and after inserting the china ribbon into the hem, the ends are slip-stitched down to meet the back of the tip. When head-lining a bonnet (or hat) which has a full edge upon it, the stitches must never be taken through the bonnet, but only into the inside velvet.

The manipulation of velvet as an entire hat covering will be treated in a later chapter.

CHAPTER V
LACES AND OTHER ‘LIGHT’ MILLINERY MATERIALS

Lace of various kinds, and cognate materials such as tulle, lisse, net, etc., are as indispensable to the spring and summer chapeaux as is velvet to the winter head-gear. But while tulle, net, lisse, grenadine, crêpe-de-chine, chiffon and areophage are the passing fashions of occasional seasons, lace in some form or another is always worn more or less.

Needlepoin lace, or point lace, as we generally speak of it, was first introduced about the early part of the sixteenth century, while pillow laces made their appearance a century or so later. They were each worked over a design which had been previously drawn upon parchment, but the great distinction between them was, that while in the former the pattern was produced by the aid of needle and thread, in the latter the result was obtained entirely by the interlacing of reels and bobbins. The point laces generally took their distinguishing titles from the town in which they were made, as, for example, Point d’Alençon, Point d’Argentan, Point d’Venise;
and when some Flemish workers were induced to settle in Bucks, so as to create a lace industry in this country, their productions were known as Point d'Angleterre.

The manner of forming the pillow laces lent itself to a greater variety of design, and in course of time we had Mechlin, Torchon, Chantilly, Brussels, Valenciennes, Honiton, Guipure, and others from the pillow, a large amount of it being made in England.

With the growth, however, since the middle of the eighteenth century, of labour-saving machinery of all kinds, it is not to be wondered at that inventions for the more expeditious manufacture of lace should have found their way into the market. Indeed, the hand-lace industry seems to have declined immediately upon the introduction of machine-made, or imitation lace, until it has become quite a rare sight—in this country, at all events—to see anyone pursuing it. Nottinghamshire enjoyed a monopoly of the machine lace trade for a considerable time, and remains to-day the chief seat of the industry in England. It is, however, carried on also in a few other towns of Great Britain, and is a growing industry in some parts of Germany, the latter country having been supplied with machinery of the most approved pattern from Nottinghamshire itself.

The light, 'lacey' effects are obtained in the loom by a judicious slackening of either warp or weft threads, as the pattern in hand may require. By this means, and also by means of flattened bobbins, which pass to and fro between the warp threads with an oscillating movement, the strands become twisted in certain directions, and gradually produce the necessary design. An expert in charge of a machine becomes, through long use, thoroughly acquainted with all its possibilities, and is therefore able to judge with accuracy the requirements of a new design, and arranges his wefts and warps accordingly. The largest machines in use can operate with as many as 9,000 threads at one time, and are thus capable of an enormous daily output.

As already stated, lace always enjoys a large amount of popularity as a trimming, and we will proceed at once to explain the various ways of using it. We will deal first with what is known as a 'fan.'

The length used will depend somewhat upon the width and make of the lace. If it be heavily patterned, a sparing quantity should be used; if, however, it is lace of a light make, the fan should have more fulness. Suppose we are dealing with the latter case, the lace being 5" wide, it will be necessary to cut off a piece 15" long. On to this must be stitched wire supports as follows: one at each end, one through the centre, or half, and one at each of the quarters (see fig. 25), using a very fine ring wire. The wire must be turned down half
an inch at the top to prevent the sharp edge tearing the lace, and must be sewn with a small buttonhole stitch—fine needle and 60 cotton being used. Each of the supports should extend at least an inch below the bottom edge of the lace, so as to facilitate mounting, and the cut edges of lace must be turned back over the end supports, so as to be quite neat. It must next be mounted, and is then ready for the hat. To do this, pleat or whip the lace evenly along the bottom edge, from wire to wire, forming it round as it proceeds (see fig. 26), and bind firmly at bottom round the wire ends.

Lace ‘ends,’ ‘quills,’ ‘wings,’ or any other form of lace trimming which stands erect from the hat, has wire stitched firmly upon it to stiffen it. In the case of those above mentioned, one piece of wire only is used, which will reach up each side and across the top. When wiring along a scalloped edge, place the wire just below the lower edge of the scallop, but be careful not to stretch the lace in stitching it, or it will curl over (see fig. 27).

A ‘ruching’ is a very close succession of box pleats, having the stitches running through the centre, so that the edges are free. An ‘insertion’ lace must be used for this, in order to have both edges alike; or, in the absence of this, two strips of ordinary lace may be joined together. Take a long needleful of cotton, and commence to pleat through the centre as follows: one pleat towards yourself, another exactly on the top of it, a third and a fourth from you and exactly underneath the others; repeat this ad infinitum, and do not once withdraw the needle till the end of the lace is reached. The great point about a ruching is that each pleat should be exactly the same size as the last, and the student will find that she must exercise great care always with the third pleat. When finished, it must be slightly folded along the
centre and caught together, so that the edges meet. The length of material necessary for a ruching is considerable, and must be judged on the principle that it pleats up into about a sixth of its measurement.

For a ruching of tulle or net, the widths must be cut off twice as wide as needed, so as to allow for turning back the raw edges to the centre, where they will be caught in with the stitches. In this material, and also in chiffon, it is well to make treble instead of double box pleats, to give a handsomer effect to an otherwise flimsy material. Allowance must be made for this by quite half as much again.

When requiring a very narrow ruche, only about an inch wide, with which to edge a ribbon perhaps, or a wired silk bow, do not attempt to box pleat it, as it would be ineffective on so small a scale; just run it through the centre, and draw up the fulness while stitching it on to its bow or silk.

Whenever it is necessary to make a join in lace, net, tulle, or material of a similar character, always let it be as little seen as possible. In the case of net or tulle, just lay the two ends one over the other, allowing them to wrap 1\(\frac{1}{2}\)", and pin them in place. Never stitch this join under any circumstances, but when the piece of trimming is complete, remove the pins and leave it; it can always be manipulated so as to have a perfectly neat appearance. In joining lace, wrap the two cut ends so that the pattern exactly matches, pin in place, and then lightly over-sew with fine needle and cotton around the chief line of the pattern, right across the lace. This done, cut away the superfluous ends quite close to the stitches, press the lace a little in the hand, and the join should be invisible.

Kilted lace is a form of trimming which seems to have been quite superseded during the last few years by machine-fluted lace. It is one of those things, however, which we find introduced periodically, so that a few instructions upon it may be useful. Three, four, or more needles will be required, according to the width of the lace, as the tacking threads should not be more than 1\(\frac{3}{4}\)" apart. The needles must all be used at the same time so as to ensure the pleats being kept even. Commence with the top needle and face each pleat towards yourself, taking 4\(\frac{1}{4}\)" to 5\(\frac{1}{4}\)" of lace up in each according to the 'make' being light or heavy. Keep the pleats absolutely alike, and the space between each distinct, and when half a dozen have been formed, introduce the second needle, and so on with the third and fourth. Take care that the line of each pleat is quite straight, and, when finished, press on the wrong side with a warm iron, having tissue paper under it. Remove the tackings very carefully, by cutting at frequent intervals.
It is not unusual, when preparing a trimming of lace or any similar material, to \textit{whip} it, this being a very convenient way of using. The ordinary whipping stitch is used along the straight edge, only the stitches may be looser and longer than in plain needlework, and the needle should not be withdrawn until the finish, as the student has learned in fly-running.\footnote{Chap. IV., p. 62.}

A lining of lace, chiffon, or silk, for the brim of a hat is often becoming to the face, especially if the brim curve upward at all. This may be executed in many different ways, and the student will always require to exercise some judgment as to what will be most suitable to the hat in hand. One or more straight \textit{runners} close to the fluted edge, however, will seldom be out of place, and in the case of chiffon, silk, etc., the raw edge should be turned down out of sight, so that a little frill or heading be formed beyond the runner.

Before putting in the lining the hat must be prepared for it in the same way as it would be for a fold,\footnote{Ibid. p. 65.} and, when stitching it in, the needle must be slipped between the straws as much as possible, so as to avoid the stitches being shown on the outside. On the inside the stitches must come just on those of the runner.

When a trimming of silk is wished, it will be cut on the cross, as was mentioned when introducing velvet, and the widths will therefore require to be hemmed. To do this, turn down the raw edge, then turn down again $\frac{3}{4}''$ to $\frac{7}{8}''$ on to the right side, and carefully slip-stitch along with fine sewing silk. Avoid flattening the hem, and show the stitches as little as possible on the wrong side.

Crêpe is also hemmed in the same way, but, because of the harsh or wiry nature of the material, it is necessary to exercise the utmost care in dealing with it. To begin with, in cutting off crossway widths, the crêpe should be folded back to the two incisions which have been made on the selvedges,\footnote{Chap. IV., p. 59.} and lightly pinned at intervals to keep it in place while being cut off, as the \textit{grain} is so pronounced that the slightest deviation from the diagonal is at once noticeable. Perhaps it is well to mention here, lest any should not be aware of it, that the crossway of crêpe is always taken across the grain and not with it, so that, when cut off, the grain runs at a right angle with the cut edge.

The hem must be turned down on to the right (the brighter) side, but must be quite double. That is to say, if a half-inch hem be wanted, the raw edge must first be turned down half an inch, and then turned in the same width again for slip-stitching.
Two great points must be carefully observed when hemming crêpe:

(1) The hem must be *perfectly even* all along.
(2) It must be kept 'round' and fresh looking.

To accomplish the first of these, the student must fold the material down *generously*, so to speak; that is to say, do not deal with one inch at a time, but with three or four inches, and just hold them lightly under the palm of the hand. To accomplish the second, the student must handle the crêpe with much lightness and care.

If a narrow folded trimming of crêpe be wished, it is not advisable to fold hemmed crêpe in the band. Narrow crossway pieces about an inch wide can be used, and, folding them down the centre, can be tacked row after row on to a foundation of thin muslin.

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CHAPTER VI

MAKING 'DRAWN' HATS AND BONNETS, AND COVERING WIRE SHAPES

The term *drawn* hat is perhaps rather widely interpreted. It is understood by some to refer solely to those hats and bonnets which are formed by running a succession of spaces or tucks in some material, and afterwards inserting wires into them; while many others include in the term head-gear made of wire or buckram, and having a fulness of net or silk drawn over them. That being the case, therefore, I propose to make the term inclusive here, though personally I do not agree with the wide definition; neither do I look upon the latter method (which I shall treat first) as having any claim whatever to the title *drawn* in its proper sense, but regard it simply as a means of converting a wire shape into a more convenient foundation for trimming.

A completed wire shape is, after all, but a skeleton, and seems to call at once for a covering, however thin, to weld its framework together. If we propose
To convert it into a jet hat or bonnet, it is not usual to cover the wires first, unless, indeed, we wish to show up a contrasting colour, such as gold, scarlet, etc. We will not, however, consider that contingency at present.

Take the jet, whether it be in narrow yard lengths, or in shaped pieces for various parts of the bonnet (or hat), and commence to fit it exactly to the shape, pinning it to the wires to keep it in place. When it is arranged economically, and to the best advantage, commence to secure it with needle and strong cotton, or with mounting wire. As the bonnet is quite transparent, the student must be very careful that she shows no stitches reaching from one part to another, and it is advisable, therefore, to tie the jet to the wire rather than stitch it; or if mounting wire be used, it must be that with a black covering upon it, and must be firmly twisted over the wire and cut away closely. Guipure or other thick lace is frequently used also as an ornamental covering to a wire shape. It is fitted in the same way as jet would be, but is fastened on by stitches, which must be kept quite out of sight, as their exposure would completely destroy any effectiveness of the lace. Small cuttings of lace can be utilised in this way, by an easy manipulation of the joins.

When a 'full' or 'fussy' lace bonnet is made up on to a wire shape, it is usual first to give it an under covering, so that a firmer foundation is obtained upon which to work. This is made of tulle or net, and, in order to preserve the elasticity of the shape, it is put on with a slight fulness which reaches from ear to ear, and is drawn up over the top of the crown. The length for the tulle is obtained by measuring round the bonnet front from ear to ear, and the width, by measuring the deepest part of the bonnet—which will generally be from centre front to top of crown. On to the length measurement half as much again must be added to allow for fulness, and the width measurement must be doubled, as the tulle always forms a lining as well as a covering to the wires. For example, should the bonnet measure 16" round the face, and 5" from centre front to top of crown, the tulle would be cut off 24" long and 10" wide. Pin the centre of the tulle to the centre front of the bonnet, allowing half of it to fall inside the shape, and the remaining half outside, and pin the ends of the tulle to the ears of the bonnet. Next, with a fine needle and cotton, run the two sides of the tulle together over the wire, regulating the fulness, so that it is distributed evenly between each of the supports.

Run the tulle together above each of the round wires in turn in the same way, always working from
right to left of the shape. Before commencing each runner, secure the cotton to the back wire, so that the back part of the shape may not be left bare. When the top of the crown is reached, the tulle must be drawn up and neatly turned in, any surplus tulle being first cut off. The back of the shape must be firmly bound with a piece of the tulle, and it will then be ready for further use.

A wire hat shape will be covered with drawn net upon the same principle as a wire bonnet shape, some differences arising, however, in the details.

As I mentioned at the beginning of this chapter, many people regard shapes so covered as 'drawn' hats, and use them in this stage, not merely as a shape with only an under covering upon it, but as a completed hat, ready for its trimming of ribbon or lace. We will treat it as such, therefore, and deal with it accordingly. To obtain the width for the tulle, measure the hat from centre crown across the widest part of the brim, and continue the inch tape underneath the brim to the head-line. If the brim be considerably wider in one part than another, take the measurement also of the narrowest part, so that an economy may be effected in cutting the tulle. The measurements obtained will allow the tulle to be double on the brim and single on the crown; that is to say, that while the brim will be covered both inside and outside, the crown will be covered on the outside only, the reason for which I will explain at a later stage. If a frill or heading of the tulle be desired around the edge of the shape, it must be allowed for in measuring and cutting off the tulle. To obtain the length for the tulle, measure round the outside edge of the hat, and allow from two and a half to five times as much for fulness. Cut off the necessary number of widths, and join all into a long strip; also join the extreme ends together, so that it forms a round. Now fold it down along one side, to the width of brim plus width of frill (if there is to be one), and pin at intervals to keep it in place. Find the half and quarters, and then run the net all round to form the frill. This done, place the tulle in position around the brim, with the fulness evenly distributed, and draw up the runner to size of the hat. Secure this on to the centre back support, and then proceed to run the tulle together above each of the round wires in turn, in the same way as for a bonnet. A better appearance is obtained by making a runner below each wire as well as above. When the crown is reached, continue the runners just as if the tulle were double, and make all quite neat on the top of the crown.

The student will be able to appreciate, when her hat is finished, the reason for covering the crown of

1 This must depend entirely upon the consistency of the material. A coarse Brussels net will take the less quantity, while a soft Malines tulle will take the greater quantity.
it with single material. There is such a difference between the size of the crown as compared with that of the brim, that the fulness necessary for the latter would be a deal too much if it were all carried up on to the crown. As an alternative to this way of finishing off, the student may cover her brim and crown with separate pieces of material, and adjust the fulness of the latter accordingly.

A bright light effect is obtained by an under covering of gold tinsel. This can be stretched plainly over the wire shape and caught down around the edges with a few light stitches. On account of the extreme elasticity of this material, it can be fitted to almost any shape without pleats, and at the same time without the danger of contracting the shape. Another mode, and a very pretty one, of covering the shape is to thread on to the wires a chenille trimming, a narrow gold braid, or a fancy cord. This is done by securing the end of the braid or trimming to the centre of the crown, and then threading it round and round over each of the supports until the entire shape is covered. This has an exceedingly pretty, spider-web effect when finished, and, being in itself a trimming, requires very little else added to it. It is, however, a very long operation, and needs to be executed by skilled fingers.

When a wire shape is to form the foundation for a floral bonnet, the wires are sometimes covered with fine gutta-percha tubing. This is slipped on to each wire before it is nipped into its position, and when well done a very neat foundation is produced. I think I have mentioned all the principal methods of covering wire shapes, and will pass on therefore to drawn hats and bonnets proper.

There are, roughly speaking, two ways of making drawn shapes: that is, first, with raised casings, and secondly, with flat casings. Raised casings are formed by running a succession of tucks, into which the wires are afterwards inserted, while flat casings are formed by running two pieces of material together with a double runner, thus : : : : : : : : : : , so that the wires can be inserted between. Flat casings are generally adopted for hat brims, while raised casings are used as a rule for hat crowns and bonnets; and this generalisation will apply irrespective of the material.

We will deal first with a drawn silk hat, or what is known as a child’s ‘Liberty hat,’ of which the brim claims our attention first. It is not necessary to have a pattern shape, as the brim is always kept quite flat in the making, and the shape of the crown does not vary materially. The head measurement should, if possible, be obtained, and from that the further sizes can be approximated according to the age, etc., of the child. To facilitate our instructions, we will suppose, e.g., a child of three years, with a head measurement of
18”. Her face is rather small, so we will decide to make the brim not more than 4 1/2” wide in front and decrease it to 3” at back.

Without being geometrically precise, we can roughly estimate that this will give us a circumference, when complete, of about 42”. The length of the silk should measure about three times as much as this, so as to allow for the fulness, and the width twice as much as the actual width of brim, to allow for it being made up double. Cut off from three to four widths of silk on the cross, allowing two to be 9” through and the others 6” through. Join these into a strip, with the narrow ones next each other, and when this is cut to the necessary length, join it into a round (see fig. 28), and press all the seams in one direction. Next fold the silk through the centre (the joins being inside), and tack it all along, so as to keep the two sides together; and then signify the centre back and centre front with a pin or cotton thread. The double fold now represents the outside edge of the brim, while the raw edges represent the head of it, the narrow and wide widths representing the back and front respectively.

The positions for the wire casings having been decided upon, they should be marked with pins at centre back and front; the space between the casings being decreased at the back when the brim is narrowest there. The casing itself should be wide enough to allow the wire to pass through easily, and it is necessary therefore to choose the wire before fixing the casings. The simplest method of placing the brim we have in hand is as follows:

**Front.**—Frill 1” wide, 4 casings, each 1/4” wide and 1/4” apart.

**Back.**—Frill 3/4” wide, 4 casings, each 1/4” wide and barely 1/4” apart (see fig. 29).

The silk is then ready for running, the runners being executed with twist, which should be the length of the silk, each runner having one whole piece with the join at the back. Great care must be exercised in graduating the spaces from narrow to wide, and vice versa.

When this is finished, the wires must be cut off
and prepared for running in, as all must be inserted at one time. Allow ample wire for each casing, as great difficulties often arise from having one or other too short. Bend down with the nippers about 1/4" of wire at one end, and bind the silk covering tightly over it with fine cotton. When each has been prepared, cut an incision in the casings at centre back, and proceed to run the wires carefully into them in the same direction as the turnings have been pressed.

This done, the brim is ready for drawing up into shape. Commence always with the head wire, which in the present case is to be 18". Draw it carefully up and fix the ends while the head is measured, let out, or draw in, as may be required, and cut off the superfluous wire, leaving only 2" for wrapping over. Wrap the two ends inside the casing, slip some fulness of the silk over the join, and stitch the wire ends firmly together. Each wire in turn will then be drawn up in the same way. No measurements are required for the others, but they must be so arranged that the brim, when drawn, will lie quite flat upon the table. If it inclines to curve upward between the casings, then some of the wires have not been cut off sufficiently short; if, on the other hand, it inclines to droop down in a limp manner, then the wires have been cut too short, and this latter fault presents much the greater difficulty in correction. When the shape is complete all the runners must in turn be drawn up and securely fastened, and the fulness of the silk evenly distributed around the brim (see fig. 30).

Fig. 30.—A drawn silk brim.

There are many ways of finishing the crowns of these Liberty hats, but I will deal only with the two which are most unlike. First, as to such a one as is shown in fig. 31. This requires for its foundation a shaped side-band and tip, the crown being much larger at the base than at the top. If no suitable pattern is available, the student must exercise some judgment and ingenuity, and, taking fig. 31 as a
guide to shape, and the head measurement as the size for base of crown, she must cut out a pattern in paper, and fit it to the brim to get it quite correct. It must then be cut and made in book muslin, used double, and wired with a fine wire, and when finished must be stitched carefully into the silk brim.

Next as to the silk covering. This will again be cut from the cross, the length being half or three-quarters as much again as the base of the crown. The depth will be the depth of the crown plus 4" or 5" for fulness. This will probably take about 1½ widths of silk. Join these widths together and then round, and fix positions for the runners. We will suppose the crown to be 4" high, and will place the runners thus:

Frill at edge ¼" wide.
Three more runners each ¾" apart.

This will bring them within 1" of the top of crown, and a prettier effect may be obtained by putting two runners close together instead of one. When this is finished, halve and quarter the silk, and place it upon the hat ready to be drawn up. Allow the frill to set well down around the base of the crown so as to make it perfectly neat, and, pinning it well in place, draw up the runners and secure the ends of each on a pin. Then stitch the frill on all round carefully and firmly, and afterwards stitch the other runners in place more lightly, using the superfluous ends of twist from the runners. The upper edge of the silk is then gathered and drawn on to the centre of the crown, where it can be made neat with a button, and the fulness will fall gracefully from the top over the lower part of the crown.

To make the foundation for a soft silk crown muslin is again used, but this time singly, and is pleated into the size and shape of the head. If possible, the student should have a pattern crown over which to pleat it, but, failing this, must make it in the hand. Cut a square (about 14") of muslin, and taking a corner as the front (so as to have it on the cross), commence to pleat it into shape. Form the two front pleats first facing each other, and then continue on the right and left sides, alternately pinning them in place the while until the back is reached, the pleats on either side facing towards the front. If a Tam-o'-Shanter effect be desired, the crown is pleated in the same way, only the pleats must be broader at the base, so as to give the sloping effect to the sides of the crown. When it has been reduced to the required size, cut off the waste edges of muslin, so that a straight edge is left all round, and pin the crown carefully to the brim, placing the centre fronts and
backs with precision. Allow the crown to have a height of about 2½". Stitch this firmly round the head wire and cut away rough turnings.

The hat is ready now for the silk covering, the style of which is entirely a matter of taste. An easy and popular method is to have a piece of full silk gathered on to the top of the crown and finished with a button. This is done in precisely the same way as the crown I have already explained, only without the additional runners. All that is needed is one at the lower edge to draw it in to the size of head, and one at the upper edge to draw it on to the crown. Its appearance will be improved by allowing as much again as the head measurement for fulness.

Perhaps a prettier style is obtained by commencing from the top of the crown, and placing the fulness from here lightly and softly in the form of a trimming. For this a square or corner of silk is required, the centre of which must be gathered in some form, so as to get a nucleus of fulness from which to start. When this has been done, either in flat runners, tucks, honeycombing, or miniature wire casings, it should be drawn up and stitched on the centre or side-centre of the crown, so as to give a decided style. The surrounding silk must then be arranged at the student's discretion and taste, and caught down firmly with invisible stitches. It is impossible here to enter into a discussion of further styles; the two I have given will form a good foundation upon which the student may improve and elaborate.

When the hat is thus completed, ready for its trimming, it must be head-lined with great care. Hold the hat lightly, and avoid crushing or stitching any puffs of silk; stick the tip in with gum, or only catch it to the muslin foundation, and see that all stitches around the line of the head are completely hidden.

A hat of drawn net, usually worn by an adult, will require comparatively little explanation after the foregoing instructions as to a child's silk net hat. The brim is again formed with flat casings, double net therefore being used, and the length allowed for fulness will vary according to the consistency of the material (see footnote, page 85). I have already explained how net or tulle should be joined, so that the student will have no trouble in pinning all her widths together. It is more convenient, however, when dealing with this kind of material to leave it in one long strip, instead of joining it round; the centre can then be marked to signify the front, and the two ends will afterwards meet to form the back. It is then prepared in exactly the same way as the silk brim, the two open ends being made quite neat at the back after the wires are clasped together, by putting on a separate piece of gathered net to cover the join. If the wire which is used for this has only a thin covering, the two ends
when wrapped should be bound tightly together with mounting wire, as nothing else will hold them so firmly in place. The crowns of these hats are generally made of drawn net also, but inasmuch as they are formed with raised casings, they will be treated after drawn bonnets.

A pattern shape is indispensable when one has a drawn bonnet to make. The shape must first be examined, and the number of round wires necessary for it decided upon, before the student can judge with accuracy the depth of material required. Each of the round wires will afterwards be contained in a casing, and the size of each casing must therefore be allowed on the material. To obtain the depth or width for the net, measure the bonnet from the centre front of brim to centre of crown, and add to this measurement at least 1/2” for each casing. To obtain the length, measure the bonnet from ear to ear, and allow from twice to three times as much for fulness. When this is cut off, fold the net across to find the middle, and put in a white thread. This will then represent the centre front of bonnet, while the ends will represent the sides or ears. The first casing can then be made by running a tuck or frill wide enough to contain the wire along one edge of the net. The space between each casing after this must be carefully measured against the bonnet, both at centre front and ears, before commencing to run, and any graduation in size fixed and manipulated with exactness. When this is finished, the wires can be prepared, in the manner already explained, and all run in at one time. The first wire must be of sufficient length to go all round the outside edge and wrap 2” at the back. The net is now ready to be drawn up on the pattern shape, but before this can be done the shape must have support wires fixed across it and firmly tied in the same way as for a wire shape. Then take the drawn material, and place the centre of the first casing to the edge of the centre support. Pin it in position, and bend the casing on either side to the shape of the bonnet, securing it with pins at frequent intervals. Allow the net only to reach to the ears, but carry the wire across the back of the bonnet. Then draw up each wire in turn, pin wherever necessary to keep it in place, cut off any superfluous wire, and turn about an inch at each end under the edge of the bonnet. Continue this till the last casing is reached, and be very careful that the net is drawn quite tightly between each wire. The runners must next be drawn, and securely tied to the back wire, after which the casing wires must be firmly but invisibly tied to the supports wherever they cross each other. All pins may now be removed, and the supports nipped over on to the outside wire, commencing from the centre, and working from side to side alternately, in the same way as for a wire shape. When the back is reached, and the last support nipped, the shape from
underneath will come away, there being no further connection, and the drawn bonnet left intact. Cut away the superfluous net at the top, as shown in fig. 32, retaining only enough to turn in and make the crown quite neat. Use a piece of the rejected material to fold into a neat binding for the back of the bonnet.

The crown for a drawn net hat is made on the same principle entirely as a drawn bonnet. It is, however, less difficult to manage, as the crown for a drawn net hat being of uniform depth and shape all round, the casings only need to be run quite straight, without any trouble of graduation. The round wires must be nipped over the centre support at the back, and the net brought closely together so as to well conceal the join. When complete it must be fixed and pinned into position upon the brim, and the two head wires carefully oversewn together from the inside. The head-lining, which should be of double net, is then put in, and a narrow sarsnet ribbon is stitched with it in order to hide the stitches from view.
CHAPTER VII

PLAIN COVERING

The student will remember that we learned in Chapter II. how to cut out and make up hat and bonnet shapes. In the present chapter we shall deal with the various methods of covering them, and will commence with a flat-brimmed shape, such as that shown in fig. 38, our intended covering being black velvet.

I have already said that a thick or opaque substance, such as velvet, requires a firm foundation to support it, if it is to be put on the hat plainly. Therefore our shape must be of espatra or buckram. The sharp edges must be bound neatly and thinly with null muslin or sarsnet, so that they do not mark the velvet, and, for the same reason, any flaw or blemish upon the shape must be removed. This done, examine the velvet to see in which direction the shade runs, and decide whether the dark shall be shown from back to front, or vice versa. The chief point is not so much getting the shade to show dark in a certain direction as having each piece to shape uniformly. Put the velvet upon the table, face upwards, and place the brim pattern upon it, with the centre front to the cross of the material (see fig. 34). Secure it in a few places with lillikin pins, stuck straight through the velvet and into the table itself, so as to mark the velvet as little as possible, and cut it out

Fig. 34.—Patterns Placed upon the Velvet Ready for Cutting Out.
with ½” turnings all round. Snick the centre front and centre back, and cut a very small piece away from the middle, so that the head is left with very deep turnings. This will afterwards form the covering for the upper side of the brim. Now take this piece, and place it face downwards upon the velvet so that the shade still runs in the same direction, and cut out the under brim exactly to it. No pins will be needed, as the two faces cling together. Snick only the centre front of this, and cut nothing away from the middle, thereby leaving a complete disc of velvet. This will afterwards form the covering for the under side of the brim.

Next place the side band pattern upon one of the slopes of velvet remaining, still having due regard to the shade, and cut it out with good ½” turnings top and bottom, and at the ends. The tip covering can then be obtained from one of the remaining corners. A careful survey of fig. 34 will show the exact positions which the patterns should in turn occupy upon the velvet.

When each part has been cut out the covering may be proceeded with. Take the piece which is to cover the tip, and, placing it in the proper shade upon the crown, pin it carefully at back, front, and sides. The pins must be stuck just below the edge of the crown and not allowed to come through into the tip, as velvet so easily marks or 'plushes.' After fixing this temporarily in place, proceed to fit it exactly to the crown, by lightly pulling it across the straight-way portions of the velvet and pinning at frequent intervals. I may here say that there is a golden rule to be observed throughout the operation of plain covering, viz., never attempt to fit a shaped piece of material along the cross. Always fit it by gently pulling it across the warps or the wefts, otherwise it will become stretched and misshapen.

When the tip is satisfactorily fixed it can be stitched on with an even row of back-stitching just below the edge of the crown, a strong needle and cotton being used. Avoid any puckering between the stitches, and, when finished, cut away the surplus velvet quite closely.

We can now leave the crown for the present, and turn our attention to the brim, of which the upper side is the first to be covered. Take the brim piece which has the small hole in it, and commence to cut it at close intervals around the centre (see fig. 35), with a view to enlarging the hole sufficiently to allow of slipping the velvet over the crown of the hat on to the brim. The closest attention must be paid to this operation, in order to avoid—

(1) Cutting it too deeply, and causing the velvet thereby to gape apart upon the brim, and

(2) Cutting it insufficiently, and thereby stretch-
ing the velvet out of shape around the head section.

When it is settled upon the brim, the student must proceed to fit it, the same order and precision being observed as for the tip. This is perhaps the most difficult portion to fit, owing to the curve of the head, and it is at the same time one of the most conspicuous parts of the hat. Any creases or ‘bubbles,’ however small, must be smoothed away with the utmost care and rigour, and the minutest details must not be allowed to escape attention. The velvet, too, must be handled very lightly, as plushed marks upon it are as unsightly as creases.

When perfectly fitted, and pinned at close

PLAIN COVERING

intervals around the edge (with lillikins), the student must stitch it first at the head with a strong even row of back-stitching, again taking care to avoid puckering, and afterwards cutting away the turnings or surplus velvet very closely. Next turn attention to the edge of the brim. Only a quarter inch of velvet should turn over the edge all round, and anything beyond this must be cut away. Then using needle and cotton of medium size, the velvet

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Fig. 35.—Snicking the Velvet ready for Slipping over the Crown.

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must be lightly caught down to the shape all round with close ‘catch-stitches’ (see fig. 36). Do not fall into the error of dragging the velvet over tightly, or the shape will become bent, and the velvet stretched; see also that no stitches are taken through on to the right side.

The under side of the brim is the next in order: Take the plain disc of velvet, and place it over the under portion of the hat, with the snick exactly to

Fig. 36.—Under Brim showing Velvet Caught Down at Edge.

must be lightly caught down to the shape all round with close ‘catch-stitches’ (see fig. 36). Do not fall into the error of dragging the velvet over tightly, or the shape will become bent, and the velvet stretched; see also that no stitches are taken through on to the right side.

The under side of the brim is the next in order: Take the plain disc of velvet, and place it over the under portion of the hat, with the snick exactly to
centre front. Pin it into position and proceed to fit it as before, from side to side diagonally, and so on all round, pinning it frequently at the edge. Trim it off, leaving not more than ¼" turnings at any part. Then take a fine needle, and, commencing from the back, carefully turn in the under velvet with it, so that it is exactly even with the edge of the brim. As the pins (illikins, of course) are removed to allow of turning in the velvet, carefully replace them in the double fold at intervals of 2" all round the hat. This operation of turning in the edge must always be done with a needle so as to avoid stretching the velvet, and, when finished, the two edges should be lying together quite flat and absolutely even. They are then ready to be slip-stitched together (see fig. 37). The edge of a plainly covered hat is the portion which, perhaps, catches the eye before any other, and very considerable care must be expended upon it, in order to make it really smooth-looking, as it should be. It is one of those cases in which 'practice' is the only thing which 'makes perfect,' and it is impossible to lay down a number of rules for observance. I might, however, say—

1. Always do this portion of the hat in a good light.

2. Be most careful to avoid stretching the under velvet.

There is another method of covering the under brim which I will here explain, but which I would not advise any but very experienced students to adopt. It is this. Cut out a piece of stiff net to the exact size of the brim, and wire it all round with a very fine wire. Cover it plainly with the velvet, and catch the edges down on to the under part of the stiff net, without allowing any stitches to be taken through. When this is finished, place it upon the under side of the hat, and, having fixed it, slip-stitch it all round.

The slip-stitching under these circumstances will be found an infinitely easier operation than by the former method; but there are other difficulties which, to the elementary student, are gigantic stumbling-blocks. In the first place, the net must be cut with the utmost precision so that it fits the brim with absolute exactness; any portion of it which failed to meet the edge, or which protruded a fraction beyond, would make the hat unsightly. In the second place, though the net might be cut with precision, there is such a tendency to stretch it in wiring, and contract it in covering, that the velvet fails in the end.
to fit it properly. Therefore, as it is desirable that this extra weight be not added to the hat unless it carries a distinct advantage with it, I repeat I would not advise the student who has had little experience in plain covering to experiment upon this method. To resume—when the edge is finished, it remains to give attention to the head. A pair of pointed, sharp scissors must be used, and the point very carefully inserted into the velvet, just beyond the line of head. This first incision made, cut all-round, leaving only half or three-quarters of an inch to turn up on to the crown. Cut these turnings at close intervals, to allow them to turn over easily, and then stitch in place. Do not allow any tightness, however slight, to remain, or it will cause the velvet to wrinkle.

Head-lining and finishing off is all that now remains. Cut off any superfluous turnings which may be left either inside or outside the crown, and then fix in the sarsnet tip with gum.

Next stitch in the head-lining, being careful to make the inside quite neat with it, though at the same time avoiding its dropping so low as to show when the hat is worn. The side-band then is the final covering. It will be remembered that it was cut out with good turnings all round, therefore the student must place it upon the hat, carefully fit it to shape, and cut away all unnecessary turnings. Then fix it in place at the centre, and proceed to turn up the bottom edge on either side, until the two ends gradually meet round the sides of the crown. Stitch one end strongly against the crown, and turn in the other, and slip-stitch it on to the first. Then take a fine needle and turn the top edge in so that it is quite even with the top of the crown, and the hat is completed ready for trimming.

The foregoing instructions are primarily intended for the covering of a flat-brimmed hat; the student will, however, be able to apply the general rules to individual cases, with the assistance of her knowledge of shapemaking. Whatever exceptional circumstances have been encountered in making the shape will be repeated when covering it. If the crown is an oval, or rounded one, it must be covered, as it was made, in one piece. If the brim has a join at the back, the covering will have a join also; and if it was necessary to put an extra piece into it to produce an accentuated curve or undulation, it will be necessary also with the velvet covering.

Beefeater crowns should, if possible, be covered with full material, as they have a hard, unbecoming appearance, and are difficult in shape for the beginner to cover plainly.

It will be unnecessary to give detailed instructions for the covering of bonnet shapes. The rules which I have laid down for shading, fitting, and order of procedure hold good whatever the actual shape in hand be, and what I have already
said with regard to exceptional circumstances in hats, applies also unreservedly to bonnets. Their shapes at the present day are so fantastic that they are seldom covered plainly throughout; they have, instead, a full front or full crown, which in itself forms the chief trimming, and as such knows no law.

CHAPTER VIII

STRAW WORKING

It has become so customary in recent years for fancy straws to be retailed by the yard for making up into hats and bonnets, that straw-working has quite entered the province of the milliner, and a knowledge of it is consequently indispensable to her. The straw used for plaiting is the straw of wheat, grown for the purpose on an elevated soil, and is cut when the wheat-ear is only partially developed. The pipes of the upper joints only are used, and, after having been assorted, are passed through several processes of bleaching, splitting and steaming. The straws are then plaited whole, or split, according to the fineness required in the completed article. Women are chiefly employed in all branches of the industry, the chief seat of which, in England, is Luton and Dunstable, in Bedfordshire. At Tuscany and Leghorn, in Italy, straw growing and plaiting is the staple industry, and from these towns come the finer qualities of straw which we use.

There are two ways of working up straws, viz., (1) in the hand, and (2) over a foundation. A
straw to be worked into shape in the hand must not be of a too 'lacey' or fancy nature, but must be one whose straight edge is formed with fairly broad straw plaits, so that it has in it enough substance to support each row of straw in turn. When, however, the straw to be used is a very soft or fancy one, a light foundation must be made either in wire or stiff net, and the

![Image](image1)

**Fig. 38.—A Light, 'Lacey' Straw.**

The straw stitched on to it. Figs. 38 and 39 will doubtless convey to the student's mind a good idea of the difference to which I refer.

We will deal with straw-working proper, i.e., in the hand. Generally speaking, the crown and brim will be worked up separately for either hat or bonnet, and joined together when finished. A pattern shape is necessary, as the crown must be fitted over it frequently; while the brim must be temporarily fastened to the pattern, in order to get the correct shape.

First, as to the brim. Take the length of straw, and lightly tack it from right to left around the outside edge of the brim. Be careful that its edge is even with the edge of the shape, and that it lies gently upon the pattern without either being stretched or eased. If the straw be more than 3⁄4" wide, cut it through at the back and neatly interlace the two ends, securing them with a few stitches. If, however, it be a narrower one, do not cut it off, but slant the first row

![Image](image2)

**Fig. 40.—Commencing to Work a Straw Brim.**
into the second, as shown in fig. 40. The second row is then pinned to the first all round, and must be lightly stretched in so doing, in order to preserve the inward curve towards the head. When it has been satisfactorily fixed, so that it is quite even, and the first row not unduly hidden in any part, the two can be sewn together. A fine or a medium sized cotton may be used, according to the straw in hand, but a coarse cotton must be avoided, as being too harsh. The stitches must be small and out of sight on the right side, and about \( \frac{1}{4} \)" long on the underneath.

As each row is completed the next must be pinned and sewn in the same way, stretching it lightly each time along the outer edge, and slightly contracting the inner edge of the preceding row at the same time. Continue this till the brim is entirely covered, which, in the case of a sailor hat, such as the pattern, will require an even number of rows all round.

In dealing with a hat brim which is wider at the side or front than at the back, gussets must be inserted across the widest part. That is to say, that whereas, perhaps, four rows of straw will entirely cover the back portion of the brim, it will only partially cover the front and sides, and therefore the straw must be fixed in graduated rows from side to side until the whole shape is covered (see fig. 41). It will be found necessary to stretch these short lengths rather

more than the outer rows, as the curve which they make is greater, and no superfluous 'spring' is required across the front.

![Fig. 41.—A Straw Brim with Gussets.](image)

When this is finished, cut the bastings threads around the edge, so that the brim is separate from the pattern shape. Prepare for steaming.

Steaming the brim For this a small-size flat iron is required, a basin of water, and an old duster. Place the brim upon the table face downwards, immerse the duster in the water and wring it out, then, placing it upon the straw brim, press with the hot iron all over. Repeat this until the brim is flat and firm as desired. Some straws require the cloth to be wetted more than others, and the student must use her judgment with regard to this. A thin straw will only require the
cloth to be *damp*, as a rule, while for some which are rather highly gummed it is well to damp the cloth and place it underneath as well as over the straw. When the steaming is done, remove the cloth and just dry off the brim with the warm iron, so as to leave no moisture. It is then ready to be wired under the edge, in the way already shown.

In steaming a brim which curves upwards in any part, a careful manipulation of the straw under the iron is necessary. The brim will have been worked with a curve over its pattern shape, but this will require to be accentuated by the process of steaming. It will be noticed that straw lends itself easily to stretching or contracting; therefore, it must be judiciously stretched under the iron on its outward curve, and correspondingly contracted towards the inner part of the curve, and then carefully dried off. It is a great assistance also to slip the brim on to the pattern shape again, and keep it there while wiring the edge. The wire will of course tend to draw the curve well up, and to keep the flat portions quite straight.

The crown is our next consideration, and, instead of being worked inwards as the brim, is worked from the centre outwards. Commence by *working a flat-topped crown* forming the end of the straw into a small round or long shaped piece, according to the shape required. Secure this with a few invisible stitches, and then proceed to sew the straw round and round towards the outer edge of the straw-crown, as shown in fig. 42. In dealing with a flat-crown, each row must be ‘sprung’ well around the last in order to obtain the flatness, and it must be placed from time to time upon the pattern shape to see that it is going satisfactorily, and that the size and correct shape are being preserved. When the edge of the crown is reached, another row must be sewn beyond in order to form the turnover. The next row following this is then tightened somewhat in working, so as to draw the straw over and form the sharp edge to the crown, and at this stage the iron and damp cloth must be applied. Steam the top of the crown (inside, of course) so as to get it flat and firm, and then gently press the edge under the iron in order to have it sharply defined. The straw can then be proceeded with row by row to its proper depth, and afterwards steamed carefully all round. It will be noticed that in working the side-band each row of straw will require to lie against the preceding one without either stretching or contracting, the only care being to preserve the proper size of head. When finished it must be carefully mounted over the brim and firmly stitched. A wire is sometimes required at
the head, but can generally be dispensed with if the hat has been carefully made.

In working a Beefeater crown, no difference is necessary until the side-band is reached, when each row is tightened to the preceding one, so as to obtain the sloping effect. The head must be carefully measured, and a little allowance made, as the brim when mounted is likely in this shape to take up the size somewhat.

A conical or sugar-loaf crown must be worked with very great care, and must be steamed after every other row, or it will be impossible to get the iron into the small apex. It must also be slipped over the pattern very frequently, to avoid springing the straw too much or too little. A crown which is bent or squashed in on the top must be commenced not with a rounded piece of straw, but with a centre straight piece a few inches long, and the rows of straw carefully shaped and sewn round on to it. This also must be steamed as soon as the concaves are formed, as it is impossible to get the iron into the top part afterwards.

It will not be necessary to devote much space to straw bonnet working, after having dealt at some length with hats. They are made on precisely the same principle, inasmuch as the brim is worked over a foundation wherever practicable, and the crown is worked separately in the hand. With regard to the crown, however, after the first one or two rounds have been formed, it will be necessary to cut the straw and open space at the back. This will be continued until the crown is complete, when it will be steamed in the usual manner.

In working the bonnet front or brim, the first row of straw must be lightly tacked to the edge of the pattern shape, from ear to ear, and a piece of straw left at one side with which to finish off the back neatly afterwards. This is done after the front has been steamed, and the crown mounted on to it and neatly sewn. The bonnet must be carefully measured against the pattern when finishing the back, so that no undue contraction or expansion of the straw takes place; and when complete it will be wired all round under the edge.

Sewing rows of straw on to a wire or stiff net foundation is an easy matter after straw working. It is not always necessary or desirable under these circumstances to work round from the centre of the crown, and so on, but is frequently more convenient to sew the straw in rows from back to front, with the two fancy edges meeting through the centre of the hat or bonnet crown. A row can also be made to stand above the edge of the crown where suitable, and so form a trimming. There is, indeed, no particular law relating to this form of straw working, as, having a
foundation into which to stitch the straw, it can be placed in as fantastic a manner as any other form of trimming. When placing one row after another, however, stitch only the fancy edge; do not give each straw two separate rows of stitching, but secure the straight edge of the one with the fancy edge of the next.

Considerable alterations can be effected with straw shapes when one has a general knowledge of straw working. To begin with, steaming will do a very great deal towards an alteration, and will indeed complete it sometimes. The wire must first be removed from the edge of the shape and the part requiring to be altered must have a quite wet cloth put upon it for the steaming. Then by a judicious stretching or contracting under the iron, as I explained a page back, the flat shape can be turned up at the sides and front also if wished, or the Gainsborough or boat-shaped form of hat can be pressed down into a flat brim. Suppose, for example, we have a hat curved at both sides, and we wish to convert it into a flat-brimmed shape turned up across the back. First take out the crown by carefully running a small penknife round under the stitches. The brim will probably be gusseted at the sides, and the gussets of straw must be removed with the knife. Next steam the brim, taking care not only to press out the side curves, but also to stretch and shrink the straw wherever necessary in order to get the desired oval shape around the head. The crown must then be steamed around the sides to make it larger, as it will be remembered the size of head is increased owing to the removal of the gussets. If this does not prove sufficient, use the gussets up to put an even row round the brim, so as to decrease the head size. The crown and brim can then be joined, and the back of the hat turned up and steamed into shape, after which the edge must be wired and the shape will be complete.

It is almost impossible to deal further here with individual alterations, as the mode of procedure will depend so very largely upon the actual shape in hand and the one which is desired. The student must always examine a straw hat or bonnet before altering it, as it is useless to attempt alterations with one which is either very old, very brittle, or very hard. If a radical alteration which necessitates reworking the whole hat be wished, it is well to steam out the straw after it is unpicked, and before commencing to work it up, as this will make it more pliable. After the alteration is quite finished, some hat polish (or a good substitute) should be applied with a piece of old velvet, in order to give an appearance of newness and brightness.
CHAPTER IX
INFANTS' MILLINERY

A TREATISE on Millinery is, perhaps, somewhat incomplete if it contains no information upon babies' or children's bonnets. Yet much that is worn by these Liliputians does not come within the province of the general milliner at all, and I do not propose, therefore, to unravel the mysteries of such things as linen sun-bonnets, woollen hoods, and the like.

Any head-gear which it is proposed should be worn by an infant must be characterised by—

(1) Softness of foundation;
(2) Softness of the outer material;
(3) Softness of style; and,
(4) Lightness and simplicity.

It must be confessed that the bonnets worn at the present day (1897) by children do, for the most part, fulfil these requirements; but it is not many years since the prevailing fashion took the form of a hideous abortion known as the 'Granny bonnet,' which was frequently made up of runners and frills, upon a foundation of buckram. Alas! for the heads of those poor little victims who were subjected to them.

The foundation of a baby's bonnet should not be made of anything stiffer than book-muslin; wire should be dispensed with wherever possible, and, when it is indispensable, only a very soft one should be used. Babies' first and second bonnets should have no stiffening in them whatever. A very suitable material of which to make these is swansdown cloth, because of the warmth and softness of its texture; and, even when used quite plainly, it makes a very effective though simple little bonnet. An easy method of making is as follows: cut a piece of the cloth about 13" or 14" long and about 5" wide, sloped off to 4" at the ends. Fold it across the centre, and stitch the edges together along one side so as to form a hood. Line this through with sarsnet to fit, and finish off the edge all round with a soft roll of swansdown. Fig. 43 shows a completed bonnet similar to this. As young babies' faces differ so in size, the measurements I have named must only be considered as approximate, and will possibly need to be adjusted to the requirements of the individual. It is usual to tack a full cap front of tulle or lace quilting inside this, from

Fig. 43.—A BABY'S FIRST BONNET.
car to ear, and to stitch on a soft narrow ribbon for strings.

If a lighter material, such as cashmere or silk, be used for the bonnet, it is better to adopt a style which introduces more fullness. For example, cut a piece of the material about 13” square, and trim off the corners so that it forms a round. Then cut off a piece about 3” wide to fit all round it, and neatly run them together (see fig. 44). Turn it on to the right side, and place a thin layer of wadding over the single material in the centre, and temporarily tack it to keep it in place. Face a piece of sarsnet over it, carefully running or slip-stitching the edge, so that the stitches are not taken through. Signify the centre back and front, and then run a flat casing about ½” wide all round, at the edge of the wadding, allowing the frill beyond to be graduated to narrower width at the back than the front. Make an incision in the casing on the outside, and oversew it with twist to prevent it fraying. Then run a neat ribbon into the casing and draw it up to desired size. A full cap front and ribbon strings complete this bonnet.

Bonnets for babies of one year old and upwards lend themselves to more fanciful shaping and trimming. As at present worn, they are very easy and straightforward to cut. The chief measurements to take are—

1. Round face;
2. Round back from ear to ear (taken lightly);
3. Depth through from front to back.

Fig. 45 shows some favourite shapes, while fig. 46 shows the flat pattern of each of them. Nos. 1 and 2 in fig. 45 can be covered either with plain or full material, while No. 3 is usually covered quite plainly,
the appearance of the pleats at the back, allowing the two centre ones to face and the others to follow on each side. The centre button needs very careful slip-stitching, so that it does not in any way displace the pleats, while the edge may be left plain and nothing further added but ribbon strings.

For No. 2 it is best to cut out the stiff muslin and material, and make both up together. Allow ½" turnings all round the tip and also along the top of the side-band, while sufficient must be left along the edge of the shape and material for turning underneath. Pin the tip and side-band together, and stitch them with great care to avoid puckering. This shape is improved by a piece of fur around the edge and a bunch bow in the front.

For No. 3 cover the shape plainly all over first, then turn back the coronet, and, after fitting and fixing a piece of the material to it, slip-stitch it along the top and ends. This bonnet looks pretty made in two colours, one being used on the crown and a different one on the front. It will be noticed, too, that the coronet is turned back wider at the sides than the front. This is to throw 'spring' into it at the centre so as to make it stand off the bonnet; if it be turned back evenly instead it will lie more flatly upon it.

When a thin material is used, such as silk, satin, etc., it can be drawn with a succession of runners at intervals around the crown, and the top taken over in loose puffs finished by a large button.

Male babies are usually 'put' into hats after their first few months, during which period woollen or cashmere hoods are the most suitable covering.
for their heads. These hats may be either of the Tam-o'-Shanter shape, or a sailor with a curved brim caught up across the front. The latter is more suitable in either straw or felt than in any made-up material; or, for the summer-time, Leghorn would be found light and soft. The Tam-o'-Shanter, on the other hand, looks best in pongee silk or other soft material. Measure the child’s head and make up a round band from 1” to 2” wide, according to his age, and stiffen it with ribbon wire. Pleat on to the crown in the way I have set forth elsewhere, allowing it only to overlap a little around the top. A gathered crown may then be put on in the same way as for a girl’s silk hat, and drawn up into the centre with a button. This is then made neat around the base by a full edge of silk, whose width and length are measured up and joined in the usual way, and stitched on with a double puff. The hat is then ready for head-lining and trimming.

I might here say that while bows and laces are exceedingly pretty for little girls, they are generally considered outré for boys. Boys’ hats are commonly finished off with rosettes, pompons, quills, or the like.

CHAPTER X

MISCELLANEOUS MATTERS (INCLUDING TRIMMINGS, FANCY MUFFS, RENOVATIONS, ETC.).

There is no branch of Millinery so difficult, I might almost say so impossible, of tuition, as general trimming and finishing off. The reason for General remarks this is, that while certain rules will on trimming always apply more or less to the details of construction, yet there are few rules which can ever be applied to the manipulation of trimmings. The manner in which hats and bonnets are trimmed or finished off is decided generally by the current fashion, and particularly by the individual wearer. Therefore, in the completion and embellishment of the head-gear, the artistic sense or the instinct which bespeaks the real milliner asserts itself. But the student who complains of a lack of taste or originality need not on that account despair. She is bound to gain confidence and acquire deftness of a general nature by the mere process of repeated contact with the work, and that, aided by the ideas which the current fashion furnish, should stand her in good stead. With regard to the latter point, I
might say that in order to attain proficiency in the art, it is absolutely necessary to keep in touch with the changes of style which occur so frequently. The best means afforded for this purpose to the majority of students is to make periodic visits of inspection to the windows of leading fashionable houses, or to the parks and promenades where fashionable attire is the chief feature of attraction. Those, however, who have opportunity of visiting trade houses enjoy a distinct advantage, and any knowledge which they may obtain through a trade medium is of exceptional value. It will be understood, then, that I do not propose to review in detail a list of fashionable trimmings. Indeed, such a matter does not come within the scope of the present work, for in all probability that which I should here speak of as a 'new idea' would have passed almost from the memory of man by the time this work reaches the hands of the student. I can only provide the student with a few general principles which underlie various settled forms of trimming, and which can usually be applied to suit individual fashions. For current styles, worked out in detail, I must refer her to the manifold magazines which deal with little else.

Perhaps there is no form of trimming which appeals so strongly to the student’s mind as that of ribbon bows. To have acquired and mastered the art of making these is generally her highest ambition, and it must be said for her that it is a branch of millinery which she seldom tires of practising.

Now, millinery bows can be made in a tremendous variety of shapes and sizes, but no matter what the shape or size may be, the bow itself is always made on the same general principle. It is formed with a succession of loops and ends, each starting from one given point, its shape being decided entirely by the length of the respective loops and the position in which they are each placed. The length of the loops is decided largely by the width of the ribbon, for it will be found undesirable to pleat long loops or ends with narrow ribbon, while a wide ribbon will not be shown to advantage when formed into short loops.

When making a bow it is advisable to commence with an end rather than with a loop wherever practicable. Take the ribbon in hand, and, having decided upon the length for the first end, pleat the ribbon at that point in two or three even pleats according to its width. Have ready a piece of fine, strong, mounting wire, and placing the end of it within one of the pleats, bind it tightly round them. Next gauge the length required for the first loop, pleat the ribbon again evenly at that point, and, allowing the loop to stand in the opposite direction to the end, bring the pleated portion back to the centre, and bind it tightly in with the mounting wire.
Repeat this (as shown in fig. 47) until the bow is completed, finishing with an end which should run in the opposite direction to the first one. As each loop is fastened, put the fore-finger inside, and lightly pull it to make it firm; never finger the double portions of a loop. Over the centre or 'root' of the bow, where all the loops meet, a small piece of ribbon must be stitched, so that an even number of loops and ends stand out on either side of it. This is called the 'tie-over,' and the bow is made quite neat by it.

The foregoing represents the simplest form of bow-making, but an elaboration of the same principle produces bows of various shapes and peculiarities. It is not advisable to adopt mounting wire universally for bow-making, and discretion must be used as to its suitability to the material in hand; but, wherever practicable, it will be found easiest to manipulate, while also producing the most satisfactory results. Some ribbons will be too thick for it, and will resist its pressure, as, for example, a broad satin ribbon with double face. For these a very strong needle and cotton must be used, and each loop as it is made must be bound tightly round once, and a stitch taken through it. Again, where the ribbon is soft, probably from having a large mixture of cotton in it, it will be necessary to use a needle and cotton in making the bow, as any tall loops will require stiffening, and the stiffening must be firmly stitched through at each loop.

The best means of stiffening the loops where a soft ribbon is used is to employ ribbon wire. When commencing to pleat the ribbon, place the end of the ribbon wire inside the centre pleat, bind them round, and put a firm stitch through. Then gauge the length for the loop, and allow the ribbon wire to extend through the centre of the ribbon to the full length of the loop, stitch it again, and continue to the completion of the
bow. If any upstanding ends be desired, allow the wire, folded in half, to reach halfway up, but not to the tops of them. As each loop is formed pin the wire to the ribbon, so as to keep it in place, and, after it is stitched upon the hat, catch them together with a sewing silk to match the ribbon. When the student has become experienced in bow-making she may substitute a fine ring wire for stiffening, as it is neater in appearance, but, being more difficult to manage, it should not be attempted by the beginner.

A ribbon rosette is made entirely of loops, no ends being introduced at all. These are made of various other bows almost uniform size, and so managed that not only do they start and finish in one spot, but each must gradually fill up the space around it, until one by one they close in and form a round clump, thus dispensing with a tie-over.

A bow with tall upstanding loops and ends, and short loops at the base, is made in the same way as the first I mentioned, except that the 'root' is close to one end in making, instead of being in the centre.

An Alsatian bow is generally made of two separate pieces of ribbon, the longer piece for the two under-loops, and the shorter piece for the two top-loops. The ends of these are folded back to the centre, and the ribbon is pleated through with one big pleat to each. They are then placed in position upon each other and stitched firmly through, being finally made neat by a large broad tie-over.

It is not customary, however, to bestow many distinguishing titles upon bows; indeed, there is such an endless variety of fantastic shapes into which they can be formed, that it would be difficult to remember such a varied nomenclature as the practice would involve. The duty of the student therefore is, first, to master the general principles in simple bows; secondly, set herself to copy stylish bows which are the creations of more experienced fingers; and, thirdly, create new shapes in bows herself. The practising can be satisfactorily accomplished with book-muslin, cut into convenient ribbon strips, and when the difficulties have been mastered, every opportunity should be embraced of making up bows from ribbon which is difficult to manipulate. Throughout the process these rules should be borne in mind:

(1) Always allow each loop to finish on exactly the same spot as it commenced.
(2) Bind each loop very firmly, but avoid using an unnecessary amount of wire or cotton.
(3) Never finger a loop, unless indeed a crushed bow is wished.

Another favourite form of trimming is the full crown, the most general being that known as the 'Beefeater.' For an average size hat, a piece of material not less than 18" square is required, and its
corners should be shaped off, so as to form more of a round. This can be run all round the outer edge with one or more runners, according to individual taste, and drawn up to fit the crown of the hat. It is then firmly stitched, and the fulness on top drawn into position as wished. If a more loose effect be desired, it is well not to run the outer edge at all. Commence instead on top of the crown, by gathering the centre of the material into a few small pleats, and lightly stitching them through into the hat, thereby creating a little nucleus of fulness from which to commence the puffs. These are the most popular forms in which the 'Beefeater' crown is seen, but it obtains also in many other forms and varieties, changing somewhat in detail as one season gives place to another. The student should give her attention to these, and endeavour to copy them, always bearing in mind that lightness and delicacy of touch must be acquired, as it is indispensable to the proper handling of a full hat crown.

Without doubt the manipulation of full velvet or other material upon the crown of a bonnet presents greater difficulties to the student than does a similar operation upon a hat. The reason is, not that the bonnet is more difficult to work upon, but that a bonnet does not lend itself to general rules in this matter so well even as a hat, because of the great uncertainty of its shape.

A mass of material must, of course, be avoided, and the requirements of the bonnet front must be borne in mind while dealing with the crown, so that each is in keeping with the other. It will usually be found advisable to use a 'corner' of material for it, allowing the cross-way part of it to run across the back and the point to come towards the front. It is not advisable to carry any pleats under the edge of the bonnet, or the size will be to that extent decreased. Frequently the point coming to the front can be folded loosely to form a centre front trimming, with ribbon or other material drawn through it.

In making a velvet bonnet for a matron, a very pretty way of doing the crown is to form a handsome box pleat right up the centre, finishing off into a puff at each side of the front. This, when well done, looks handsome, and is nearly always more or less fashionable.

As an alternative to this, the velvet may be pleated on either side of the centre, the pleats facing each other, and growing farther apart towards the front, where they should be brought down and very lightly puffed to form a front trimming.

Where width is desired in the trimming, the velvet can be fluted on the crown, and caught down lightly between the flutes, so that it has a Gothic window appearance, thus throwing a little fulness to the sides. Or if the material is not too thick, a
casing, or even two casings, can be made and a wire run into them. This can then be bent into the shape of a horseshoe upon the crown, and the fullness below can be stitched lightly through to form a loose double puff across the front.

When dealing with the fronts of bonnets, a box pleat may often be introduced with very satisfactory results. A centre one standing up above the crown to give height, and another, also in the centre, coming on to the hair to give softness, will generally produce a stylish effect, if the velvet be carried gracefully away at the sides to nothing, and a broad trimming be adopted across the front. Or, again, a piece of velvet can be lightly folded up the sides of the bonnet, and the loose part left in front taken underneath in two small, single box pleats, which merge above into one handsome puff. Anything further than general ideas such as these it is not within my limits to offer here, but the student will do well to model upon these, further embellishments of her own suggested by current usages.

It not infrequently happens that many beautiful trimmings are prepared for a hat, with the expenditure of much time and trouble, and that in finally stitching them in the desired place they come wofully to grief. A few general ideas, therefore, as to the best way to stitch certain trimmings will be welcome. In the first place, trimmings must always be made very firm, but without a superabundance of stitches. In other words, a trimming should never succumb to the rough searching of a strong wind, but it should yield readily to the slightest advance of the scissors. A stout needle that can be readily stabbed in and out the hat, and strong cotton (No. 20 for preference) used single, is necessary.

In stitching on a bow it must be placed in position, and the needle stabbed into the hat through the back part of the tie-over. When made quite firm there, the cotton must be securely fastened inside and cut off. The loops must then be arranged in their various positions, and each one that is likely to become disarranged must be lightly tied (medium cotton) with an invisible stitch.

When using a trimming of flowers, the end must be cut off the long stem, and the remainder bent up a little. Then, after placing it in position, the stitches should be taken over and over the stem from side to side. If it be a trail of flowers, reaching around the brim, it will require to be lightly tied at various places, or if it be a bouquet standing up, it will need to be lightly tied to a bow or piece of lace. In tying a flower, extreme lightness must be exercised in the handling, and, if necessary, the cotton should be left rather loose in order to avoid pulling the flower in at all. This form of trimming should always have the appearance of being only
placed upon the hat; the stitching should never be discernible.

Feathers are always a difficult form of trimming for the fingers of a novice, because from the harshness of their stems they have a knack of slipping round while being stitched, and so altering their position entirely. This applies especially to long feathers, whose stems are generally very thick. Whenever possible the needle should be taken right into the stem, so as to obviate this difficulty somewhat, and the same expedient can be resorted to also when stitching rather untractable quills. When the stem of the feather is made fast the tip must be lightly caught down. To do this, thread the cotton through the under part of the feather a little distance from the end, and tie it. Then take the needle into the hat at the point where the feather is desired to reach to, and tie the cotton again, leaving it loose so as not to pull the feather unduly.

When the stem of the feather has to be stitched on to a velvet brim, it is well, first of all, to stitch it firmly to a small piece of stiff net; the net can then be caught to the velvet with fewer stitches than could the feather itself, thus preserving the neatness of the brim. Of course, these stems or other unsightly portions of a trimming must always be hidden with a bow or ornament of some kind.

Ruchings of any kind can generally be best stitched from behind, but this will be determined

by the nature of the material. If, for example, a ruching of stiff ribbon be placed round a hat, it will no doubt be easier to stab straight through it. But, on the other hand, a similar trimming of tulle or lisse will require the stitches to be taken behind it, in order to avoid crushing.

Jet or fancy ornaments always need to be stitched equally on each side of the centre, as well as in the centre itself, or they tend to slip sideways.

Velvet ends or ears, lace wings and fans, and any other trimming of that class, can be firmly stitched through at the base, and any further stitching will depend largely on the position in which they are placed upon the hat. It will generally be found necessary to catch the back of a velvet end against the hat crown, but it should not be necessary with lace wings or fans, as they have been made firm by wiring.

Rosettes can be stitched through between the flutes or the loops, as the case may be, and require nothing further.

Thick satin wires are sometimes used as a trimming to the edge of a hat, and, as such, they require to be very carefully slip-stitched. Whenever possible a very fine needle threaded with sewing silk should be used, and the greatest care taken to avoid breaking the filaments of silk which cover the wire, so that no roughness is created.
The instinct of the milliner must again be expected to assert itself in giving variety to the construction or trimming up of caps and head-dresses. After the student has learned to make cap foundations there is little more to be said to her upon the subject in a general way. She will observe that the lace used should droop from the shape on to the head, as it were, and not stand out from it. That is to say, there should be no obtrusive line standing out to call attention to the edge of the cap; it should lose itself rather in the general outline of the wearer's head so that it does not arrest the eye. When making up a cap, therefore, due regard must be given to this, and the lace arranged accordingly.

As it is not usual to head-line caps, the inside must always be kept very neat, as few stitches as possible being taken through, and those only short ones. The trimmings must be tied wherever possible, and any severity or hard lines must be carefully avoided.

The student who has become accustomed to making and trimming hats and bonnets of various kinds will have no difficulty in transferring her efforts to millinery mufffs, as they lend themselves at once to the artistic impulses of the modiste. All that she will require to know, therefore, is the way in which they should be padded and lined, after which she will doubtless be at no loss for a suitable trimming.

Fancy mufffs are always padded entirely with wadding, so as to form quite a soft foundation. Two or three layers of wadding must be used to obtain the necessary thickness, and it should be slightly inflated by warmth. Cut it a little broader than the completed muff is to be, and sufficiently long to form into a round with 4" or 5" to wrap, and join it. The lining is next to be prepared, and this should be made of silk, satin, or mervilleux. Pongee silk, or sarsnet, is useless for this purpose, being too thin to stand any wear. The length for the lining should be the size round the muff, measured outside, and the width half as much again as the muff width. Join up the ends so that a round piece of silk is formed, and find the centre of the width. Two casings for elastic have now to be made, one at each end of the muff, and the silk must be placed upon the muff, centre to centre, in order to obtain the proper positions for these. They are then run in the form of a tuck at each end, wide enough to contain the elastic, which is afterwards inserted and drawn up, just leaving enough space to allow the hand to pass in and out comfortably. The lining is then drawn into the wadding muff, the ends of silk beyond the casings are turned back on to the outside, and, after pushing the wadding well toward
the sides, the silk is lightly tacked down. The muff is then quite ready for covering and trimming.

If the muff be required for a purely ornamental purpose the foundation can be made very small, and no elastic casings need be run in the lining, as these are, of course, intended to preserve the warmth around the wrist.

In trimming a muff it is not advisable to use any heavy ornamental trimmings, such as jet butterflies, steel birds, or the like, as there being no firm foundation to which they can be stitched, they are likely to get out of condition very quickly. It is better to confine the decoration entirely to velvet, ribbon, flowers, or other similarly pliable form of trimming.

There is little to say generally upon the subject of widows' bonnets which cannot be said equally well of most other bonnets, as they resolve themselves finally into a manifestation of the wearer's own individuality. One thing is indispensable to a bonnet of this kind, and that is that it should fit perfectly, because of the heavy drag upon it from the long back fall. In addition to ensuring the fit, the milliner should contrive to bind the edge, or that part which rests upon the head, with a piece of velvet, so that it would cling better to the hair, and thus give a further assistance to the firm set of the bonnet.

It is usual, whether the veil be worn pointed or straight, to have a deep hem along one side of it, which, in the case of a straight veil, comes across the bottom. An entire crêpe fall is always cut from the straight of the material, and enough length measured to allow for the hem to be turned up. When a net or grenadine fall is required, with crêpe hems to it, the crêpe is also used from the straight. The hems should be very carefully run on to the wrong side, and turned over on to the right side. Every precaution must be taken to avoid stretching either the one or the other, and plentiful tuckings must be made before slip-stitching the hem, which must be executed with sewing silk.

In hanging the fall on the bonnet, the sides of it as it leaves the back of the bonnet will have a tendency to hitch up. This may be prevented by a careful manipulation of the top of the veil, which should be drawn just a trifle more tightly at the sides than in the centre. The trimming of the bonnet consists mainly of crêpe folds, but lighter introductions can be made, the chief point being that the tout ensemble should be compact.

I think a few words on the general renovation of millinery materials is all that remains to be said under the heading of the present chapter. There are many materials which a milliner may happen to use, and which can be cleaned or renovated in the ordinary way as one would if it were used elsewhere. For example, white lace, pongee
silk, Indian muslin, etc., would each be washed in warm soapy water, as any book on laundry work would inform one. There are other materials, however, which a milliner does not profess to subject to such a thorough process of cleansing, believing that renovation is all that can be reasonably expected of her as a milliner, and not pretending to be acquainted with the professional secrets of the dyer and cleaner.

Black lace should be well rubbed with an old piece of velvet until all the dust is out, and then ironed carefully between tissue paper. If the lace needs stiffening, brush it with a little lukewarm water in which one lump of sugar has been dissolved, and iron in a cloth instead of tissue paper. Crêpe that has been used requires to be very evenly rolled on to a round stick, e.g., a broom-handle, or a rolling-pin. It should then be held over the steam from a fast-boiling kettle, and kept moving continually. If it is held still, the crêpe is likely to become spotted. It should be left on the stick until quite dry.

Ribbon is first dusted, and then ironed between tissue paper. The iron should be kept still with pressure upon it, and the ribbon drawn underneath it.

Velvet requires to be brushed and steamed. Heat the iron and have someone at hand to hold it firmly, face upward. Place a wet cloth upon it and draw the velvet over it with the back of the velvet upon the cloth. The steam rising through it will raise the pile. When it has been steamed all over, remove the wet cloth and lightly run the velvet over the iron to dry it.

I have already mentioned elsewhere that straw can be steamed and reworked from one shape to another. It frequently becomes somewhat dulled and discoloured in working, however, and it can be satisfactorily renovated by applying some straw hat polish, which can be obtained in all standard colours.

White straw hats can be washed in soap and water, and bleached with sulphur fumes; or can also be satisfactorily cleaned by brushing with salts of sorrel.
CHAPTER XI
APPROXIMATE QUANTITIES REQUIRED FOR VARIOUS OPERATIONS

In order to judge the quantity of velvet, or other material, required for plainly covering a hat, the student must measure across the brim diagonally, i.e., in the direction in which the selvedge will run. This measurement must be doubled, to allow for the upper and under brim, and a further eighth, quarter, or more, allowed for the crown covering, according to its size and height. For example, if the brim measures 12½" across, and the crown be 4" high with a small tip to it, 1½ yard of velvet will be required.

The quantity of pongee silk for a drawn Liberty hat will depend mostly upon the age and size of the child who is to wear it. It is possible to make an entire hat whose brim is 4" or 4½" wide from 1½ yards. A very general length is 1½ yards, which will allow a brim to be wide and fairly full. If, however, the child has a large face and plenty of hair, she can probably take more of a picture hat, and the quantity required becomes indefinitely large. A very wide double frill at the edge is becoming, and, with a correspondingly handsome crown, it is not difficult to cut into 2½ yards of the material.

The same generalisation applies to drawn net hats for adults. Brussels net varies greatly in width, and the length required is therefore determined principally by that. To make up a brim 5½" wide, with a Brussels net which is 2 yards in width, will require ½ yard of material; ¾ yard must be allowed for a high crown, or ¾ yard for a flat crown. If the net be only half that width, twice the quantity will of course be required.

Tulle has in it so much less substance than net, that nearly twice the quantity is required for any given operation than would be necessary with net of similar width.

Chiffon, lisse, or crêpe de chine can be reckoned the same as Brussels net. A drawn bonnet of average size for a matron requires ¼ yard, of chiffon or net, or 1 yard of tulle.

Lengths of straw by the yard, must be judged according to the width of the straw and the size of the hat. A small sailor hat, for example, being the most straightforward shape to take, would need about 6 yards of straw 1" wide, and the quantity of straw of narrower width would increase in proportion.

Beefeater crowns take from ½ yard to ¾ yard of material, according to their style. Toques can be made from ½ yard of velvet or silk, when a trimming of feathers, flowers, quills, or ribbon is to be the
principal feature; but when the velvet or the silk is relied upon for the effect, 1 yard or more can be easily utilised.

In order to calculate the quantity of material required for a ruching, the student must bear in mind that lace, net, chiffon, etc. ruche up into say a sixth of their original length. Ribbon trimmings are very indefinite quantities, being determined chiefly by their width. When ribbon bows are to form the principal trimming of a hat, 2½ yards is generally the least that would be required, and a better effect could probably be obtained with 3½ yards. This again is open to alteration with a change of fashion. It is customary at the present day (1897), to trim hats very heavily, indeed, to overtrim them, and very large quantities of material are used for trimming. But, on the other hand, only three or four years ago exceedingly tiny capotes were worn with very little trimming upon them; and at that time it was quite possible to have one's head in the height of fashion at the expense only of a bandeau and ½ yard of ribbon.

To provide a trimming and strings of ribbon for a bonnet, about 3 yards are necessary, the strings requiring from 1⅓ to 1⅔ yards according to width. When, however, broad ribbon strings finishing in an extensive bow under the chin are needed, the quantity of ribbon for this increases to 2 or 2½ yards.

A lace cap again being purely an expression of the wearer's individual taste, will be made out of ¾ yard

or 5 yards of lace just as she chooses. An exceedingly smart little head-dress can be made from ¾ yard of lace and ½ yard of ribbon. Many ladies could not fancy themselves in anything so tiny; but while it would look insignificant on one woman it would look imposing on another. An average quantity for medium size caps, however, is 2 yards, which, with the addition of 6 yards of baby ribbon, or 1½ yard of ribbon 1½" wide, should always make up satisfactorily.

To deal with quantities any more definitely than this is almost impossible, and a review of current prices is a task which I do not propose to undertake. Every student knows that she can buy a hat and trimmings in one shop for five shillings, or can visit another and not obtain it for twenty-five. Therefore any suggestions which I might offer as to prices would be futile, as what would apply in one district would be useless in another.

The student should acquire a habit of judging specific quantities by former experiences, and wherever possible should measure up shapes when judging length for fulness, etc., and add or multiply as the case may require.
CHAPTER XII

A BRIEF SUMMARY FOR THE USE OF TEACHERS

Teachers of Millinery frequently complain that the subject is a difficult one to classify under heads, or to reduce to a teachable level. The difficulty is a real, and not an imaginary one, and doubtless is to be accounted for largely by the rapid and radical changes of fashion, which cause it to be absolutely necessary to learn how to do something now, which in a few months is completely out of date and therefore useless, so that the knowledge apparently becomes superfluous. And again, individual taste must be appealed to in the performance of many quite simple operations where general tuition does not meet the requirements of the case in hand.

In order, therefore, to obviate the difficulties which present themselves to the teacher's mind, I propose to draw up some lists of lessons in Millinery which will assist her in dividing up the subjects systematically, and also some suggestions for her guidance in selecting portions upon which to demonstrate.

Neither the lists of lessons, nor the method of giving them, must be regarded as in any way final,

BRIEF SUMMARY FOR USE OF TEACHERS

but rather as outlines of a general principle, which can be modified or elaborated to suit the needs of the class of students under tuition.

1. Subject: An Espatra Shape

MATERIALS

| Paper pattern         | Strong wire, ¼ ring |
| ½ sheet of espatra   | Small strip of mull muslin |
| Fine wire, ¼ ring     | Cotton, 24          |

TOOLS

| Scissors                | Needle (4 or 5)     |
| Nippers                 | Thimble             |

PROCESSES

1. Pinning the patterns to the espatra.
2. Cutting out the parts.
3. Wiring the parts.
4. Putting the shape together.
5. Binding the rough edges.

METHOD

Process 1.—Each piece must have centre front to cross-way part of material. Must each lie very smoothly and be pinned closely.

Process 2.—Cut tip exactly to pattern.

Cut side-band with ¼" turnings at ends, and ½" along bottom.

Cut brim with ¼" turnings at ends and ½" turnings around head; snick these all round and fold back on to pattern.

Join up ends of brim and of side-band.
Process 3.—Wire head first—fine wire—wrap 2" at back.
Next, outside edge, strong wire, wrap 2" at back, tighten wire a little at sides to form curve. Wrap 2" at back.
Wire top of side-band fine wire. Wrap 2" at back.
Process 4.—Pin tip to side-band and sew together. Great care necessary that they fit, and crown does not give.
Mount crown to brim and stitch round firmly. Cut away turnings.
Process 5.—Stitch thin band of sarsnet or mull muslin around outside edge, and, if necessary, round edge of crown.

2. Subject: Covering a Shape with Velvet

MATERIALS

1½ yards velvet
Head-lining
Hat shape
Gum tickets
Pattern of shape
Cotton, 20, 40, 60

TOOLS

Scissors
Pins (short whites and lillikins)
Needles, 4, 6, 7
Thimble

PROCESSES

1. Examination of shape.
2. Shading the velvet.
3. Placing the patterns and cutting out.
4. Covering the tip.
5. Fitting upper brim.
7. Fitting under brim.
8. Slip-stitching edge.
9. Cutting and stitching the head.
10. Head-lining.
11. Fitting and covering side-band.
tickets and put in head-lining. All stitches and other un
neatness must be covered with this.

Process 11.—Fit side-band to crown and cut away superfluous turnings. Turn up bottom edge and stitch ends. Turn in top edge with a needle even with top of crown.


**MATERIALS**

- Pattern shape
- Ring of wire
- Nippers
- Scissors

**TOOLS**

- Cotton, 20
- Mounting wire
- Inch tape
- Twist
- Cotton, 40

**PROCESSES**

1. Measuring and fixing outside wire
2. Measuring and fixing supports
3. Measuring and fixing round wires
4. Checking measurement of completed shape

**METHOD**

Process 1.—Measure outside edge of shape, cut off wire, plus 2" for wrapping. Bind ends together with mounting wire, and bend into shape of pattern.

Process 2.—Measure length for centre support, plus 1" for nipping, and fix it on to outside wire. Great care necessary to prevent any one-sidedness. Measure up and fix in same way any further supports that are necessary.

Process 3.—Measure length for each round wire in turn, plus 1" for nipping, and as each one is fixed in place, tie firmly wherever it crosses a support.

Process 3.—Measure up each portion of the pattern shape in turn, and check the corresponding measurement of wire shape against it.

4. Subject: A Baby’s Bonnet

**MATERIALS**

- 1½ yards pongee silk
- ¼ " book muslin
- Sarsnet lining
- 1½ yards narrow ribbon
- Twist
- Cotton, 40

**TOOLS**

- Scissors
- Needle, 6
- Thimble
- Pins

**PROCESSES**

1. Making the shape
2. Binding the edge
3. Preparing the silk crown
4. Putting on the silk crown
5. Making the ruching
6. Putting on the ruching
7. Head-lining the bonnet
8. Sewing on the strings

**METHOD**

Process 1.—Cut the muslin, and make it up to size of child’s head. Great care necessary that it should fit everywhere.

Process 2.—Cut off narrow strip of silk from the cross, and neatly bind edge of shape all round.

Process 3.—Cut off width of silk (cross) 10" through, join out one end, and join on at other end enough to give
sufficient fulness around front. Put a runner at raw edge, and four more, each ½" apart.

**Process 4.**—Draw up edge runner to size of bonnet front, pin in place, and draw up remaining runners in turn. Catch them through to the shape all round, and fasten the ends off securely. Draw the loose silk into back of crown with a puff, and make neat with small silk button.

**Process 5.**—Cut up remainder of silk into widths about 2½" through, and join into one long strip. Pin to the table, and carefully fray the edges with strong needle or with scissors. Pleat into a ruching, long enough for entire outside edge of the bonnet.

**Process 6.**—Fix ruching in place all round, and carefully sew from the back; allow the frayed edges to meet, so that a fluffy, fur-like appearance is given to the front.

**Process 7.**—Stitch in sarsnet tip, stitches to be taken into shape only, and slip-stitch it across back. Put in head-lining in usual way from ear to ear, slip-stitch the ends, and draw up in front.

**Process 8.**—Pleat the ends of ribbon through centre and sew neatly in place inside the bonnet, at ears.

5. **Subject: A Drawn Bonnet.**

**MATERIALS**

- A pattern shape.
- ¾ yard Brussels net.
- 1½ yards twist.
- Cotton, 20.
- Ring of wire.

**TOOLS**

- Scissors
- Nippers
- Needle, 5
- Pins
- Inch tape

**Processes**

1. Putting on the supports
2. Preparing the net
3. Fixing and running the casings
4. Running in the wires
5. Fixing net on to pattern shape
6. Drawing up runners
7. Tying the cross wires
8. Nipping the supports around the edge
9. Finishing top of crown
10. Measuring up the bonnet

**METHOD**

**Process 1.**—Put on necessary number of supports, tie wherever they cross.

**Process 2.**—Find centre of net, put a coloured thread in, and run casing for outside wire.

**Process 3.**—Measure space between first and second casings at centre-front, and ears, and run casing. Then measure for third casing and run it, and so on till all casings are completed.

**Process 4.**—Cut off wires to their several lengths, bend down the ends, and run all in together.

**Process 5.**—Place centre-front of net to centre-front of bonnet, bend outside wire to shape, pin in place, and draw up remaining wires to shape. Fix outside wire across back, and bend all round wires over it.

**Process 6.**—Draw up each runner from each side, and securely fasten it in place.

**Process 7.**—Tie all wires, wherever they cross, with strong cotton.

**Process 8.**—Commence with centre-front support, and nip it back on to edge wire. Then nip each in turn, going from side to side until centre-back is reached, when pattern shape will come away.

**Process 9.**—Cut off any unnecessary turnings left at
top of crown, put runner round what is left, and draw up neatly to centre. Bind back of shape with small piece of discarded net.

Process 10.—Measure drawn shape against pattern shape in all directions to ensure accuracy.


**Materials**

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 yards straw (1&quot; wide)</td>
<td></td>
</tr>
<tr>
<td>Cotton, 40</td>
<td></td>
</tr>
<tr>
<td>Wire (about 1 yard)</td>
<td></td>
</tr>
<tr>
<td>Pattern shape</td>
<td></td>
</tr>
</tbody>
</table>

**Tools**

<table>
<thead>
<tr>
<th>Tool</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scissors</td>
<td></td>
</tr>
<tr>
<td>Nippers</td>
<td></td>
</tr>
<tr>
<td>Needle, 6</td>
<td></td>
</tr>
<tr>
<td>Thimble</td>
<td></td>
</tr>
<tr>
<td>Pins</td>
<td></td>
</tr>
<tr>
<td>Iron</td>
<td></td>
</tr>
<tr>
<td>Basin of water</td>
<td></td>
</tr>
<tr>
<td>Duster</td>
<td></td>
</tr>
</tbody>
</table>

**Processes**

1. Working top of crown  5. Working brim
2. Steaming "          6. Steaming "
3. Working side crown  7. Joining brim and crown
4. Steaming "          8. Wiring edge

**Method**

Process 1.—Shape end of straw into a round, continue to work round, allowing enough spring to keep top of crown quite flat, allow half a row to project beyond edge of crown all round for turning over.

Process 2.—Wet the duster, place straw tip between it upon the table with wrong side uppermost, and apply hot iron. When sufficiently steamed, remove wet cloth, and dry off with warm iron.

**Process 3.**—Resume the straw-working, tightening next row, so as to draw last one over and so form edge of crown. Continue to base of crown, fit it over pattern shape frequently to preserve the correct size, and to avoid getting too much or too little spring.

**Process 4.**—Wet the duster and steam sides of crown same as tip, afterwards drying off as before. Slightly steam edge of crown to accentuate it.

**Process 5.**—Baste outside row of straw to outer edge of pattern shape, cut straw at back and neatly interlace the ends. Pin next row to last, stretching it a little all round, and then carefully sew it. Pin each succeeding row in turn, and when fixed and joined at back, sew it. Continue this to line of head.

**Process 6.**—Cut basting thread at edge, place the newly-sewn brim face downwards upon the table between the folds of the damp cloth, and steam and dry off as before.

**Process 7.**—Mount crown and brim together, commencing at centre-front. Be careful to get them quite straight, and, when quite evenly fixed, sew them together around head, after which this may be pressed with the iron if necessary.

**Process 8.**—Wire the edge on the first row of stitching, with a fine, firm ring wire, allowing 2" to wrap at back. If necessary wire head also in same way.

7. Subject: A Fancy Muff.

**Materials**

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>¼ yard brown velvet</td>
<td></td>
</tr>
<tr>
<td>½ &quot; green merveilleux</td>
<td></td>
</tr>
<tr>
<td>2½ yards green ribbon</td>
<td></td>
</tr>
<tr>
<td>¼ yard wadding</td>
<td></td>
</tr>
<tr>
<td>¼ yard elastic</td>
<td></td>
</tr>
<tr>
<td>½ &quot; brown twist</td>
<td></td>
</tr>
<tr>
<td>Cotton, 20, 40</td>
<td></td>
</tr>
</tbody>
</table>
TOOLS
Scissors
Needles, 5, 6
Inch tape
Thimble
Pins

PROCESSES
1. Joining the wadding
2. Making the lining
3. Putting in the lining
4. Covering the muff
5. Trimming "

METHOD

Process 1.—Inflate the wadding, fold to required width and thickness, and join round.

Process 2.—Measure off mervilleux for lining, join round, measure positions for casings and run them. Insert the elastic and draw up to convenient size.

Process 3.—Draw lining through the muff, place the casings in position at each end, and stitch ends of mervilleux on to outside of wadding. Push the wadding well down about the casings.

Process 4.—Cut off width of the velvet, and cover muff plainly with it all round centre, slip-stitch the sides.

Process 5.—Line in the cross-way part of the velvet with a piece of the mervilleux 2½" deep, and run with two runners to form a frill. Draw up the frill and stand it up across the top of the muff. Stitch in place, and then arrange the velvet prettily across the muff front. Make a bow and stitch at one side of the frill, slash the ribbon across the muff, and finish with a bow and ends to hang down from it.

BRIEF SUMMARY FOR USE OF TEACHERS

8. Subject: A Summer Hat.

MATERIALS

A light fancy straw hat
2½ yards ribbon
1½ yard lace
½ " coloured areophane
Flower sprays of pink carnation and white lilies
Head-lining
Mounting wire
Cotton, 40, 60, 20

TOOLS
Scissors
Nippers
Needles, 4, 6
Thimble
Pins
Inch tape

PROCESSES
1. Preparing the areophane lining
2. Putting in the areophane lining
3. Head-lining the hat
4. Wiring the lace
5. Trimming the hat
6. Finishing off

METHOD

Process 1.—Measure width of brim, back and front, and cut areophane into sufficient widths to cover it with fulness and join them round. Run a casing along one edge, carefully unpick the wire from edge of hat, and run it into the casing.

Process 2.—Draw up runner, and fit the lining to the brim. Pin at intervals all round, on the first row of stitching under brim; carefully sew in, taking the stitches on the runner and slipping them under the straw so they
are not seen. Draw the fulness into the head in even pleats all round.

Process 3.—Sew in the sarsnet tip and head-line in the usual way. The under portion must be made quite neat by it.

Process 4.—Cut the lace in half, and wire each piece along fancy edge and down the ends.

Process 5.—Mount the two pieces of lace, and sew in so that one stands out on either side of the front even with lace of brim. Make up ribbon into one large bow and one small bow, leaving about ½ yard unused. Stitch large bow in on left side of hat, above the lace fan. Mount some of the lilies into neat wreath across front, and stitch a spray of lilies and carnations at right side. Stitch small bow of ribbon behind the side flowers, carry the remaining piece of ribbon round to back, and finish off back with it and the remainder of flowers.

Process 6.—Tie the flowers wherever necessary, cut off any cottons. Draw up head-lining and tie it.

9. Subject: A Liberty Hat.

MATERIALS

2 yards pongee silk 1½ yards ribbon
2 " " twist 4 dozen daisy buds
Ring of thick satin wire Cotton, 20, 40
⅔ yard book muslin Sewing silk
Head-lining Blocked crown

TOOLS

Scissors Pins
Nippers Thimble
Needles, 4, 6 Inch tape

BRIEF SUMMARY FOR USE OF TEACHERS 165

PROCESSES

1. Measuring and cutting widths for brim
2. Joining and pressing widths
3. Tacking widths ready for running
4. Fixing positions for casings at back and front
5. Running the casings
6. Running in the wires
7. Drawing brim into shape
8. Pleating and stitching in the muslin crown
9. Preparing the silk for the crown
10. Covering crown with silk
11. Head-lining the hat
12. Trimming and finishing off

METHOD

Process 1.—Child six years old, full face, brim must therefore be wide and fussy. Cut off three widths each 11" through.

Process 2.—Join into strip and then all round. Press all seams in one direction.

Process 3.—Fold silk through centre and tack it to keep edges evenly together.

Process 4.—Signify centre-back and centre-front, and place pins to denote positions for casing as follows: Frill 2" wide. Four casings each ¼" wide and good ½" apart.

Process 5.—Run casings with the twist. Neat, even fly-running. No joins of twist except at back.

Process 6.—Measure off all wires with ample turnings, bend down the ends, and run all in together, in same direction as turnings have been pressed.

Process 7.—Draw up and fasten off each wire in turn, commencing from the head wire. Silk must be quite taut between each casing, and brim when drawn must be
able to lie quite flat upon table. Draw up each runner in turn and securely fasten it.

**Process 8.**—Pin the book muslin at back and front on to the blocked crown, and pleat into shape. Mount it into brim, stitch around head, and cut away superfluous turnings.

**Process 9.**—Cut remainder of silk into two equal widths. Join them round and run with a frill along lower edge 1" wide, and three runners each 1/2" apart along upper edge. Cover a thin button 1" in diameter with a piece of the silk.

**Process 10.**—Draw up the frill to size of head, fix around base of crown, and sew in place. Draw up the top runners to size, stitch in place, and tie them off. Slip-stitch the button over centre.

**Process 11.**—Stick in sarsnet tip with gum tickets, and head-line carefully, so that the lining is not brought too low.

**Process 12.**—Make up the ribbon into two pretty bows with half the daisies tied into each. Stitch one on top of crown, and one at side front. Cut away any loose cottons or tacking and draw up head-lining.

10. **Subject: Trimming a Felt Hat.**

**MATERIALS**

<table>
<thead>
<tr>
<th>Black felt hat curved at sides</th>
<th>2 quills</th>
</tr>
</thead>
<tbody>
<tr>
<td>½ yard velvet (straight)</td>
<td>Head-lining</td>
</tr>
<tr>
<td></td>
<td>Cotton, 60, 40, 20</td>
</tr>
</tbody>
</table>

**TOOLS**

<table>
<thead>
<tr>
<th>Scissors</th>
<th>Thimble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inch tape</td>
<td>4, 6, 7</td>
</tr>
</tbody>
</table>

**Processes**

1. Head-lining the hat
2. Cutting the velvet
3. Hemming and making up the velvet
4. Trimming the hat
5. Finishing off

**Method**

**Process 1.**—Measure head-lining for depth. Stitch it in, commencing from back, take only very small stitches, on right side.

**Process 2.**—Fold down the velvet, and cut it into two ½ yard corners. From each of these cut off a width 4½" through, and from the two remaining corners cut off pieces to line one end of each width.

**Process 3.**—Join the two longest widths together. Line the ends so as to form ‘ends’ for trimming, and cut them off. Hem along both sides with rolled hem, join up the remaining pieces to advantage, and hem the sides also.

**Process 4.**—Pleat end of longest width evenly, and stitch to left-hand side of crown. Carefully fold it over and over, to form neat twist around base of crown, catch it through at intervals, and stitch the end through side of crown with the first one. Make up side bow with the two lined ‘ends,’ and the remaining pieces of velvet to form loops. Place the quills obliquely in the bow, and stitch them in with the tie-over. Stitch bow strongly at side, and make all neat looking. Catch down loops at the back wherever necessary.

**Process 5.**—Stick in sarsnet tip with gum, cut off any ends of cotton, draw up and tie the head-lining.
A Course of Twelve Lessons in Elementary Millinery

Lesson 1.—Cutting and making head-linings; making bandeaux.
Lesson 2.—Taking and making patterns of shapes.
Lesson 3.—Cutting out and making up hat and bonnet shapes; taking measurements.
Lesson 4.—Nipping wires; making wire shapes.
Lesson 5.—Hemming velvet; hemming crêpe; hemming silk; slip-stitching velvet.
Lesson 6.—Making and preparing various folds, linings, etc., for hats.
Lesson 7.—Lining and binding hats; head-lining straw hats.
Lesson 8.—Making lace fans and ends; making lace or other ruchings.
Lesson 9.—Making various full edges to bonnets; head-lining bonnets.
Lesson 10.—Making babies’ bonnet shapes and simple babies’ bonnets.
Lesson 11.—Altering straw hats and renovating velvet, ribbon, lace, &c.
Lesson 12.—Making cap foundations and fancy lace caps.

A Course of Twelve Lessons in Advanced Millinery

Lesson 1.—Plainly covering a hat shape with velvet.
Lesson 2.—Last lesson (continued).
Lesson 3.—Making a Liberty hat, or a drawn hat for an adult.
Lesson 4.—Last lesson (continued).
Lesson 5.—Covering wires shapes with drawn net.
Lesson 6.—Making bows and rosettes; flower and feather mounting; stitching on trimmings.

BRIEF SUMMARY FOR USE OF TEACHERS

Lesson 7.—Working straw hats and bonnets.
Lesson 8.—Making full crowns for hats and bonnets; making full bonnet fronts.
Lesson 9.—Making fancy toques.
Lesson 10.—Making various hats and bonnets for children.
Lesson 11.—Making floral hats and bonnets.
Lesson 12.—How to deal with current fashions.

A Spring Course of Ten Lessons in Millinery—Adult Students

Lesson 1.—Various ways of using lace: joining, wiring, kilting, ruching, &c.
Lesson 2.—Preparing a lace, tulle, or areophone lining for a straw hat; head-lining hat.
Lesson 3.—Trimming straw hat, including bows, lace, fans, &c.
Lesson 4.—Making wire shapes; gold tinsel wire and light coloured wires.
Lesson 5.—Covering wire shapes with tulle, tinsel lace, or jet.
Lesson 6.—Making drawn hat for adult, in net, tulle, chiffon, lisse, etc.
Lesson 7.—Trimming drawn hat with bows, ruchings, rosettes, tips, etc.; making and putting in bandeau.
Lesson 8.—Making and trimming drawn bonnet for adult.
Lesson 9.—Flower mounting; making floral or foliage bonnets.
Lesson 10.—Trimming boating, cycling, tennis, and sailor hats.
An Autumn Course of Ten Lessons in Millinery—
Adult Students

Lesson 1.—Taking and making patterns of shapes.
Lesson 2.—Cutting out and making up hat and bonnet shapes; taking measurements.
Lesson 3.—Plainly covering hat shape with velvet.
Lesson 4.—Last lesson (continued). Putting on full crowns; hemming and slip-stitching velvet.
Lesson 5.—Trimming velvet hat, including putting satin wires round edge, making and stitching bows, or stitching in feathers.
Lesson 6.—Making and trimming a fancy muff.
Lesson 7.—Converting an old hat into a new one; including altering straw shape, pressing ribbon, steaming velvet, and retrimming hat.
Lesson 8.—Making a baby’s winter bonnet.
Lesson 9.—Making a velvet toque, also a Tam-o’-Shanter to match costume.
Lesson 10.—Cap foundations, and making up lace caps, fancy head-dresses, bandeaux for the hair, etc.