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## Can You Visualize Your Hat Problem

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# Can You Visualize Your Hat Problem

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**B**EFORE attempting to make a hat we must definitely know the kind we need, that is one that is suitable to the occasion as well as to the wearer. The hat itself must be well proportioned, unified in color, design, line and harmonious in texture.

Recalling a few of the simpler rules regarding the choice of hat, we know that a person of medium stature is favored in this respect that she can wear most any style without seeming conspicuous. A large person should avoid extremes and a real short person should never wear a heavy wide-brimmed hat. Small hats are always in greater evidence in winter than in summer due to climatic

real slender and inclined to be round shouldered. (In this case, however, try to rectify this physical defect without the necessary camouflage gained thru the correct choice of hat).

Fig. 3 calls attention to good and bad types of hats worn by two extremes, those having full rounded faces and those having long slender faces. Notice that the soft graceful lines that are not at all becoming on the former are just the ones for the slender type. Occult balance is usually much more becoming to the individual wearer than the bisymmetric.

Bearing in mind that we cannot all wear the same type even tho the contents of our purse may deem it so, let us choose the most individual and artistic and not just the "snappiest cut in fashion."

Fig. 4 depicts some of our most prevalent styles of the present moment and also the general shapes of patterns necessary in the construction of them. Notice how simple yet intriguing they really are.

We perhaps all hesitate a little before attempting to make our first hat, but why? An application of our combined knowledge of sewing, costume design and art will determine the kind of hat that we can make. Development of patience, observation and judgment, and a skillful

are very similar to most any of the present day fashion. Before estimating the amount of material necessary we must consider the pattern. In this particular case we have a six sectional crown and a turn-up brim. The crown pattern can be made by taking one-sixth of the head size measured plus about one inch for seams. The height depends on the depth of head, usually between 7 and 9 inches. The principle of any brim pattern is similar to a collar pattern, that is the closer you want the brim to roll, the straighter the head size line should be and the farther out you want it, similar to a sailor, the more curved the head size line should be. The style shown in Fig. 5 flares at the sides. To obtain this effect it is better to make the brim in two pieces with side seams.

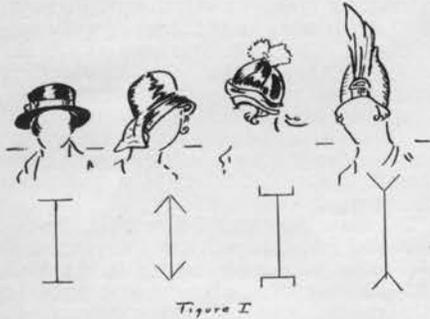


Figure I

conditions. In summer we need the shade afforded by wide brims and in the winter we need the protection of a large coat collar, which alone suffices as the necessary frame for the face. Therefore it takes a very small brimmed hat if we want to still maintain the straight contour of nature's plan. Nearly all winter materials are heavier and usually more expensive than those worn in spring and point of becomingness, comfort and ex-

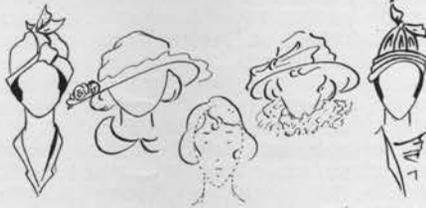


Figure III

manipulation in the handling of materials will come to one thru practice.

The present style hats that are not blocked felts, velours, etc., are nearly all soft collapsible types. If we pause only a moment to think over the hats of a few years ago, we call to mind large stiff brims with real low crowns. Ostrich plumes, velvet ribbons, lace, flowers, grapes and foliage are all too often combined on one hat. Today we find our trimming more congruent with the hat itself, that is either a self-trimming of the same material or yarn or metallic cable stitch. Ribbons, pins, soft feather pom-poms, embroideries, wooden beads and felt flowers are also among the favored trimmings of the season.

A careful consideration of the preceding paragraphs will in a general way enable us to visualize the type of hat best suited to the individual wearer. There are many more specific rules but space does not permit stating them at this time. The whole idea is to enhance our beauty and this can be accomplished by emphasizing our best features thru correct choice of line, proportion, texture and color of a hat.

Let us assume that the hat we have visualized as best suited to our own individual needs is the one depicted in Fig. 5. The construction processes of this hat

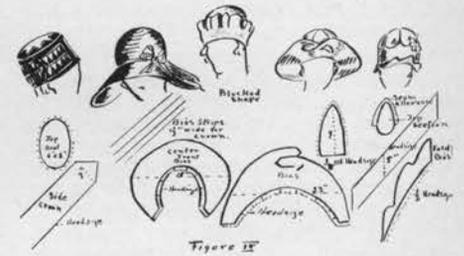


Figure II

The general amount of material needed will depend on the size of the brim, whether or not the entire hat is to be made of self or contrasting material and upon the actual width of the material itself. A safe estimate of self material including crown, brim and lining is a 36 inch square. However, this hat can be made much more attractive by using contrasting colors or textures. Let us then suppose the crown and facing are to be of velvet or duvetyne and the back side of brim and lining to be of French taffeta, each only 18 inches wide. The amount needed will be about 32 inches of each. After cutting the crown, preferably on the

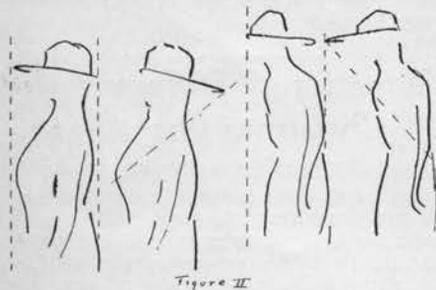


Figure II

summer, consequently from the standpoints of becomingness, comfort and expense, the most logical solution is the soft close fitting type of hat that we now are wearing.

Glancing at Fig. 1, we notice that the "Sailor" does not seem to alter our natural height, that the "Poke" tends to shorten, the "Turn-up" seems to add height and the "Turban" actually to accentuate height. Still considering the figure as a whole, let us glance at Fig. 2. Here we have the right and wrong ways of wearing the hat to straighten the silhouette. A wider brim or trimmings placed in front of the hat actually straighten the contour of the figure if one is full busted, but the reverse is true if one is

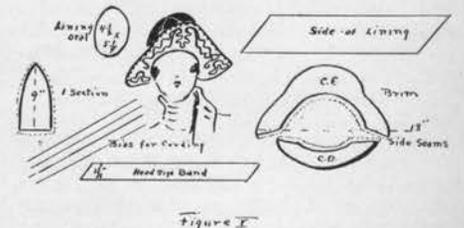


Figure I

bias to assure a better fit, pin the sections together an dtry on as a final check before stitching. It should be about one inch larger than when finished. A six sectional crown looks much better if one sews the first three sections to the second half in one continuous line, making certain that the sections meet at the top. If cording is used, baste covered cord around the two side sections, stitch adjoining sections and then insert cord between the two halves and stitch one continuous line.

The brim is undoubtedly made of a foundation material, such as flexible buck-  
(Continued on page 12)

and fruits; peanut butter; whole almonds, blanched and dried; chopped almonds and pecans; cottage cheese. A pleasing mixture for stuffing is:  $\frac{1}{4}$  cup almonds, which have been blanched and browned in the oven; 6 candied apricots or 1 tablespoon citron;  $\frac{1}{4}$  cup nut meats and  $\frac{1}{4}$  cup seedless raisins. Put ingredients through the food chopper and knead, molding in shapes and size for stuffing the prunes. Do not fill prunes too full for they are hard to eat and not attractive looking. Do not roll them in sugar, as it detracts from their black, shiny appearance.

#### Stuffed Dates

Stuffing for 30 dates:

Nut meats,  $\frac{1}{4}$  cup Cinnamon,  $\frac{1}{2}$  tsp.  
Prunes, 6 Cloves,  $\frac{1}{4}$  tsp.  
Figs, 4

Put the figs, prunes and nuts through the food chopper. Add spices and mix thoroughly. Seed the dates and stuff them with the prepared mixture. Roll in granulated sugar.

A variation is:

Orange peel, chopped, 2 tbsp.  
Cocoanut,  $\frac{1}{4}$  cup Dates, 9

Put cocoanut, dates and orange peel through food chopper. This amount will fill 30 dates. Roll in granulated sugar.

#### Fruit Confections

Prunes, uncooked, approximately  $\frac{1}{2}$  cup  
Figs, approximately  $\frac{1}{4}$  cup  
Raisins, approximately  $\frac{1}{2}$  cup  
Date, approximately  $\frac{1}{2}$  cup  
Nut meats,  $\frac{1}{4}$  cup  
Cloves, ground,  $\frac{1}{4}$  tsp.  
Salt,  $\frac{1}{4}$  tsp.

Put all the ingredients through the meat chopper and mix well. Roll out in a thin sheet about  $\frac{1}{4}$  inch thick. Cut in shapes; animals, stars, etc., and sprinkle with sugar.

#### Parisian Sweets

Prepared dates, 1 lb.

Figs, 1 lb. Orange juice, 1 tbsp.  
Nuts, 1 lb. Honey,  $\frac{1}{4}$  cup

Cleanse fruits and nuts. Put through fine knife meat chopper, twice if necessary, and mix thoroughly. Add orange juice and honey. Shape, roll in chopped nuts, cocoanut or chocolate. May be put under weight, then cut in fancy shapes. Puffed rice may be added to the recipe.

Any fruit combination is very appetizing, cut in various shapes.

#### Candied Orange Peel

Orange shells, 6  
Granulated sugar, 2 cups  
Water, 1 cup

Cook orange peel slowly in water, keeping covered, until membrane loosens easily. Drain, cool, remove white portion, using a spoon, and cut skins in string-like stripes, using a scissors. Cook 2 cups sugar with 1 cup water until it pins a thread. Heat a few of the strips at a time in the syrup to boiling point. Drain, roll in granulated sugar, dry on oil paper. Serve with afternoon tea or as garnish for dessert.

Grapefruit peel may be prepared the same way.

#### HARD CANDIES

##### Barley Sugar Drops

Sugar, 2 cups Color paste  
Water, 1 cup Cream of Tartar,  $\frac{1}{4}$  tsp.

Put sugar and water in saucepan, stir until dissolved, add flavoring if desired, cover and boil 3 minutes. Remove cover, add cream of tartar and boil until it just begins to change color, or reaches 300 F.

Add a few drops of flavoring—peppermint, lemon or orange extract—and drop at once on tin sheet from tip of spoon, in portions the size of a silver half dollar. Store in tight glass jar.

##### Barley Sugar Sticks

Prepare candy as directed in "Barley Sugar Drops". Pour on tin sheet in strips 4 inches long and  $\frac{3}{4}$  inch wide. Take up one at a time, twist, and place in covered glass jar.

##### Butterscotch Wafers

Sugar,  $1\frac{2}{3}$  cup Butter,  $1\frac{1}{2}$  tbsp.  
Corn syrup,  $\frac{1}{2}$  cup Molasses, 1 tbsp.  
Water,  $\frac{1}{2}$  cup Salt,  $\frac{1}{4}$  tsp.

Cook sugar, syrup and water to 270 F., or until brittle when tried in water. Add butter and molasses and cook until it reaches 280 F., or until it cracks in cold water, stirring to prevent burning. Remove from fire, add salt, flavor with oil of lemon, and drop from tip of spoon on oiled marble slab or tin sheet, in wafers the size of a quarter of a dollar, or mold as lolly-pops.

#### POPCORN

##### Sugared Popcorn

Popped corn, 2 qts. Sugar, 2 cups  
Butter, 2 tbsp. Water,  $\frac{1}{2}$  cup

Pick over popped corn, discarding all hard kernels. Melt butter in sauce pan, add sugar and water, stir until dissolved, and boil until it reaches the temperature of 238 degrees F., or until it will form a soft ball when tried in cold water. Pour over corn, and stir until every kernel is coated with sugar.

##### Variations

Add red coloring, or chocolate, or use brown sugar instead of white.

##### Popcorn Nests

These are very cunning for children. Make popcorn balls and shape into hollow nests. Line with fringed waxed paper, and fill with salted nuts or candies.

Syrup for popcorn balls:  
5 qts. popped corn  
2 cups sugar  
 $1\frac{1}{2}$  cups water  
 $\frac{1}{2}$  cup white corn syrup  
 $\frac{1}{2}$  tsp. each salt and vinegar  
1 tbsp. vanilla

Boil sugar, water and corn syrup without stirring until temperature reaches 260 degrees F., add remaining ingredients and heat to 264 degrees F. Have corn in large pan and pour on the syrup gradually. Make into balls or popcorn nests.

## Visualize Your Hat Problem

(Continued from page 4)

rum, elastic net or willow cloth, with the center, front and back placed on the bias so as to secure a better roll to the brim. The side seams are stitched together and a few serrations are made at the head size. Pin the brim to the head size band which is about one and a half inches wide, then try on for a final check. The edge may be wired or not. In either case, however, bind the edge of foundation material with the bias crinoline or similar binding to gain as flat an effect as possible and to prevent raw edges of foundation material wearing through the outside covering. The front of the brim is next covered with velvet. The design is cable stitched thru from the back side. Bring all loose thread ends to back side and tie neatly. Next cover the back of the brim by using any one of the three edge finishes, the slip stitch, the wire edge or

bias binding. Then carefully pin the crown and brim together so as not to show pin marks, check again for comfort and becomingness. Stitch seam to the inside of hat. Be careful not to stitch too low down because this will mean that you will later have to place your lining low to cover this stitching and a lining that shows while the hat is on the head detracts decidedly from the hat.

The simplest type of lining is the Standard, consisting of an oval and a side bias. The oval is usually about four and one-half by five and a quarter when finished. The side bias equals your head size, plus seam allowance and is about seven inches wide. The top gathering is equally distributed around the oval which usually has a crinoline backing.

Often a monogram is worked in the center of the oval by means of cable stitching, painting or couching. When lining is completed, pin in place and slip stitch neatly to the hat.

Many variations might be suggested here but with due consideration to the knowledge of our reader we trust that this information will arouse interest and tend to stimulate the power of observation which alone will be a deciding factor in helping you visualize your hat problem. Ask yourself frankly "Am I wearing the most becoming hat that I can wear?"

#### BOOKS OLDER GIRLS LIKE

(Continued from page 10)

- counter with Lorna makes him a soldier and a knight.  
Bush, R. E. A Prairie Rose. (Little), \$1.75.  
Rose is a pioneer girl who goes with her older brother in a prairie schooner to Iowa, where they make a new home for themselves.  
Dickens, Charles. David Copperfield. Illus. by G. Hammond (Dodd), \$2.00.  
The personal history and experience of David Copperfield the younger, as related by himself.  
Garland, Hamlin. Daughter of the Middle Border. (Harper), \$2.00.  
Haskell, Helen E. Katrinka. (Dutton), \$2.00.  
Story of a little Russian peasant girl who becomes a star dancer at the Imperial Theatre. Gives a vivid picture of all phases of the life in Russia during the monarchy.  
Hillyer, V. M. A child's history of the world. (Century), \$3.50.  
History from ancient times to the present.  
Hugo, Victor. Les Miserables. (Dodd), \$2.50.  
One of the greatest stories in any language.  
Irving, Washington. Rip Van Winkle. Illus. by N. C. Wyeth (McKay), \$2.50.  
The perfect "Rip Van Winkle" book. The legend of the Hudson Valley.  
Irving, Washington. Tales of the Alhambra. Illus. by Dixon and Brock (McKay), \$2.50.  
Legends, traditions and fairy tales which time has woven around the ruins of the beautiful Moorish palace of the Alhambra.  
Lamb, Charles. Tales from Shakespeare. Illus. by Soper. (Dora) \$2.00.  
These tales have their place as an English Classic.  
Quick, Herbert. Vandermark's folly. (Bobbs) \$2.00.  
Story of pioneer life in Iowa.  
(Continued Next Month)