Can You Visualize Your Hat Problem

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BEFORE 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. The hat itself must be well proportioned, unified in color, design, line and harmonious in texture. 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 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 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 far from the face actually straighten the contour of the figure if one is full-busted, but the reverse is true if one is 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 bimsymmetry.

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 will 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 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 contrasting material and upon joining sections and then inserting cord or lacing. Ribbons, pins, soft feather pompons, 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 color 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 process of this hat 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 better to make the brim in two pieces with side seams.

The general amount of material needed will depend on the size of the brim, whether or not the entire hat is 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 contrast colors or textures. Let us then suppose the crown and facing are to be of velvet or duvetyn 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 bias to assure a better fit, pin the sections together and dry 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 baste cord between the two halves and stitch one continuous line. The brim is undoubtedly made of a foundation material, such as flexible buck

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and fruits; peanut butter; whole almonds, blanched and dried; chopped almonds, blanched and forestage cheese. A pleasing mixture for stuffing is: 1-4 cup almonds, which have been blanched and browned in the oven; 6 candied apricots on a tablespoon citrus; 1 cup nut meats and 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, 1/4 cup
- Cinnamon, 1/4 tsp.
- Prunes, 6
- Cloves, 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.

**Butterscotch Wafers**

Sugar, 1 1/2 cups
- Butter, 1 1/2 tbsp.
- Corn syrup, 1 tbsp.
- Molasses, 1 tbsp.
- Water, 1/2 cup
- Salt, 1/4 tsp.

Cook sugar, syrup and water to 270 F., or until brittle when tried in water. Add butter and stir until mixture reaches 250 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 waters 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, 1/2 cup

Pick over popped corn, discarding hard kernels. Melt butter in sauce pan, add sugar and water, stir until dissolved, and boil until it reaches 258 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.

**Pineapple 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 1/4 cups water
- 1/4 cup white corn syrup
- 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 364 degrees F. Have corn in large pan and pour on the syrup gradually. Make into balls or popcorn nests.

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rum, elastic net or pillow 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 the raw edges 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 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 a stiffened crape made of cotton stitched thru from the back side. Bring all loose threads to back side and tie neatly. Next cover the back of the hat by using any one of the three edge finishes, the slip stitch, the wire edge or bias binding. Then carefully pin the crown and bring together so as not to slip. Sew all seams, and if slip stitch is used, 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 four and a quarter inches 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.

**BOOKS OLDER GIRLS LIKE**

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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 West. (Harper), $2.00. Haskell, Helen E. Katrinka. (Dutton), $2.00. A story of a little Russian peasant girl who becomes a star dancer in the Metropolitan Theatre. Gives a vivid picture of all phases of the life in Russia during the monarchy.

Hillyer, W. E. 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. Tales of the Alhambra. Illus. by Doolin and Brock (McCay), $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. Vanderbilt's folly. (Bobbs) $2.00. Story of Pioneer life in Iowa. (Continued Next Month)