

MILLINERY EXPERT TELLS JUST HOW TO RENOVATE HATS

(Continued from Page Nine.)

pressed in with a hot iron.)

Refitting.

Successful hats must fit individual heads in headsize shape as well as size or they speedily become altogether shapeless.

Headsize alterations will be necessary for those with too large, too small, too broad, or too long heads. If a hat is only slightly large two or three thicknesses of velvet or outing flannel may be sewed inside the hat lining. If a hat is only slightly too small it may be stretched at any shop.

Bandeau adjustments are usually uncomfortable, give the hat an insecure look, and frequently destroy original shape of hat.

Decided headsize are a trifling tedious but not difficult to make. Hats are made with either two-piece or one-piece frames, each presenting its own problems.

Two-piece frames—Brims and crowns do not always fit each other exactly. Because brims are easier for home milliners to adjust, brim headsize first and crowns are not altered unless they look unbecomingly on the changed brim or if they affect of brim headsize alteration.

(1) To make headsize larger: Brims—Clip headsize cuff every inch or so all the way around if generally small; on either side, if narrow wide; and a little in front and more in back if too short from front to back. Crowns may be stretched to fit brims.

(2) To make headsize smaller: Brims—Fabric covered—Rip covering edge binding, and wire from frame across back for space of three or four inches; cut brim up center back and lap to fit head; replace wires, bindings, and coverings.

Felt hats—Narrow back brim, may have piece cut out of back and edge-blind attached so that they meet but do not overlap. This can be done so that it is invisible or a trimming arranged to cover it. If a wide trimming is desired and the felt brim is much too large, the side may be cut widthwise and the two ends interlaced and cut in a decorative manner.

Straw hats may be cut up back or side a piece removed and the two meeting edges whipped together or as invisibly as possible, and a trimming arranged to hide the slash.

Crowns, fabric covered—Remove edge wire, slash up middle of each side from headsize line, overlap cut edges, and replace wire. This slash must run up high enough on side so that sides do not bulge in unattractive manner.

Felt crowns may be tucked in ornamental fashion to remove fullness, may be slashed up middle of each side a short distance, edges whipped together and peak at ending of slash, steamed, or pressed out. Straw crowns may be slashed in middle of each side an inch or

And Then He Said "Goodbye!"



"A picture? All right, but just one. And make it snappy—I'm in a hurry," said this silver king in fish language to the angler who hooked him off Port Lauderdale, Florida. "Me, too!" cried the little sucker fish clinging like a black spot to the tarpon's side. "Snap!" went the camera. Then "snap" went the line.

so, edges overlapped, or wedge cut out, and peak resulting from slash, lap pressed or steamed out.

One-piece frames—Where brim and crown are in one piece, it is usually necessary to separate them, cutting the crown from the brim at a line about 1 inch above the headsize line.

Alterations in headsize are made as described for two-piece frames and the crown and brim are then tacked together on a buckram insertion.

Reshaping.

Misshapen Hats—Limp headsize wired with yarn or ribbon, covered wire. Limp brim edges wired in similar fashion. Dented brims, straw and felt, may be pressed with a hot iron. Fabric covered must have fabrics removed before pressing.

Dented crowns may, if only slightly dented, held over a steam jet (i.e. teakettle spout) and dents worked out with fingers. A rounded surface (cup, gowl, skillet, etc.) may be held inside as a block, and iron used to press it into shape. A child's toy iron is sometimes useful. Crown blocks can be made of old crowns, varnished and partially lined with plaster of paris.

Out-of-date Hats—The general lines of old hats can often be altered slightly and the hat entirely modernized. Old crowns may be lined on new brims and new crowns on old ones. Stiff top and side foundations may be cut out, giving a softer effect. Soft crowns made of the same material as the brim, or of a contrasting color, or

texture may be substituted for old crowns. Crowns may be raised by inserting suitable width stripe of buckram near the lower edge of the side crown and covering this plying with banding of ribbon, bias silk, braid, leaves, flowers, etc.

Brims may be cut down, rewired, made to droop or turn up, and edges embroidered or bound with braid, ribbon, flowers, bias strips of some harmonizing fabrics. Cut edges in felt may be painted with metal paints or sealing wax.

The Becoming Hat.

In planning or selecting a hat the full length effect, front, back and both sides should be considered. A hat must become the general silhouette as well as neat contours and coloring.

Line Effects.

The eye has a tendency to travel in the direction indicated by the lines of a costume.

Horizontal lines are width giving lines.

Vertical lines add to apparent height.

Sharply defined curves exaggerate roundness or thin angularity.

Angles repeat and emphasize other angles.

Repetition or strong contrast of lines accentuates both the good and bad lines.

Broad brimmed hats give a decided crosswise line. Quills, feathers or other trims arranged parallel to the floor line repeat that effect. The stout figure appears larger in such a hat. The extreme, by trail form seems almost sub-

merged.

Broad, drooping brimmed hats give the eye a downward line to travel, cutting off apparent height and consequently increasing breadth. Trims of a drooping character add to this effect.

Very small close fitting hats are best worn by the sleek, well groomed individual of small or slender build. They are not in keeping with heavy figures.

Small, heavily draped or trimmed turbans may become a large or medium flange, but overbalance the slight form. Medium small hats with turn-up brim, or trimmings placed high on the crown, will add to height.

Soft, irregular-edged, turn-up brims are more generally becoming than sharply defined curves.

A snub nose is accentuated by a hat having upward front lines pronounced. i.e. brims with front roll greater than back; crowns with decided lift in front or peaked front trimming.

Large noses seem more protrudent if the front and back brims are the same width and if the hair dress does not balance this feature.

Drooping hat lines make long noses seem longer, sloping shoulders more so, and give a generally lifeless, languid air.

Becoming crowns are a more difficult problem than good brims. Avoid giving a pinched-in-at-the-top effect. A crown narrower in foundation or trimming effect than either cheek or chin widths, will do this.

Large, heavily draped or trimmed crowns make the narrow chin-lined person top heavy.

High crowns, high arrangement of trims, and light crowns add apparent length to the face and height.

Height of crown and width of brim should be related. Equal divisions should be avoided.

Two or three dents or curves in a brim are all that can be used to good effect.

Lines in trimming should follow the structural lines of the hat.

Age demands softer lines than youth.

Color.

Hats should be an accent to a costume and therefore as bright or color or texture as can be worn. Small and medium sized hats are most beautiful in bright colors, and are good in neutral shades. Large hats are best in neutral and dull tones. Brilliant colors are pleasing only in good quality fabrics and lovely textures.

The color of the eyes and skin should guide in selecting hat colors. Qualities most becoming to these features will usually harmonize with the hair. The only sure rule for color relation is to try on. There are too many variations in eye, complexion, and hair color, too many gradations in intensity, and value of hues to make it possible to catalogue the human and

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