

This month...

Harvy Santos

Susan Dillon

Cover a Bonnet

Goodwood Revival

And More...

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 **HATalk**

the e-magazine for those who make hats

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Introducing

Harvy Santos

A rising star in the millinery world, Harvy Santos launched his own label at Première Classe last month. Held in Paris' Jardin des Tuileries, this high profile trade show is the place where accessory designers get noticed, both by the fashion press and retail buyers from around the globe. We interviewed Harvy about his experience there and about how he started making hats in the first place...



What first got you interested in millinery?

It was 2009 and I was in MacCulloch and Wallis shopping for trims for a fancy dress outfit for a Halloween party I was invited to. As I was paying, I saw a copy of The HAT Magazine with an interesting cover and bought that as well. It opened my eyes to a new discipline and other possibilities with materials. I used to design and make costumes and wedding dresses and usually incorporated hats into the entire look, but I had not had any formal training in making a 'proper' hat. What interested me most was how a very nicely made hat could finish off an outfit and how interesting and fun it could be!







Where did you train? Have you worked with any other milliners?

I enrolled myself on a one week intensive workshop with Rose Cory and after that I went hat mad! I made hats almost every day. I didn't have much to do then because my partner and I had moved to London in 2008 when he got offered a job. I left my design business back in Hong Kong, where we had both lived for over ten years, and I had had a hard time finding a job. The year after, I craved for more and enrolled at Kensington and Chelsea College for a year long course in Millinery. During the last few months of college, I got an internship at Noel Stewart Millinery, where I worked on hats for Kylie Minogue's Aphrodite concert tour, Stewart's own collections and also pieces for fashion designers such as Hussein Chalayan, Justin Smith, Jaeger and Erdem. I also worked with The Royal Opera House, making hats and jewellery for all of their productions, and at Stephen Jones Millinery. I worked part-time and both companies call me every now and then if they need an extra pair of hands!

What materials do you most like working with?

I usually like working with traditional materials, like straws, felts and fabrics, and doing my own finishes on them, whether distressing them, painting them or smearing them with silicone to give a more modern feel. At Stephen Jones' I get to work with so many different kinds of materials - from plastics to furs - all very luxurious. I also try and use unusual materials but what I really like most is discovering new techniques and finding different ways of working with the usual materials.

Tell us about your new Spring/ Summer 2014 collection.

My collection is called *Licorice and friends!* and is inspired by our little guilty pleasures - candies! I love sweets. From luscious macaroon colours to bon bons, from baking or coffee sugar to candy floss, to boiled candies that have surprises inside, and the many interesting shapes, colours and flavours of liquorice. I tried to capture the sweetness and shininess of candies using materials ranging from the traditional to plastics and the obvious to hand carved wood. 'Think pink' was in my head and some of the shapes I have created were inspired by Audrey Hepburn's movie *Funny Face*.





What made you decide to exhibit at Première Classe?

This was my first year at Première Classe. I won The HAT Designer of the Year competition and my prize was a stand at this most prestigious accessories trade show, where buyers from all over the world come and do shopping for their stores. Winning the competition gave me a real kick in the butt to launch my label. I have always done a collection every season since I graduated from KCC, to try out if I liked it and if I could actually cope with the fashion calendar. I hadn't sold any of the hats but used to get one off commissions. This time it's different. It's time for me to grow up...

How did the exhibition go for you?

It was really a fantastic opportunity, getting noticed at Première Classe. Magazines like Vogue and Harpers Bazaar UK were there and were showing interest and buyers were looking and trying on my hats. The other exhibitors, who had been showing for many seasons, were very supportive as well and provided me with really good comments and advice. I also made a lot of friends!

What are your plans for the future?

Well, I'm already thinking about my Autumn/Winter 2014-15 collection. The plan is to get the momentum and the business going as far as it can take me.

Do you have any millinery style predictions for 2014?

Hmmm... I think pinks and candies are really going to be the hottest thing next year... wink, wink!

To see more of this talented new millinery designer's delicious new collection, visit www.harvysantos.com.

Hat of the Month

by Susan Dillon



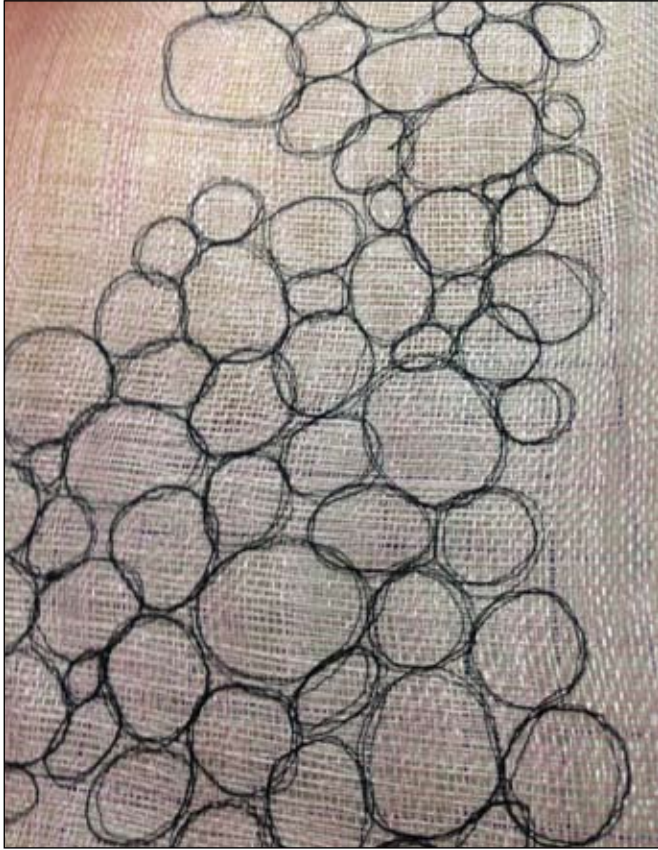


This month, we're spotlighting *Pink Bubbles* – a sinamay hat made by Susan Dillon of [Kitty Mae Millinery](#) in Denver, Colorado.

"I was working in fiber arts - art quilts, mixed media, assemblages, etc - before I discovered millinery," Susan told us, "and was curious about how some of my old quilting background motifs would work on sinamay. Pink and black have always been one of my favorite color combinations, and I loved the way the black circles really complemented the pink sinamay. I decided to make a dressy but fun hat using the circle and polka dot motifs throughout."

To get this look, Susan first had to machine embroider black circles onto a triple layer of light pink sinamay. Once finished, she blocked this sinamay on a Guy Morse-Brown [FB10 saucer block](#) to create the brim. For a closer look at the embroidered brim, see the images on the following page. Using more of the same pink sinamay, but without the embroidered detail, Susan blocked the shallow crown on an [MB2 bowler tip](#) from the GMB Multiblock range.

After wiring the edge of the brim and binding it with black petersham ribbon, Susan attached it to the crown. She hid the join with another piece of black petersham and covered it with a strip of black Russian veiling for extra texture. She then added some black chenille dots to a piece of the same veiling and used it to create a spray, which she attached at the base of the crown, slightly to the right of the centre front. Finally, Susan made a black polka dot flocked lace flower, wiring the edge of the petals and placing a black velvet covered button in the centre, and sewed it securely onto the hat in the center of the veiling spray.



Susan began making hats in 2008, when she wanted a hot pink and black mini top hat to wear during a burlesque performance she was planning under her stage name - Miss Kitty Mae Cupcake. After a few internet searches, she figured out the basics of buckram and wire frame hat construction and, on her second attempt, was able to make exactly what she had envisioned. By this point, however, she was so enamored with the process of hat making that she never actually performed the act but, instead, threw herself into millinery. Using her former stage name for her new business name, Kitty Mae Millinery was born. Initially, Susan mainly created costume millinery for other performers but soon added bridal and couture styles to her repertoire. She began making blocked pieces in 2011 and now offers a wide range of hats and fascinators for all occasions.

Susan Dillon has a millinery workshop and showroom in a large collective of artists in the River North Art District of Denver, Colorado. She also sells hats on her website – www.kittymaemillinery.com – and through her two Etsy shops – [Kitty Mae Millinery](#) and [Kitty Mae Bridal](#).



Make a Bonnet

Part 2: Covering and Lining

with Ani Townsend



Following on from last month's tutorial on [making a buckram bonnet base](#), theatrical milliner [Ani Townsend](#) (left) now demonstrates how to line and cover your bonnet. Here's what you'll need to complete this project...

- Paper Patterns from Part 1
- Lining Fabric (Ani has used a lightweight synthetic silk. Silk habotai or fine cotton would also work well.)
- Pins
- Needle and Thread
- Scissors
- Sewing Machine
- Iron and Ironing Board
- Covering Fabric (Ani has used an upholstery fabric.)
- Lace Ribbon
- Satin Ribbon (Optional)



Determine the size of your lining by wrapping the fabric around your **buckram bonnet base** and adding a 1cm seam allowance. Cut the lining fabric to the correct size.



Fold the lining in half longways. Pin one end together and place on the bottom seam of the buckram bonnet base. Place another pin at the other end of the seam, leaving a 1cm seam allowance on either side.



Using a long straight stitch on a sewing machine, sew up the part of the seam which you pinned in the previous step. Keep your stitching about 1cm from the edge.



Turn the lining inside out and press the seam flat with a hot iron.



Fold the lining in half longways and then in half again so that you can find the quarter points. The sewn seam will be one of these points. Place pins in the other three.



The two centre quarter points which you have marked with pins indicate the centre front and centre back of the lining. The other two are your extra balance points.



Using a gathering stitch on a sewing machine, sew all the way around the pinned edge. When you have reached the point where you began, lift the presser foot and needle.



Remove the fabric from the machine, leaving the gathering threads attached. Tie the ends of the threads together to keep them tidy.



Pull the thread to gather the edge of the lining fabric, leaving your pins in place to mark the quarter points.



From the same lining fabric, cut a piece to fit into the back of the bonnet. If desired, you can first create a paper pattern by tracing around the buckram base. Cut small triangles to mark the four quarter points.



Place the back piece into the gathered lining, matching up the centre front, centre back and other two balance points and pinning them in place. Adjust the lining as necessary to get the correct fit.



Use a sewing machine to stitch these two pieces together. Trim off the excess thread.



Turn your lining rightside out and press the seam with a hot iron.



Place your lining inside the bonnet, matching up the centre front points, and pin in place.



Using a needle and strong thread, stitch through the buckram and lining fabric to secure the centre front points together.



Match up the centre back points and pin the lining in place.



Stitch the lining to the centre back of the buckram base.



Finish pinning the back piece of the lining to the buckram and stitch in place, making sure the balance points remain in the right places as you go.



Place the buckram base upside down on a flat surface and lay a piece of the covering fabric on top of it, lining up the grains. Pin the fabric to the centre front of the base.



Next, pin the covering fabric to the centre back point of the base. Make sure the fabric is lying flat.



Pin your other two balance points, halfway between the centre front and centre back on each side, to the buckram.



Add more pins to secure the material. If it looks bumpy or stretched, you may need to unpin it and try again.



Starting at the centre front and about 1cm down the side of the bonnet, use a running stitch to sew the covering fabric to the buckram.



Trim off the excess fabric about 1cm below your line of stitching.



The base of your bonnet should now look like this.



You will need the same paper pattern that you used to make your buckram base. Fold this pattern in half and lay it out on the covering fabric, lining up the grains.



Unfold the pattern and pin it to your fabric, marking the centre front and centre back points. Use scissors to cut your fabric piece out, adding a 1cm seam allowance around the edges.



Match the centre front of your covering fabric to the centre front of your bonnet. Fold the material under about 1cm and pin it in place.



Neatly pin all the way around, making sure the fabric lies flat and straight.



Starting at the centre front, stitch all the way around the seam.



Use a slip stitch to ensure that your stitches are hidden.



Now trim the excess fabric along the back seam, leaving a 1cm seam allowance on each side. Fold the seam allowances under, pin together to create a neat join and sew the seam up using a slip stitch.



Pull the covering fabric down, folding it over the bonnet's outer edge. Pin in place at the centre point, making sure the material lies flat and straight, and then pin all the way around the edge.



Cut tiny slits at regular intervals around the edge of the covering fabric. Beginning in the centre, stitch the material to the buckram.



The slits which you cut in the fabric will help it to lie flat around the curved edges.



Make sure that your stitches are only visible on the inside of the bonnet. Using a bent needle can make it easier to sew around curved edges neatly.



Once your covering fabric is secured, cut a length of lace long enough to go around the opening of the bonnet. Pin the lace around the inside edge of the bonnet.



Sew the lace to the covering fabric.



Pull the lining up and pin to the bonnet's edge, matching up the centre points first.



Work your way around the opening of the bonnet, pinning the lining in place.



Use sharp scissors to trim off the excess lining fabric. Leave about 1 cm to fold under.



Unpin a small section of the lining and cut tiny slits in the fabric to stop any bumps from forming. Fold under and repin. Continue around the entire bonnet.



Using a slip stitch, sew the lining, lace, buckram and covering material all securely together along the entire outer opening of the bonnet.



Your stitching should be practically invisible.

The finished bonnet, trimmed with some wide satin ribbon stitched in place at the base, is shown here. How you decide to trim your bonnet is completely up to you. There are lots of great images online or in fashion history books to give you ideas about how bonnets were decorated during different periods.

Ani trained in Theatre Design at the Wimbledon College of Art, specialising in Costume Interpretation and Millinery, under the expert tutelage of theatrical milliner Sean Barratt. After graduating, Ani toured Europe as costume maker to a travelling chamber opera. She went on to get a job at the Welsh National Opera, working as one of their resident milliners from 2005 to 2012. She now does freelance work and has created hats and headpieces for stage productions such as *The Lion King* and *The Woman in Black* and films like *In Love with Barbara*.



This month, Ani will open the doors of her brand new hat shop in Bristol's historic city centre. The five-storey building will provide her with plenty of studio space to work on her own theatrical creations and to teach regular millinery classes. Ani's shop - Milliners' Guild - will also stock hats and accessories by a range of leading and emerging British designers. For more information, go to www.millinersguild.com or find the shop on Facebook.



milliners' guild

Opening October 19th 2013

St James Arcade, Broadmead,
Bristol, England

www.millinersguild.com



Glorious Goodwood



Milliners Georgina Abbott, in a fur heart fascinator from Murmure Paris, and Tina Giuntini, in a lace cloche from Bea & Evie, at the 2013 Goodwood Revival.

Every September, vintage enthusiasts have the unique opportunity to take a magical step back in time at the Goodwood Revival. Reliving the glory days of the Goodwood Motor Circuit, which ranked alongside Silverstone as Britain's leading motor racing venue between 1948 and 1966, the event is staged in a nostalgic time capsule of the 1940s, 50s and 60s. There is a real Vintage High Street, complete with a 1960s Tesco supermarket, and a host of character actors - such as the 'Glamcab girls' and 'Mrs Mops' - to add a big dose of fun. Visitors are encouraged to dress in period style, making the event a great place for hat spotting.

Bates, the historic hatters of London's exclusive Jermyn Street, had their own hat shop on Goodwood's Vintage High Street this year, with Atelier Millinery providing their Ladies Department. Georgina Abbott, owner of Atelier Millinery, reports back from this thoroughly British celebration of times gone by..



Goodwood was great fun, despite the challenging British weather. The Vintage High Street is a huge hit every year, with brands like Kenwood, De Longhi, Bates and more recent additions such as Prada Car Shoe. Our neighbours from Kingly Court, [Revival Retro](#), were also retailing at the event in the Over The Road section and reported a good turnout.

Pictured here are Jess, Georgina, Tina, James, Stephanie, Olly and Anna. Apart from Tina & I, everyone here works at Bates, the hatters of Jermyn Street, who kindly hosted us for the event. We collaborate on a regular basis. See www.bates-hats.co.uk to find out more.



This customer's own coat was teamed with a hat from our display which was made by Tina of Bea & Evie and is stocked at Atelier Millinery. We thought she looked great in head to toe cat print with authentic vintage roar!



Two ladies spotted in fab vintage hats that had benefitted from a refurb at some point. Always great to see ladies looking at home in originals.



The girls from Glamcabs, along with a few of the Mrs Mop team who seemed to get their feather dusters in everywhere and whose loud 'OOOOhs' were heard all over the site for the entire weekend. They dusted our mirrors, so we were very grateful!



This fabulous straw jockey hat style was made of strip straw and came from Eisenblätter Triska in Munich, Germany.



Auntie Maureen, a friend of Atelier Millinery, who came along to jolly us all up on Saturday with her collection of shellac played on her very own picnic gramophone! She cranked it for most of the day and we all sang along. Some people even had the energy to dance! This shot shows her in the window display entertaining the passing crowds. You can find out more about [Auntie Maureen on Facebook](#).

Customer Morrigan Palmer Brown wore a reclaimed raccoon fur hat with ethically sourced antlers made by Jonny Beardsall.





Pandora Harrison, friend of Atelier Millinery and judge on Goodwood's Best Dressed Competition panel (check [Facebook](#) for amazing photos of the winners), who is never knowingly underdressed and usually in vintage. AKA [Pandora Pitstop](#).

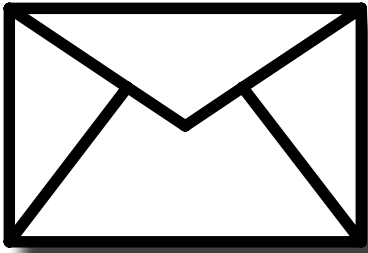


This is Fiona Baker and her husband, who won the Atelier Millinery competition for two free tickets to Goodwood Revival. The competition was sponsored by Bates and we ran it online via [Twitter](#), [our blog](#) and [Facebook](#). Here she is in one of her own creations and a lovely vintage outfit.

We spoke to as many people as possible in the store and it seemed that, for once, many people had their mother-in-laws to thank for their hats and many of the outfits, too. The majority of visitors dress up for the whole weekend and everyone enjoys the chance to really get into the spirit of the era. It felt like they were not only wearing the clothes but also adopting the manners of the time. Everyone passed the time of day with us and we all had a good old chin wag about what we were wearing. Nobody was plugged into their headphones! We coveted many of the outfits and hair styles and enjoyed giving an airing to some our own less frequently worn pieces, including my grandmother's fur stole which was very handy for everyone when the weather turned!

~Georgina Abbott

www.ateliermillinery.com



Letters to the Editor...

Send us your questions and comments! Do you have a problem needing a solution? Or information that you'd like to share? Email us! mail@hataalk.com

Question:

Is it necessary to use heavy grade buckram to make a bonnet base like the one featured in [Ani Townsend's HATalk tutorial](#) last month or could I use a lighter variety?

Answer:

If your bonnet is going to be worn in a stage production, then theatrical milliner Ani Townsend does recommend using a heavy grade buckram for your base. Also referred to as theatrical buckram, this coarse material is extremely strong and resilient and will withstand harsh treatment and constant wear.

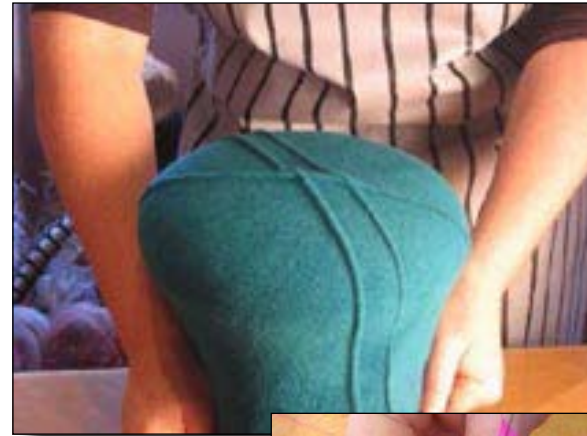


As a young milliner, Ani watched an actor, playing drunk in a performance of *The Merry Widow*, fall flat upon the top hat which she had just created. Since then, she tends to opt for the robust heavy grade buckram, which can be obtained from suppliers such as [Whaleys](#). However, if you are confident that your bonnet is going to be well taken care of, a more lightweight variety of buckram can definitely be substituted. In fact, to achieve an even softer and lighter feel, Ani says that bonnet bases can be made out of four or five layers of fused sinamay.

THE BACK PAGE

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- 1) Log-in to www.hatalksocial.com - you cannot access any downloads if you are not logged in.
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Blogger of the Month...

The November HATalk Social Blogger of the Month is Sharon Panozzo from the USA, who really got us thinking with her latest blog **Hattitude - What kind of hat?** Sharon challenged HATalk Social members to think about what kind of hat they would most like to be, a question which led many of us to realise that our personalities have many facets which could be represented by a wide range of hats. What kind of hat would you be today? Get involved in the discussion by logging into www.hatalksocial.com and clicking on the **Blogs** tab.

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