

Issue 123
June 2016




Kentucky Derby
Isabelle Nguyen
Petersham Tutorial
Swedish Millinery
and more...



HATalk

the e-magazine for those who make hats

Contents:

- 
- 2** **The Kentucky Oaks and Derby**
Photos and a style report from Briana Mott of Fashion at the Races.
- 7** **Hat of the Month**
A thoughtful felt and feather creation by Isabelle Nguyen.
- 9** **Working with Petersham**
Create a cockade, curve a hat band and dress up a plastic headband with ribbon.
- 21** **Millinery in Sweden**
Spotlighting Swedish hat designer Kerstin Carlefalk.
- 24** **Letter to the Editor**
More information about Petersham ribbon.
- 25** **The Back Page**
London Hat Week 2016 and how to contact us.



The Kentucky Oaks and Derby 2016

by Briana M Mott

Fashion at the Races was created by Briana Mott (previous page) to help raise the profile of the US racing industry. After observing the thriving racing fashion scenes in other countries, she decided that it was time to bring a whole new generation of Americans to the track to enjoy its magic. Briana and her team attended the 142nd running of the Kentucky Oaks and Derby at the beginning of May and we asked her to give us her take on the hat trends at Churchill Downs this year...





The brim is still in! Millinery has begun to take the center stage at the races more than ever.

You no longer see only brimmed sun hats but high fashion pieces with new materials being used in their design. In the last couple years we have seen a strong movement toward fascinators and away from the bigger brimmed pieces - the Kentucky Derby always has thousands of brims on display but you also see the more modest fascinators walking around the stands. This year, on both Oaks and Derby Days, ladies adorned

themselves in hats and fascinators with a new twist. We saw different materials, like metals and plastics, 3D printed hats and, of course, fun feather embellished pieces.

The Longines Oaks Day was all about the pink and the ladies kept to that trend by incorporating the color in their fashion in one way or another. Shannon, a race goer from San Francisco, won the Longines Fashion on the Field Competition (pictured above).



"Millinery has begun to take the center stage at the races more than ever. You no longer see just brimmed sun hats but high fashion pieces with new materials being used in their design."



The Kentucky Derby brought out the brims but the motto of 'bigger is better' didn't seem to stick this year. Ladies were more concentrated on making sure their full outfit made a positive statement than their hat just making a loud one. The brim will never go out of style, but its stately design is now being challenged by new and exciting designs.

To see more lots more photos from the 2016 Kentucky Oaks and Derby, go to www.fashionattheraces.com.



Hat of the Month by Isabelle Nguyen

Isabelle Nguyen is a self-taught milliner who has been making hats for the last six years. Based in Washington DC, she sells her creations on Etsy under her label [All Ginned Up](#). This month's spotlighted hat is a 40s inspired piece called *Evelyn* from Isabelle's *Her-story* collection...

What is the story behind *Evelyn*?

I made this hat in 2015. It was one of four hats in my hat series *Her-story*. It's a play on words, depicting women in history whose life stories move me. *Evelyn* is in remembrance of Evelyn McHale, who is known as 'the most beautiful suicide'. A [photo of her](#) after she leapt off the Empire State building was featured in Life magazine in 1947. The inspiration came from learning of Evelyn McHale's life story, specifically her mental state of mind and life situation leading up to her suicide. My intention was to create a hat to tell Evelyn McHale's story; to tell a story of her moment of pain and strife that was left unacknowledged, unheard and untold. I wanted to materialize the intangibly deep faculties of her mind and heart in the form of a hat. I wanted to unveil the silenced emotions she harboured and took with her to her death. Every component of this hat conveys Evelyn's story: intangible and tangible, mental and physical. From the colours chosen, to the shape of the hat, to the choice of adornment, to the type of veiling.

What materials did you use to make this hat?

The hat itself is made of merino wool felt. Adornments include a salmon feather bird wing made in the early 1900s and an arrangement of pheasant feathers from the 1920s. There is also a detachable silk veil in cocoa brown with light brown chenille dots.

Tell us about the process of making this hat.

This is a tilt style hat with a sloped crown and an asymmetrical brim. Using traditional millinery techniques, I hand blocked the wool felt cone over a wooden hat block to form the crown and brim. Utilizing a steamer, I steamed the inside of the hat body to loosen the wool fibres and then forced the hat body onto the hat block and began blocking. Once the hat shape set,



I sewed the brim's edge and hand sewed the feather bird wing and pheasant feathers onto the hat. The entire process took about a week after concept and design.

Find more of Isabelle Nguyen's handmade, vintage inspired millinery at www.allginnedup.com.

A dark brown felt hat with a gold ribbon bow and a cork hat block. The hat is placed on a cork hat block. A gold ribbon is wrapped around the base of the hat, forming a large, multi-layered bow. A single gold leaf is attached to the top of the hat. The hat block is made of cork and has a white ribbon wrapped around it. The background is a plain, light-colored surface.

Working with Petersham

by Michelle Osborne



Create a cockade, curve a hat band and dress up a plastic headband with this traditional and versatile millinery ribbon. Michelle Osborne, owner of [Petershams Millinery Supplies](#) in London, teaches us a clever way to use Petersham to trim a mini topper...

What you will need ~

- Thread
- [Needle](#)
- Scissors
- [Pins](#)
- [UHU All-Purpose Glue](#)
- Untrimmed hat form of your choice (Michelle used a [wool mini top hat fascinator base](#))
- **For the cockade:** 2m of [25mm No.5 Millinery Petersham](#)
- **For the hat band:** Hat band measurement (will vary depending on the type of hat being used) + 3cm of [25mm No.5 Millinery Petersham](#)
- **For the headband:** 1m of [15mm No. 3 Millinery Petersham](#)
- [Plastic Headband Blank](#) (Michelle used a 19mm wide headband)
- [Stripped Coque Feathers](#) (*optional*)



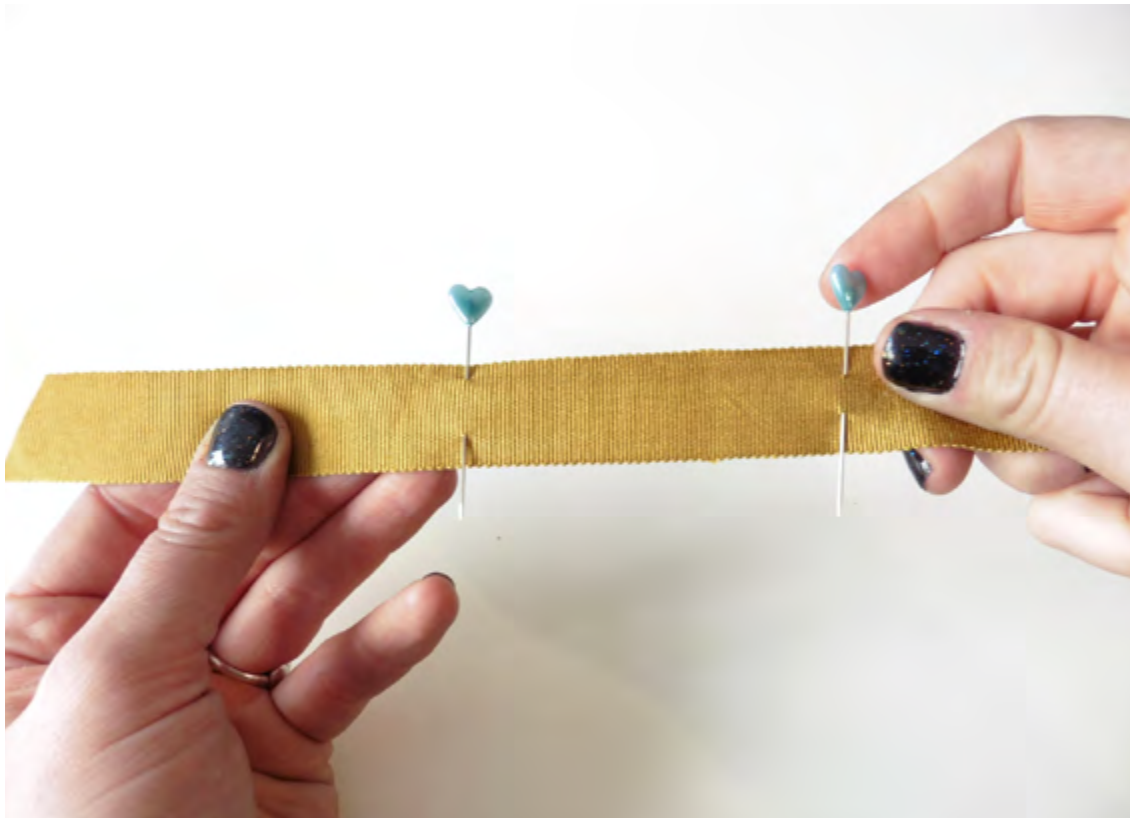
1) Measure out a piece of Petersham that wraps around your chosen hat base by wrapping it around the crown base. Add 3 extra centimetres to allow for overlapping. Curve the Petersham with an iron by pulling it tightly on one edge so that you have 'C' shape.



2) Wrap the ribbon around the base of the crown and fold the raw edge under. Tack in place with a few stitches at the join. *Optional* - tack down the opposite side of the ribbon with a discreet stitch to hold it in place.



3) Time to make the cockade! Place a pin 8cm from the edge of your long ribbon.



4) Add a second pin 8cm away from the first pin.



5) Fold over the ribbon so that the two pins meet. Tack the ribbons together by sewing through the very top edges on the top right side.



6) Fold the ribbon at the tacked juncture and continue to fold back and forth, making a tack stitch at every top right juncture to hold the folds together.



7) Continue folding and tack stitching until you have approximately 20 loops.



8) Make the two sides meet to create a circle shape and add another tack stitch to bind together.



9) Trim off excess ribbon and set aside - we will use this later! Fold the raw edges under and add another tack stitch to secure. Cut thread.



10) Lay your cockade stitch side down and press it down so that the layers begin to swirl into a circle.



11) Arrange each loop so that it is spaced as evenly as you like. When you are happy with the arrangement press it flat with an iron.



12) Add a few tack stitches to the underside of the cockade to secure its arrangement and then sew it onto your hat.



13) Make two ribbon ends from the excess Petersham leftover from the cockade. For the perfect pointed 'V' shape, fold a piece of ribbon in half lengthwise and cut on the diagonal, beginning at the fold and cutting outwards. Repeat on a second length of ribbon.



14) Arrange your two 'V' shaped ribbons to sit underneath your cockade and sew them into place.



15) *Optional:* Add a few stripped coque feathers to your cockade for extra drama. Simply add a touch of UHU glue to the ends of the feathers, tuck them underneath the cockade to conceal them and leave to dry.



16) Now it's time to create the perfect Petersham covered headband! Firstly, cut two 3cm lengths of your 15mm ribbon and glue these to the tips of your headband with a small amount of UHU glue.



17) Dab a tiny bit of glue to the end of your Petersham and start wrapping it tightly around the core of the headband until you have reached the opposite side. Trim off excess ribbon, fold the raw edge under and make a few tack stitches to secure it all.



18) Add the headband to the hat by stitching it to the underside of the hat form in two places. Your perfectly trimmed hat is ready for the races!



Petershams Millinery Supplies

Unit 12a, The Artworks

Elephant Road

London

SE17 1AY

www.petershams.com

**Click here for upcoming
Millinery Workshops.**

Kerstin Carlefalk: Millinery in Sweden



Traditional skills and artisan expertise are being seen as increasingly valuable in today's society. After decades of throw-away, factory produced goods, people are more and more attracted to unique, handmade products which are created to last. As the value placed on these goods increases, so does the value placed on those who know how to make them. This is especially true in the world of hats, where some of the specialised skills needed to make couture hats could potentially be lost if we do not glean them from the older generation of milliners while we have the chance. These veteran milliners are not always well known for their work but they have spent countless hours learning their trade and have a wealth of hat making wisdom to pass on. Reader Annette Sedin Tyreso recently wrote in to tell us about her experience of studying under one such expert, Kerstin Carlefalk (above), in her homeland of Sweden...

Kerstin Carlefalk started working as an apprentice, learning the millinery profession from scratch in 1970 and going on to undertake courses and training with several well-known Swedish milliners. She has been working as a professional milliner since 1991, when she opened her own atelier - Hatteljén. Kerstin's studio is located in a very picturesque area of the Swedish capital, Stockholm, and she gives lessons here several times a week. Kerstin's studio is well-equipped and students can choose from over 250 hat blocks to work with. All of the students are happy and motivated and their enjoyment increases when they are served afternoon tea with cakes baked by Kerstin herself. A few of the students are talented seamstresses and their hats are extremely well made. But mostly, the students are women who enjoy spending time at the atelier, making a nice hat or two.



Kerstin has told us about the traditional ways of wearing hats in Sweden - that ladies always used to wear hats but that they were supposed to match their coats, shoes, handbags and gloves. Because of this, hats were often neutral in colour and quite dark. They were not supposed to stand out, which is a rather boring Swedish way of thinking to my mind! Fortunately this fashion is fading now as the country becomes more international. Kerstin says that to wear a hat or fascinator, you need to straighten your back and not be afraid to be seen. You need to be proud of yourself, telling the world 'Look at me! I'm no wallflower!' At parties, you can easily become the centre of attention since your hat can be a real conversation piece. On top of that, a lot of men find hats or fascinators rather attractive - a truly female attribute.





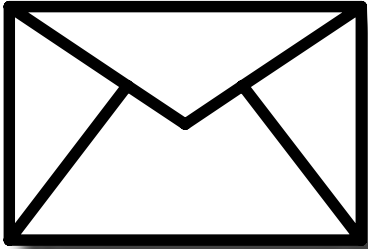
The Swedish Royal Family often wear hats made by Kerstin. There have been several baby princes and princesses born recently and we milliners have been looking forward to the Thanksgiving and Christening Services with great excitement, paying special attention to the hats and fascinators. Our Princess Madeleine lives in London but returns to Sweden for various events, where her outfit is often complemented by some exclusive millinery item. The Swedish Queen, Silvia, often wears Kerstin's creations - usually opting for rounder and smaller pieces than the Queen of England's beautiful hats.

Kerstin teaches courses all over Sweden - from Arvidsjaur in the North (where polar bears walk on the streets!) to Bäckedals Adult Education Centre in Central Sweden to Mullsjö Adult Education Centre in the South. Each year, these schools hold 5-day summer courses with board and lodging which are not very expensive. She has also published a book on Hats and Cakes which is available as a CD in English. More books are planned for the future.

To find out more about Kerstin Carlefalk and how you can learn from her, go to the [Hatteljén Facebook Page](#).



Contributer: Annette Sedin Tyreso
Translation: Remember me-Jane Harvey Tyreso
Photography: Beatiful-Tomas Persson Tyreso



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:

The terms *Petersham* and *grosgrain* often seem to be used interchangeably - is there a difference?

Answer:

Grosgrain is a type of fabric in which the weft is heavier than the warp, creating transverse ribs and giving it a 'corded' look. Grosgrain ribbon, which is often referred to as grosgrain, is also characterised by transverse ribs and can be made from a variety of materials. Petersham is a type of ribbed, grosgrain ribbon which has been used in hat making for many years and was named after the 18th century English lord Viscount Petersham, a 'man of fashion' who invented a new style of overcoat and breeches made out of a heavy woollen fabric. Petersham ribbon has been an enduring choice for hat bands, brim edging and trimmings like the cockade featured on [Page 9](#).

True Petersham is made out of a mixture of cotton and rayon (or viscose) and tends to be stiffer and heavier than other varieties of

grosgrain ribbon. According to Sarah Marshall, milliner at [John Boyd Hats](#) in London, "The important thing about Petersham ribbon for millinery is that there is cotton in it. This means you can shape it to fit hats (curve it with a hot iron) and shrink it by dampening it (if you were to put it around a crown, for example). The old Petersham probably had more cotton in it. The grain was often smaller and Mr Boyd says that it was a thicker ribbon. Milliners also used to use it for more trimmings than we do these days. The Petersham that you can buy from millinery suppliers like [Baxter Hart and Abraham](#) is still proper Petersham, though, as it has a percentage of cotton in it. We find it shapes fine and shrinks as well. Some big department stores and general haberdasheries sell 'Petersham' which is not the real thing as it has no cotton in it and, therefore, won't

shape or shrink. We would never use that in millinery."

Another important feature of genuine Petersham ribbon, like the one pictured here from www.petershams.com, is its scalloped, or 'saw tooth', edges, which also help to make it flexible and easy to manipulate with an iron. Not all grosgrain ribbons have this type of picot edge.



THE BACK PAGE

LONDON Hat Week

6 - 12 October 2016

The London Hat Week 2016 Official Schedule has just been released.

Go to www.londonhatweek.com for all of the details!

Contact Us!

Questions? Comments? Email us at mail@hatalk.com or post on our [Facebook](#), [Twitter](#) or [HATalk Social](#) pages and we'll be sure to get back to you.

