

Says designer

## Men have 'keen eye' for hats

By MARY CONNELLY

Take a man with you when you buy a hat and leave your women friends outside the millinery department.



'The Great Gatsby' Inspires appliques on straw.



Frank Olive sculpts 'Mame' inspired design.

How do you spot quality in the clothes you buy? Two experts — Victor Joris, designer for Cuddlecoat, New York, and George Kiss, a New York tailor and owner of Elegant Fashions — offer some suggestions.

**Sizing** is the first clue to quality. If you're usually a size eight and the size eight pants you're trying on seem snug and skimpy, the manufacturer probably skimped on more than the fabric; unless you have gained weight!

Look to see how the seams on a garment are finished. If they're overcast at the edges with machine stitching or bound with seam binding, that's quality.

**IF THE** garment is a knit or a stretchy fabric, give the seams a gentle pull to see if they give, too. If they don't, and they feel stiff and taut, they're going to split open when any strain is put on them.

With the garment you'd like to buy hanging on a hanger, check to see if the back and side seams fall straight. If you see any puckers or "helles," don't let a salesperson talk you into thinking the seam will iron out flat. If it would, the manufacturer would have pressed it out in the first place.

If you're buying one of the new bias-cut skirts, pick one that's

lined to the hip, at least. It will hang much better than one that's not lined at all.

**CHECK** buttonholes. Most are machine-made now, but they can be as good as the hand type. Be sure there are no loose threads and that the hole is reinforced by enough stitching to withstand the strain of frequent opening and closing.

If the fabric is plaid, striped or a large print, it should match up at all seams. Sleeves should match with plaid or print across the jacket front. Pants should match at all seams; however, it's impossible to match the subtle leg seam much above the knee.

**IF THE** garment is lined, like a coat or jacket, the lining shouldn't be too stiff. Stiff linings tend to "crack" and pull apart at the seams. If the jacket or coat is unlined, it should look as clean and neat on the inside as the outside — no loose threads or unfinished seams.

Be aware that hard-finish fabrics like twills, gabardines and most synthetics give better wear than softer ones like loose tweeds and soft cottons. To check for wrinkle resistance, crumple a small area in your hand and release it. Wrinkle-free fabric should bounce back into shape.

**Ecological** natural foods such as wild plants is very popular now. But being able to find the right wild plants and then to cook them requires an instructor.

Cranbrook Institute of Science, Bloomfield Hills, will repeat its course, "Edible and Natural Uses of Wild Plants," which will meet from 9 a.m. to noon on Saturday from April 27 through May 25.

Susan Smith, Rebecca Redcliffe and John Pilkington, the participants explore various uses of local wild plants, including identification of edible plants and ways of cooking them. The fee for beginners' workshop is \$30.

Other sessions for adults at the in-

stitute include a class in "Keeping Busy with Small Gardens," where herb gardens and gardens in pots will be explored, beginning May 9; and "Computer Simulated Experiments," where a computer will become a lab assistant in performing game situations and other experiments, beginning April 23.

Also, learning about aquatic communities in Michigan through field trips, laboratory study and informal lectures will begin April 25, and learning about Michigan Birds through Saturday field trips and classroom discussion is set for April 17.

For more information or to register call the institute at 647-0071.

Consequently, a male shopping partner will steer a woman buyer to the most suitable hat more frequently than a female companion, Olive said.

**IN THE YEAR** of the Hat, Olive has to squeeze his millinery maxims between sales and customers, which have tripled in recent months.

Jovial by nature, Olive seems even more so this season as women don his confections of organza, silk, straw, felt and feathers.

Last week he pattered in the millinery department of Jacobson's, Birmingham, sculpting crowns and brims on female shoppers.

"Hats are fun again, eh?" he asked, before describing millinery in terms of "instant drama."

"I'VE NEVER" forgiven women for forgetting to be playful with themselves," mused Olive. "A woman can be a femme fatale or anything with a hat."

Women have lost the art of dressing. In becoming suburban oriented, she has become dull and her husband has gone and found other images when she could have filled them.

"A man wants his girlfriend to be all the different people she is," Olive commented, adding that proper use of hats can produce the metamorphosis.

The PRIMARY images Olive is playing on in his current collection are derived from the motion pictures "Mildred" and "The Great Gatsby."

"There are two kinds," Olive explained. "Mame is costley, dramatic and tongue in cheek. Gatsby is soft, classic and ethereal."

In Olive's collection, the legacy of Fitzgerald's Daisy has produced a crisp brimmed design with an applique insert providing the front focus.

**POPPY RINGS**. French millinery flowers, oversize organza roses, curvaceous feather plumes, organza-sheathed crowns and brims, lace-edged bows and crocheted brims also serve as props for this season's hat collection.

These old-time touches are causing some current problems for the millinery industry.

According to Olive, shortages of natural fibers and unavailability of craftspeople are reducing productivity.

"I CAN'T" find people to make these flowers," Olive said, fingering decorative pink petals. "There has been holliness for so long that the craft is dying out."

Holliness has also caused problems for the women who now find themselves peering out from beneath arching brims.

Hats need to be positioned properly on the head to realize their full im-

pact. They also need to be worn with self-confidence, a commodity Olive said more women need. The image is diluted when a hat is worn as self-consciously as a first pair of high heels.

**SOME** of Olive's designs decrease the likelihood of positioning mistakes. The hats have neither front nor back. The bows and flowers can perch above the brow or the nape of the neck.

In his attempt to be playful, Olive has designed a packable straw hat. The crown can be ringed with flowers, and scarves after unfolded from a suitcase.

These touches, coupled with the new philosophy of hats as the "crowning glory," have produced what Olive terms "a brilliant season" for the New York designer.

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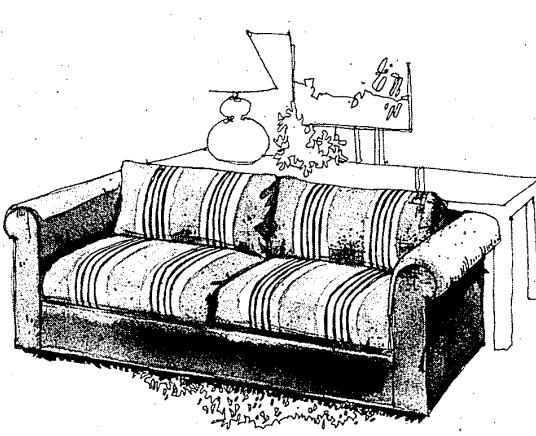
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## Cranbrook sets course

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