

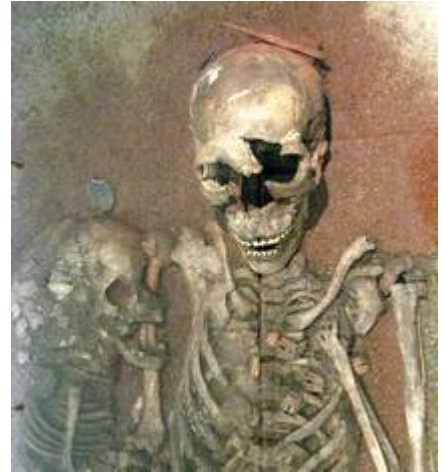
The Hat Pin Society Of Great Britain

Thirtieth Anniversary - 1980 to 2010

HATS, HAIR, PINS AND HATPINS IN CIRCA 20,000 YEARS

By Tom Lawson©2011

A 'short' history of the evolution of the hatpin, from head coverings and pins from the Stone Age, to its eventual birth in the 19th century including growth and reduction during the 20th century. "...Fashion has always been created by the wealthier classes and not, until recently, by the man in the street...The most improbable ideas have been adopted by those dedicated to being fashionable... Towering headdresses of the fifteenth century...cascading wigs of Charles II's court, the huge hats and restrictive skirts worn by the Suffragettes {in Edwardian Britain} of all people..." - John Peacock (was BBC TV senior costume designer and lecturer in fashion history). The early information in this article is based on evidence from burial finds, paintings and sculptures of affluent and more important individuals. Printed and other material records and artefacts were consulted for the other information.



The Vedbaek woman & child found in a Stone Age burial. A circa 40 year old woman and 3 year old child were found in northern Zealand, Denmark. By the woman's head are a hairpin of bone and a grebe bill (top right & left of skull), perhaps from a bird skin cap. From the permanent Prehistory exhibition at the National Museum in Copenhagen, Denmark, which includes exquisite flint implements, bone needles, head coverings of various materials as well as pottery, which are over **7,000 years old** and were discovered in Denmark.



The earliest date marked, English, hatpin located to date (1 1/2" diameter, hinged head with 8" long pin). Marks: "1837 Victoria 1897 Regina" on the front and "sterling silver" on the back. The painted centre is porcelain, set in a silver bezel and backed with silver. {Photo courtesv of Brenda Seabridae}



Two Fabergé. Hatpins Left, signed with Henrik Wigström's (1907- 1917) initials. R circa 1900 (Private Collection. Photograph courtesy of Wartski, London.)



(c 1930s & 40s) A few 4" long, glass hatpins produced by Orplid whose trade mark was 'Bimini' until 1943. (Photo courtesy of Raymond Berger)

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INTRODUCTION

Collecting attractive late 19th and early 20th century hatpins is a rewarding hobby for many, but researching the evolution of the hatpin can provide infinite appeal and interest and, unlike buying the best hatpins, is relatively free of cost if not of time. With Darwin's recent bicentenary, (d.o.b. 12/2/1809) one can be forgiven for wondering whether part of his theory of evolution can also be applied to inanimate objects such as the relatively modern dress accessory - the hatpin - which appears to be the result of a happy series of need and coincidences with its ancestry in the Stone Age or, maybe, even earlier!



A great crested Grebe.

For thousands of years, the elegant Grebe, was hunted to virtual extinction for its ornate feathers for ladies hats, {photo by courtesy of Graham Duff}

Hatpins, as we now know them, grew and declined in length as well as usage within the last 150 years or so. Yet this unusual item is based on human requirements, habits and social conventions over thousands of years. The original need to protect humans from the cold and sun was soon enhanced with improved and original versions of head coverings for class, status, religious beliefs and distinctiveness, tribal and cultural identities, flamboyance, vanity and modesty. Over the centuries evidence has become available (e.g. archaeological and decorative arts) to indicate that fashion, innovative thinking and individual flare, influenced dress, hair styles and head coverings. The materials available, skills, equipment and production techniques combined to create the serendipity culminating in the ubiquitous hatpin!

There appears to be general agreement by jewellery historians that the increasing use of hatpins in the 19th century was strongly influenced by a combination of the introduction of automated pin making machinery, dramatically reducing pin costs, women's hair fashions (i.e. long hair gathered on top of the head) and the evolution of fashion in the nineteenth century with ladies' headwear changing from caps and bonnets (maybe with lappets which were fastened, on occasion, with lappet pins) to hats which became progressively very large (although large hats also existed in earlier periods).

HAIR¹

A study of the changing hairstyles of the last few thousand years can also be worthwhile. For instance, the Vedbaek woman mentioned in the introduction was obviously fairly sophisticated even 7,000 years ago with her bone hair pin and the Egret beak (mimicked in the 19th century by so many women who included egret feathers in their hats resulting in the bird being hunted to near extinction). The Egtved Girl's hairnet in the Bronze Age provides a fascinating glimpse into Jutland hairstyles too.

Cultures other than Western also had unusual hairstyles. For instance in the heat of ancient Egypt (and perhaps for anti lice reasons too), noblemen and women clipped their hair close to the head. But for ceremonial occasions heavy, **curly black wigs** were donned. Women's wigs were often long and braided, adorned with gold ornaments or **ivory hairpins**. Even the men wore stiff false beards over clean shaven chins!

In the Edo period (1603 to 1868) the Japanese played around with hair styles too. 'Kabuki' players and harlots created the '*shimada-mage*'. 'Kabuki' - the classical Japanese dance-drama - a fashionable amusement of this age which girls admired and imitated.

HATS

Head coverings for protection against the elements have been around since prehistoric times and would probably have included fur hoods, caps, shawls and beanies (see illustration) made out of animal or vegetable materials.

¹ See the UK Hairdressers web site "[The History of Hair from 3,000 BC to present day](http://www.ukhairdressers.com/history_of_hair.asp)" for more information.



Probably, one of the oldest 'beanies' to have survived is shown here being worn by this 40 to 60 year old male skeleton from about 1351BC. The cap is made of wool; the coffin is oak and was discovered near Aarhus in Jutland, Denmark and is on display at the new, permanent 'Danish Prehistory' exhibition at the National Museum in Copenhagen, Denmark

were in the coffin together with remnants of a **hairnet** (maybe worn as a 'snood'⁴ and some food.

PINS & NEEDLES

Pins and needles were very essential accessories and tools for thousands of years. The origin of the pin can be traced back to about 20,000 BC and due to need and opportunity could have originated much earlier (From "The History and Origins of Pin Manufacture" provided by the Forge Mill Needle Museum, Redditch www.forgemill.org.uk)

The FRANKISH (ROMAN?) PINS⁵, were for domestic and other uses and have been important artefacts since prehistoric times.

² **Barbette** - linen covering for a woman's head, throat, and chin worn in the early 14th Century.

The barbette is placed on the crown of the head over the snood (containing the hair), and long straps are brought under the chin and pinned together at the crown. The fillet is pinned to the correct size circle to be worn as a 'crown' over the barbette and snood. This type of barbette set is based on visual images of the mid 13 to early 14th centuries which depict a tall band with a scalloped edge which is worn over a foundation cap which passes under the chin. The headdress can be worn with or without the hair contained in a netted snood.

³ **Crispinette** (or Caul or fret)...more information on the Medieval Combat Society's glossary page - www.themcs.org/Glossary/) coarse hair net made out of silk, gold or silver worn by the royalty or nobility. **Cervelière** or **Cervellère**- late C13 to early C14 metal cap worn on head.

⁴ A **snood** is a type of **headgear**, historically worn by women over their long **hair**. In the most common form it resembles a close-fitting **hood** worn over the back of the head. The band covers the forehead or crown of the head, goes behind the ears and under the nape of the neck. A sack of sorts dangles from this band, covering and containing the fall of long hair gathered at the back of the head. A snood is sometimes made of solid cloth, but sometimes of loosely **knitted yarn**, or other net-like material. (Wikipedia)

⁵ Illustration and information by courtesy of Dr Jochen Giesler (Early post-Roman specialist of the Rheinisches LandesMuseum, Bonn; www.rimb.lvr.de; Email rimb@lvr.de) for the information provided, without which this section would not have been possible.

From William the Conqueror's times to around the end of the 12th century, short or long veils worn as shawls and, maybe, held in place by leather, fabric or leather bands appear to have been popular and became flared by the end of the century with the occasional use of padded rolls. Long plaited hair with metal fastened to the ends, was worn too. In the 13th century jewels were added to the headbands, veils and barbettes, wimples and snoods.² Crispinettes³ and high wide hats with over veil as well as barbettes and wimples seem to have been worn in Henry III's period and various combinations became the fashion in the 14th century.



This 1892 catalogue entry from the Danish department store, which opened in Copenhagen in 1868 as 'Magazin Du Nord' (now just 'Magasin') depicts examples of the then 'coiffures, flowers, feathers and silk ribbons available in a large variety'.

The Egtved Girl's grave (not illustrated) is one of Copenhagen's National Museum's most famous exhibits. She was 16 to 18 years old, around 5' 3" (160 cm) tall, slender with fair, rather short hair and buried in the summer of 1370BC. Her oak coffin included bones, some teeth, nails and a little skin. She wore a short blouse and a cord skirt to the knees and some metal and horn artefacts



'Frankish hairpins' circa 7th century (By courtesy of the Rheinisches LandesMuseum, Bonn, Germany)

These 'hairpins' (believed to be the original application) were found in Rhineland graves (circa 600 AD) when Frankish (Western Germany) rule and culture were dominant. A high proportion of assimilated Romans were living in this area at that time and the finds were buried with members of,



Several examples of Japanese hairpins in steel, bone & other materials from the early Meiji period (1868 – 1912. (Courtesy Museum of Applied Art, Copenhagen) www.kunstindustrimuseet.dk/

most probably, Roman ethnic origin. Further research in the last 30 years or so indicates that such pins with elaborate decorated heads may have been used as a fastening for a piece of clothing or as a **veil pin** but may also have been used as a **hairpin**.

The pins are often made of iron, but can also be of bronze/brass (especially with small pins). The heads are made of sheets of gold or bronze/brass (not so often silver), often gilded, with granulation etc. and inlaid semi-/precious stones.

Place of production is currently not known but important towns such as Cologne or Trier were possible manufacturing centres. More recent examples indicate that the rural court of an archbishop or any other magnate is possible as these men were fortunate enough to employ specialists in their "families" (examples are known from an accumulation of small finds of the time around 1000 A.D. from Mainz).

Plain headed pins have been used by prosperous women for veils, caps, **lappets**⁶ and other head coverings for centuries (e.g. 'portrait of a young woman with a winged bonnet' by Rogier van der Weyden ~1435)

- Roman pins were often hand forged iron spikes with elaborate heads and applications included domestic uses, such as fashion accessories and, perhaps, as barter goods.
- Elizabeth of York, Henry VII's consort, who bought 300 pins which cost about 60% of the value of a sheep at that time, traded pins between France and England from around the 14th century! This would probably be equivalent to ~ £0.90/needle at today's price of good quality English sheep.
- The establishment of a Guild of Pinners in London in 1356, and the productions of pins, became an increasingly important sector of the economy and were highly valued.
- Patent 2682, issued in 1797, may have been one of the first concerning pins in the UK but it was not until the 1820s that improved patents for pin manufacture established the basis of mass production in Stroud and Birmingham.

Towards the end of the 19th century, hatpins were the subject of numerous improvements and patents, including innovative ways of fastening the pin, protecting the point or reducing damage to the hat. Affordable pins had arrived for exploitation by the fashion industry amongst others. 19th and 20th century hat pins were mainly made from steel (finished by hardening, 'blueing', plating) and from brass. Due to the extraordinary length (at least 12") of hatpins in the early 20th century, which became a danger to the public, safety point protectors were necessary and legislation enforced this in the UK and other countries.

Today's Pins are manufactured wholly by one machine from a coil of wire with subsequent finishing and packaging to complete the process.

⁶ A **lappet** is a decorative flap or fold in a headdress and it was a feature of women's headgear until the early 20th century. They remain strongly associated with religion (e.g. A bishop's mitre has two lappets (*infulæ*) sewn to the back of it.



HATPINS⁷

“...Never go walking out without your Hat Pin...”⁸

Whilst an adventurous, fashion conscious lady would have probably worn a hatpin prior to the third quarter of the nineteenth century, this interesting and, often, attractive accessory appears to have been more widely used from the late 1880s onwards. An almost dramatic increase in popularity, variety - and length - of the hatpin occurred from circa 1900 until the outbreak of war in 1914. Hatpins have been made and worn from the 19th to the 21st century.

1800s to 1914 - THE BIRTH OF THE MODERN HATPIN

I define the ‘hatpin’ as “a dress accessory used, primarily, for fastening a ladies’ hat to her head via her hair (or hairpiece)” as pins in headwear were also used on their own or in conjunction with other accessories (e.g. ribbons, buttons, jewellery etc), as adornments from ancient times.

Fashion and custom gradually developed headwear from bonnets and caps to hats. In due course, the need arose to ensure that the latter stayed on wearers’ heads with pins whose costs had reduced substantially during the 19th century.

Western catalogues, photographs, paintings as well as collectors’ silver hall marks, show that hatpins, as we know them today, were available in the UK in the 1880s. Lillian Baker in her book, “*Hatpins & Hatpin Holders*” wrote that the hatpin may have appeared from around 1850s⁹ but I have not found any definite evidence from such an early period.

The first hatpins in the 19th century were relatively short, being normally 3" to 4" long and, probably no longer than 6" as can be gathered from department store millinery. Sales would possibly have commenced in modest numbers but, judging by department store catalogues, hatpins in known collections, the media, paintings, photographs, the increasing number of suppliers including imports and the evidence of a significant manufacturer’s hatpin department (e.g. Charles Horner¹⁰) — growth was rapid in both length and numbers from the end of the 19th century and the Edwardian period, until the outbreak of WWI in 1914 when hats and hatpins became shorter but quantities sold were still considerable while hats remained fashionable.

Queen Victoria’s Jubilee hatpin, illustrated above, was presumably made for the mass market and Lillian Baker’s book also includes a Queen Victoria Diamond Jubilee¹¹ hatpin similar, but not identical, to the one illustrated. The Royal Collection Trust archives at St James’s Palace (Kathryn Jones, curator) include the mention of ‘A bonnet pin, hammered gold, pear shaped which was purchased at Garrards on 10th August 1897 (presumably for Queen Victoria).’

The 1988 catalogue from the ‘*Busiest House in America*’ includes illustrations of 5 assorted ‘HAT PINS’ with 3 ½ “pins.



Image from a card of Czech, 10" hatpins circa 1910.

⁷ The question about whether “hatpin” or hat pin” or “hat-pin” is the correct form has been raised on several occasions and has been the subject of debate in the early 1980s between the ‘Hat Pin’ Society of Great Britain and the first American ‘hatpin’ society (ICCH&HH) and our own Hat Pin society. I received a letter from Oxford University Press (Oxford English Dictionary) in the 1980s, which advised me both forms (i.e. hatpin or hat pin) are correct and both forms have been used for many years. The Americans are keeping to the one word – hatpin - and our own society retains the two words in the society’s name. The author uses ‘hatpin’ to reduce typing!

⁸ One of 12 ‘Bawdy Cockney Songs’ made famous by Elsa Lancaster on a 33 1/3 Everest recording.

⁹ Lillian Baker’s book “*Hatpins & Hatpin Holders*” was published by Collector Books of Shroeder Publishing Co, Inc. in 1976. ISBN 0-89145-016-5 It is the only comprehensive reference book on the subject of ‘period’ hatpins.

¹⁰ ‘*Charles Horner of Halifax*’ by Tom Lawson see www.charleshorner.co.uk whose dedicated hatpin department in 1914 included over 30 girls busily mass-producing hatpins.

¹¹ Queen Victoria’s Diamond Jubilee was marked by many celebrations, including a progress to St Paul’s Cathedral on 22 June 1897, where a short service of thanksgiving was held outside the building, as the Queen was too lame to manage the steps. Eleven colonial Prime Ministers were in attendance.

The development of the market was supported by increased disposable income amongst a growing middle class. Hatpins from this period are probably the most popular amongst hatpin collectors with pin lengths up to about 12" and very attractive art nouveau and other innovative designs reflecting the interests of the age. The department store Liberty was one of the first to promote the Arts & Crafts and the Art Nouveau movement in the UK and commissioned well known manufacturers of jewellery, including Jessie M King and Archibald Knox to supply items for sale by the store. Some of these attractive hatpins have been acquired by museums and private collectors and include pins by Bernard Instone; Charles Horner; Georg Jensen (Danish); James Fenton; Mogens Ballin (Danish); Murle Bennett (German but with London base, too); Theodore Fahrner (German); Wiener Werkstaedte Seccessionist designs including by Koloman Moser (Austrian).

Topics which are associated with hatpins and head motifs, literature and history for this period include:

- Antiquities,
- Arts & Crafts movement, art nouveau, art deco,
- Manufacturing jewellers included Archibald Knox, Charles Horner, Renee Lalique,
- Caps, bonnets, lappets, lappet pins,
- Cheap labour,
- Crime, use as weapons for self defence (and later in crime fiction as a murder weapon)
- Death (in literature, e.g. George Simenon's Inspector Maigret's solution of a hatpin murder!)
- Department stores,
- Entertainment (eg music hall),
- Fashions, Paris Victorian and Edwardian fashions and



Dark blue, 6" high, Wedgwood Jasper Hatpin holder with 13 holes in top from circa 1900. Cat. No. 4044. F III 7. Courtesy of The Wedgwood Museum.

- increase in hat pin lengths
- Industrialisation, with rapid increase in mechanisation
- Hatpin holders
- Humour (e.g. Punch)
- Legislation imposing use of point protectors for hatpins worn in public places,
- Materials (eg jet, platinum),
- Media e.g. newspaper reports of hatpin accidents and resulting legislation.
- Middle class growing with significant increase in earnings and participating in fashions and higher spending,
- Migration from country to cities, rapid increase in city populations,
- Military,
- Patented hatpins
- Religion, mourning needs e.g. hatpins in jet, purple glass etc
- Silver price, fall in
- Social customs,
- Sports (cycling, rowing, tennis, motoring, horse racing, polo) and women's participation or support,
- Suffragette and temperance movements,
- Travel (ships, planes, trains, cars, balloon flight),
- WWI and WWII



Double-sided hatpin, Vienna Secession with pearl ,gold plique-à-jour enamelled 'wings', ruby on one side and sapphire on the other side. H: 18 cm (7.09") W: 2.1 cm (0.83"). Marks: Vienna poinçon (hallmark) & indistinct maker's mark Austrian, c.1900. In fitted case. Ref: 4731 (Courtesy Tadema Gallery, London www.tademagallery.com)

I hope that this article will bring to light more evidence of hatpins prior to 1888 as the following examples of useful sources of information relating to the existence of early hatpins have yet to be investigated:-

- Applied and fine arts including paintings and sculptures.
- Department store catalogues
- Fashion magazines
- Hatpin holders. The illustrated example is the earliest I have located to date.
- Hatpins made for commemorative occasions (other than the Queen Victoria jubilee, illustrated above)
- Literature
- Museum fashion & jewellery collections
- Newspapers and journals
- Patents & design registrations
- Photographs including family archives
- Stately homes' collections and stores
- Wills & legacies



From left to right. **Rene Lalique** (1860 to 1945) From L to R: - hatpin; Brystsmyske (corsage pin); Hair adornment - all from about 1898 to 1899 (Exhibit at the Danish Museum of Decorative Art)

There are a variety of hatpin holders in private collections and for sale in antique shops and auctions. More surprisingly, Wedgwood Museum at Barlaston, was making hatpin holders in 2009 as part of their pottery demonstration and these were on sale in their Museum shop see www.wedgwoodmuseum.org.uk/home



Some examples of glass 3" & 4" long hatpins made and marketed by The English Glass Co. Ltd. from 1939 to circa 1955.

1914 TO 1945

World War I had, of course, a significant effect on all aspects of life in those countries directly involved. Fashions changed dramatically resulting in much smaller hats requiring shorter hatpins. Hatpins with buttons from the services were popular with wives and sweethearts as well as a



Ceramic hatpin heads (with one complete with pin) designed by Lucie Rie, a well known ceramics designer, for Orplid (photo courtesy of Raymond Beraer)

variety of other designs including art deco hatpins. New materials became available and were often utilised in hatpin heads of the period (e.g. casein).

The outbreak of WW II changed the fashion landscape again and brought pressure on scarce resources and manufacturing capacity.

However, there were some notable hatpin exceptions with the English Glass Co Ltd of Leicester being encouraged to produce some fashion products for the Utility¹² market and utilising Remploy (employers of service wounded and other disabled), including millions of hatpins for Woolworths. Bimini (changed name to Orplid in 1943) founded by Fritz Lampl, a refugee from Austria and employing refugees from Nazi Europe, made a variety of products including individually designed hatpins.

¹² During World War II (1939-1945), as part of their overall effort to involve all citizens in the war effort, the government of Great Britain declared that all non-military clothing and furniture should be simply and plainly designed. Practicality, rather than style, was the rule, and not an extra inch of material was to be wasted in the manufacture of garments and household items.

POST WWII TO THE END OF THE CENTURY



Well known milliner, David Schilling (right), with a picture of his very distinctive creation being worn by his mother at Ascot, opening an exhibition of special hats at Leicester Gallery, Leicester in 2004. (photo author)



A diamante (paste) hatpin (on a red background) from the mid 1980s with one missing stone is about 1.125" wide and 0.87" high. These were also made in blue/sapphire and red/ruby diamante. (Courtesy David Shilling)



This plain (on a white background) late 1970s hatpin head is circa 1.4" wide and 0.87" high. Pin length is about 4" (Courtesy David Shilling)

Post WW II fashions took off in the late 1940s with the New Look and many new materials were developed and incorporated in consumer and commercial goods. An example of new millinery trends included David Schilling hats and hatpins

David Schilling, a famous milliner from the second half of the 20th century, occasionally included one of his own designed hatpins with his unique hats for some of his clients. He said "...the (DS) hatpins seldom appear in the market on their own as owners of my hats tend to keep them..."

The Hat Pin Society of Great Britain was launched in 1980 and as part of its 25 year celebration it commissioned a Wedgwood hatpin holder as well as hatpins in 2006 from Blue John Cavern – both for purchase by members. Blue John was a popular material for hatpin heads in the 20th century. The Society had also commissioned Jet hatpins too.



From the autumn 2005 issue of the HPSGB Newsletter. "So here we are 25 years on.we have produced another Hat Pin Holder to commemorate our achievement of promoting Hat Pins throughout the world.



The Autumn 2006 meeting of the HPSGB was held in Buxton and many members visited the blue John Cavern where the mineral has been formed over thousands of years by water action on limestone.

Hatpins have by no means died out in the 21st century and examples of are being offered by the big name milliners as well as being available from a variety of other sources but with relatively short pins.

A few examples are on the next pages



SOME HATPINS AND SUPPLIERS IN THE 21ST CENTURY!

JAMES LOCK & CO., LTD

LADIES' & GENTLEMEN'S HATS & COUNTRY CLOTHINGⁱ

The Ladies Department was started in the 20th century and a few of the hats and hatpins sold today are illustrated here.

Ladies'

- Couture Millinery by Sylvia Fletcher
 - Autumn Winter
 - Spring Summer
- Hât-a-porter
 - Autumn Winter
 - Spring Summer
- Ladies' Casual Headwear



"James Lock was established not later than 1676 to wait upon the Court at St. James's the business now serves customers from all corners of the earth."

Stephen Jones, milliner {Hatpin image from V & A catalogue}.



12 cm long Oxidised Twisted Cage Hat Pin, with captive point protector by Stephen Jonesⁱⁱ for his curated hat exhibition 'Hats. An Athology by Stephen Jones' February to May 2009 at the V & A. On sale at the V & A shop at £35.00.

£29.50 Whitbyⁱⁱⁱ Jet Hatpins (HATPIN001, *image from the Whitby Jet Heritage Centre*)



The hatpin is making a comeback as the fashion for wearing hats returns. These are just two examples. On the left a tri-facet piece with a carved detail at the end and on the right the internal facet diamond carving. *"The 18cm stainless steel pins can be fitted with any of our designs. E-mail with any of your requirements."*

Sigi^{iv} (**Siegfried Hesbacher**, milliner for special occasions and made to order) writes “...We do make and sell (bought-in) hat pins here but very few women use them these days It is mainly the more mature ladies who still know how to handle a hat pin. The younger women don't have 'the time' or the skill to fasten a hat that way.”

21ST CENTURY HATPIN SUPPLIERS {HATPIN IMAGES FROM THEIR CATALOGUES} ALSO INCLUDE:-



Randall Ribbons^v, “...one of the widest ranges of hat trimmings and materials in the world...”



Shelley M Jewellery^{vi} who specialises in “...hand crafted creations (including) a large range of pendants, necklaces, beady bracelets and more. I source many individual and unique jewellery creations just for you. Many of my hand crafted items are made using polymer clay with texturing and caning techniques, as well as semi-precious stones and wire wrapped pieces. All with 925 sterling silver...” “Hat pins can be worn as a decorative lapel pin or on a jumper as a brooch or pin. They come with a small protector at the end and are supplied in a gift box. These are mostly one off designs hand-crafted by ShelleyM”. The green example here is 6" long, silver plated hatpin or lapel pin with ceramic feature beads and costs £7.50 (early 2009).

ⁱ James Lock & Co Ltd <http://www.lockhatters.co.uk/home.aspx>

ⁱⁱ Stephen Jones, milliner www.stephenjonesmillinery.com

ⁱⁱⁱ The Whitby Jet Heritage Centre, 123b Church Street, Whitby, YO22 4DE www.whitbyjet.net



**The Whitby Jet
Heritage Centre**

^{iv} Sigi Hats, 48 Fullham High Street, London, SW6 3LQ; Tel: +44(0)20 7736 2030; www.sigghats.co.uk; Email siggi@sighats.co.uk

^v Randall Ribbons, 12 Frederick Street Luton, LU2 7QS. Email sales@randallribbos.co.uk, Tel 01582 721301 www.randallribbons.co.uk

^{vi} Shelley McLoughlin, 1 Landers Reach, Lytchett Matravers, Poole, Dorset, BH16 6NB, Tel 01202-631883. subscribe@shelleym.co.uk

OTHER USEFUL CONTACTS

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