

**Issue 146**  
**May 2018**

**London Hat Week**

**Dubai World Cup**

**Make Abaca Silk Leaves**

**French Competition Winners**



**HATalk**

the e-magazine for those who make hats

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Images by Sara Jane Photography





Image by Sara Jane Photography





Hundreds of hat lovers from around the world recently shared an unforgettable week together in London.

London Hat Week 2018 consisted of more than 90 hat related events held in various locations across the British Capital from 22-28 March. The schedule included classes, social events, exhibitions, historical tours, shopping and even some millinery magic.

Over 200 hat enthusiasts queued up to get into Dame Zandra Rhodes' [Fashion and Textile Museum](#) in Bermondsey for the sellout LHW Launch Party on March 22. Hat wearers came from across the United Kingdom and more than 30 other countries to join world famous London milliner Stephen Jones OBE (left) and the LHW Team in celebrating the start of the fourth London Hat Week.



Renowned designer and club scene DJ [Barrie Sharpe](#), founder of Duffer of St George, set the mood. The Fashion and Textile Museum's Spring exhibition, an exploration of the multi-faceted role of the t-shirt in 20<sup>th</sup> Century life called 'Cult Culture Subversion,' provided an edgy backdrop for the event (as well as being the inspiration for the popular new LHW t-shirt - pictured left).

London Hat Week founders Georgina Abbott of [Atelier Millinery](#) and HATalk Editor Becky Weaver welcomed guests to the Launch Party and then Stephen Jones addressed the crowd before offering to sign copies of his latest book, [Souvenirs](#).





Image by tenkmege

Special guests included fashion icon Daniel Lismore (pictured left with LHW Team member Martine Henry), Royal Milliner Rachel Trevor-Morgan and her assistant Amy Forsyth, as well as Sue Farrington Smith and Hugh Adams, the CEO and Head of PR of Brain Tumour Research - London Hat Week's Official Charity Partner.



Images by PGWImaging.com





Images by China Luke Okafor





As well as enjoying a drink with old and new hat friends, Launch Party guests could get glammed up at the Styling Bar, strike a pose in the Peaky Blinders Selfie Booth and take a closer look at the [2018 HATalk Competition winners](#) which had been flown in from as far away as Australia and Argentina to be exhibited at the event (bottom left).

"The Launch Party was a huge success. It created such a great buzz and got the whole week off to exactly the start we were hoping for," said Becky Weaver, who is pictured here with Stephen Jones OBE, Charlotte Neep of FTM and co-founder Georgina Abbott.

"It's hard not to smile when you're wearing a hat," continued Georgina. "Getting so many hat wearers together in one place for a whole week created an amazing atmosphere for learning, networking and inspiration. Our goal is to promote the hat industry, both in London and around the world, and the support of high profile milliners such as Stephen Jones and Rachel Trevor-Morgan, along with retailers like [Fenwick](#), is making it possible for us to achieve this aim. Industry sponsors like [Guy Morse-Brown Hat Blocks](#), [Artipistilos](#), [Judith M](#), [BritishWeLove](#), [Hat Lines](#), [The Hat Magazine](#), [Plooi Hats & Materials](#), [Ellie-Rose Ltd](#), [Walter Reginald](#) and [Barnett Lawson Trimmings](#), as well as invaluable partnerships with organisations like [Team London Bridge](#), [FTM](#), [Brain Tumour Research](#), [Hat Works](#) and [X Terrace](#), allowed us to spread the word to an even wider audience this year and we want to continue to build on that."







One of the most interesting LHW collaborations to date has been with Monique Lee Hylands-White of X Terrace, the Official Exhibition Partner of London Hat Week since 2015. This year's Great Hat Exhibition and accompanying pop-up shop showcased over 200 hats by established and emerging designers from around the world, many of whom came to London Hat Week to see their hats on display.

The Great Hat Exhibition was held at the St Pancras and Somers Town Living Centre near King's Cross. Italian clothing brand **PINKO** partnered with X Terrace to hold a special press preview earlier in the year, helping to attract extra press attention. The exhibition officially opened with an exclusive drinks reception for designers and their guests on 21 March, the night before London Hat Week began.



Since its inception in 2014, the unique opportunity to learn millinery techniques from some of the world's most accomplished hat designers has been one of London Hat Week's biggest draws. Many attendees use the week for professional training and development, attending different workshops each day.

Jane Taylor, Edwina Ibbotson, Judy Bentinck, The British School of Millinery, John Paul, Leanne Fredrick, Katherine Elizabeth, Justine Bradley-Hill and Vladimir Straticiu (hosted by The Creative Workshops) all taught classes, catering to a range of abilities and budgets. For the first time, those who couldn't physically be present were also given the chance to join in through Beverley Edmondson's virtual business mentoring programme.

The LHW Team hosted a Masterclass Series, inviting milliners to join expert tutors Ian Bennett, Dillon Wallwork, Bridget Bailey, Sarah Cant, Anne Tomlin, Svetlana Faulkner, Jane Fryers, Carole Maher, Tina Giuntini and Jaycow in exploring an exciting selection of couture and avant garde hat making techniques throughout the week. The majority of these masterclasses were held at The Hive, home of LHW Partner Team London Bridge, in a move to create a more centralised hub for the entire event.







Image Courtesy of Haidee Neill

"London Bridge was the perfect base for London Hat Week," said Becky Weaver. "It's central, easily accessible and has brilliant transportation links. Many visitors came from out of town and found the London Bridge area to be a great place to stay. Team London Bridge made us feel incredibly welcome and, as well as providing the ideal venue for our millinery masterclasses, also introduced us to other amazing facilities and amenities so that we could hold the Launch Party, Hat Walk and Supplier Fair nearby. We hope to move even more of our highlight events to this area in the future."

In addition to all of the workshops on offer, there were plenty of other interesting things to see and do at LHW18 as well. Popular events included Millennial Rebels (a topical exhibition commemorating the Suffragette movement), tours of Walter Wright's Victorian Hat Factory, Fenwick's Festival of Feathers pop-up, The Magician's Hat magic shows, Petershams Millinery Supplies' Trunk Show Extravaganza, The British School of Millinery's guided shopping tours of key London and Luton millinery suppliers, Edwina Ibbotson Millinery's Hat Club Exhibition and the V&A Archives tours (which included a private viewing of the Schiaparelli shoe!).

The LHW Supplier Fair, a weekend shopping event held in the Atrium of Guy's Hospital, brought millinery suppliers from around the world to Central London, a rare opportunity for hat makers to buy specialised products and materials in person.





HatWorks, the UK's only museum dedicated to the hatting industry, hats and headwear, even brought a specially designed Mobile Museum all the way from Stockport so that London Hat Week visitors could see some of the museum's extensive collection and fascinating archival film footage.

On 25 March, crowds of hat wearers gathered outside Tate Modern to join the largest London Hat Walk to date (above). A new route took walkers along the Thames, with St Paul's, Tower Bridge and the Globe providing an epic backdrop for the Sunday afternoon promenade, and concluded with a picnic at the LHW Supplier Fair.





## LHW Supplier Fair Traders

(pictured left to right & top to bottom)

[Lily M Hats](#) (Australia)

[Ellie-Rose Ltd](#) (UK)

[Parkin Fabrics](#) (UK)

[The Trimming Company](#) (UK)

Buzz Stokes of [All the Fun of the Fair](#)

and Lyndsay from [Hat Works Museum](#)

with Guy's Hospital Head Nurse Alison

[Plooij Hats & Materials](#) (The

Netherlands)

Clair Hughes, author of [Hats](#)

[Guy Morse-Brown Hat Blocks](#) (UK)





In honour of the upcoming Royal Wedding, an expert panel discussion on making hats for royalty was held at the Archer Street Champagne Bar in Soho on 26 March. In front of a live audience, HATalk Editor Becky Weaver interviewed [Dillon Wallwork](#), former Design Director for Philip Somerville and maker of numerous hats for the Queen and the late Princess Diana, [Ian Bennett](#), who has

worked in the millinery room at Buckingham Palace and designed the hat worn by Her Majesty at the Opening of the 2012 London Olympics, and [Jess Collett](#), whose hats are often spotted on the Princesses Eugenie and Beatrice and other younger members of the British Royal Family. The three milliners generously shared some fabulous stories and insightful advice for budding designers.





The latest London Hat Week was, without a doubt, bigger and better than ever before and the event shows no sign of slowing down.

"We were overwhelmed with the amount of positive feedback we received," said Georgina. "It is so fulfilling to organise an event that makes so many people happy and it only makes sense to do it again!"

"A huge amount of hard work and energy goes into putting LHW together but I have still come home inspired and excited about the future," added Becky. "We're taking time now to look at what went really well so that we can build on those things. A personal highlight was hosting a private premiere of Mike Southon's new documentary - The Millinery Lesson - about 92-year old milliner Marie O'Regan. Madame O'Regan came to the event and we had the privilege of interviewing her! (top left). Even the very last night of the week was memorable, when, along with Georgina, Australian millinery tutor Carole Maher and LHW Team member Terry Weston, I got to meet Dame Zandra Rhodes at a special pop-up shop in her flat above the Fashion and Textile Museum (left)! Opportunities like that are exactly why London is the ideal place to hold a Hat Week!"



London Hat Week happens every eighteen months, with the next one set for October 2019. [Join the LHW mailing list](#) to learn more about this special event.





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possibility to create,  
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dreamed about!

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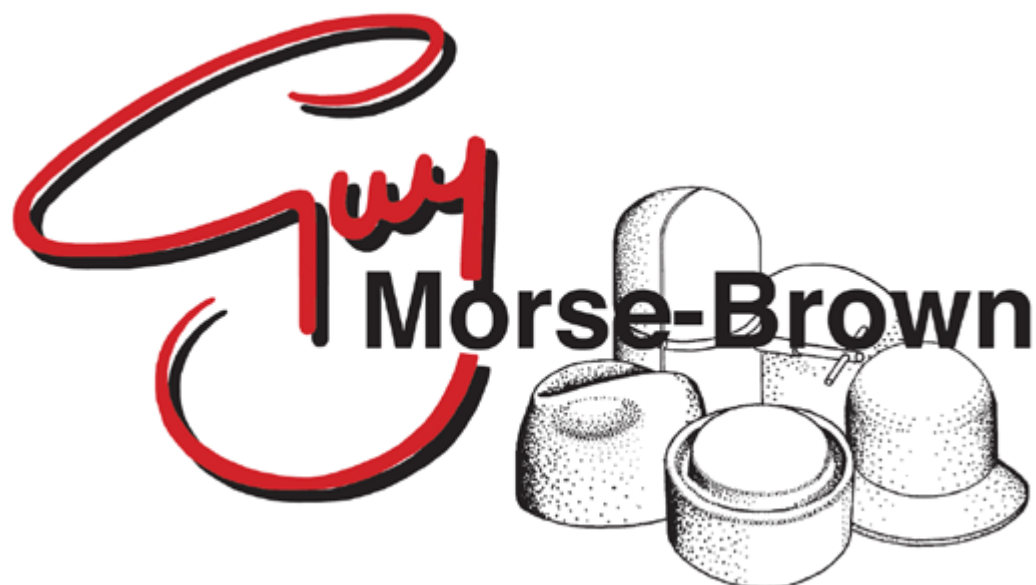
**Seeking the best of British Millinery**

Milliners' Guild is  
representing the British  
Millinery industry at the  
Queen's Birthday Party  
in Rome, Milan & Naples  
this June.  
We want you to join us!

To apply : email [mail@millinersguild.co.uk](mailto:mail@millinersguild.co.uk) with up to 3 images of  
your piece plus no more than 200 words about yourself and your  
piece, no later than 14th May 2018. A cost of £95 per milliner to  
cover costs, chosen millinery must be received by 31st May 2018.

**milliners' guild**

millinery - Ani Stafford-Townsend - Image John Barwood



*Hand-crafted Wooden Hat Blocks*

**Advertise with HATalk:**

HATalk has a number of online and in-publication  
advertising opportunities that can be used to  
reach interested milliners around the world. [Click  
here](#) for more details or email [chris@hataalk.com](mailto:chris@hataalk.com).



# Hat of the Month

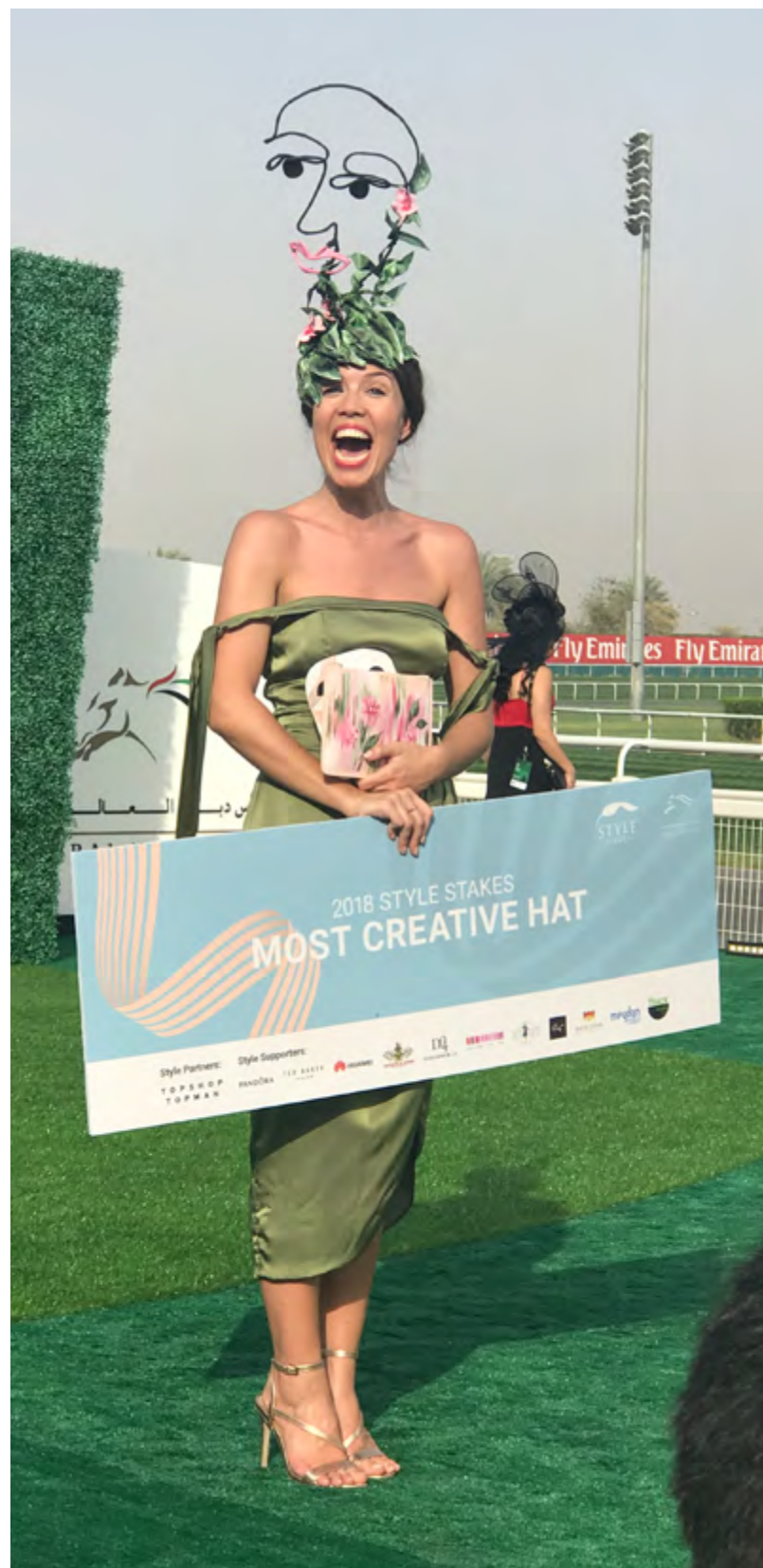
## by Charlotte Hudders

**This month, we're highlighting a unique headpiece made by Charlotte Hudders, winner of the 'Most Creative Hat' award in the Dubai World Cup 2018 Style Stakes.**

Held on the last Saturday of March each year, the Dubai World Cup is known for being the world's richest day of horse racing. In recent years, racing fashion at Meydan has come into its own, with both men and women using the occasion to showcase their style, flair and creativity in the annual Style Stakes Competition. Competing for prizes worth over AED 250,000, more than 650 racegoers entered this year's contest. The judging panel, which included London milliner and former winner Ana Pribylova, were on the lookout for style, elegance, creativity and practicality.

Charlotte Hudders, a British creative artist and designer based in Dubai, paired her handmade headpiece with an off the shoulder dress to win her award (right). Her enviable list of prizes included a Topshop voucher valued at AED 15,000, dinner for two at Al Hadheerah at Bab Al Shams Desert Resort & Spa, a Huawei P-Series 2018 premium smartphone, a Meydan Golf voucher, a Pandora gift valued at AED 1,000, a Designer 24 complimentary dress rental and a JetSet voucher valued at AED 250.

We asked Charlotte to tell us a bit more about herself and her winning headpiece...







### **Briefly take us through the making process.**

I initially worked on the face portrait. It was like creating a continuous line drawing working with one piece of wire to do this. I sculpted the flowers and leaves with plastic and built up the different individual pieces on a hat block. I then hand painted it with the dress in the room to ensure that it was matching!

### **What was the inspiration behind it?**

I have been really inspired by Matisse in my work recently. I love his portrait work, the simplicity of the lines, his ink on paper drawings. I wanted to combine this minimalistic style with some floral and feminine sculptural elements for the base of the headpiece. I hand painted it all, working with the olive green tone of the dress. I also painted my bag, using the pop of pink to match the lips of the face to bring it all together.

### **How did it feel to win this award?**

I was overwhelmed! I'm really passionate about Wearable Art. Developing stand out creative pieces, which are talking points, and thinking outside the box. 'Most Creative Hat', it means the world to me to be recognised for this in Dubai.

### **Tell us a bit about yourself.**

I have my own business in Dubai, which is me being creative! I work on a range of projects from costume, headpieces, prop making and puppetry to customisation work, hand painting on shoes and bags, as well as live art, sketching portraits and fashion drawings! I work mostly in events, with different brands to bring a talking point to their events through a range of wearable art. I first got into hat making when I was studying Theatre and Performance Design at [LIPA University](http://www.lipa.ac.uk). The course taught me a diverse range of skills which have been invaluable to me out here.

To see more Wearable Art from Charlotte Hudders, go to [www.charlottehudders.com](http://www.charlottehudders.com). To find out more about the 2018 Dubai Style Stakes visit [@MeydanStyle](https://twitter.com/MeydanStyle).



In this follow up tutorial, expert millinery flower maker Anne Tomlin explains how to add the leaves, calyx and stem to her Silk Abaca Rose project from [HATalk Issue 139](#).

## How to Make Abaca Silk Rose Leaves

### Materials:

- Bondaweb
- Stiffened, undyed silk satin
- Stiffened fine green habutai silk
- Abaca silk
- 15mm paper ball
- Paper covered wire #24
- Tacky glue
- Straw stiffener
- Silk dyes

### Tools:

- 2 flower making tools: knife or arrow shape\*, 15mm ball
- Electric hot plate or hob
- Blotting paper
- Rubber, sand or ground walnut shells bag
- Bradawl or pointed tool
- Sharp pointed scissors
- Paper scissors
- Pointed tweezers
- Pins
- Needle and threads
- Water spray
- [Printable Template \(click to open\)](#)

\*soon to be available from [www.hatblocks.co.uk](http://www.hatblocks.co.uk)

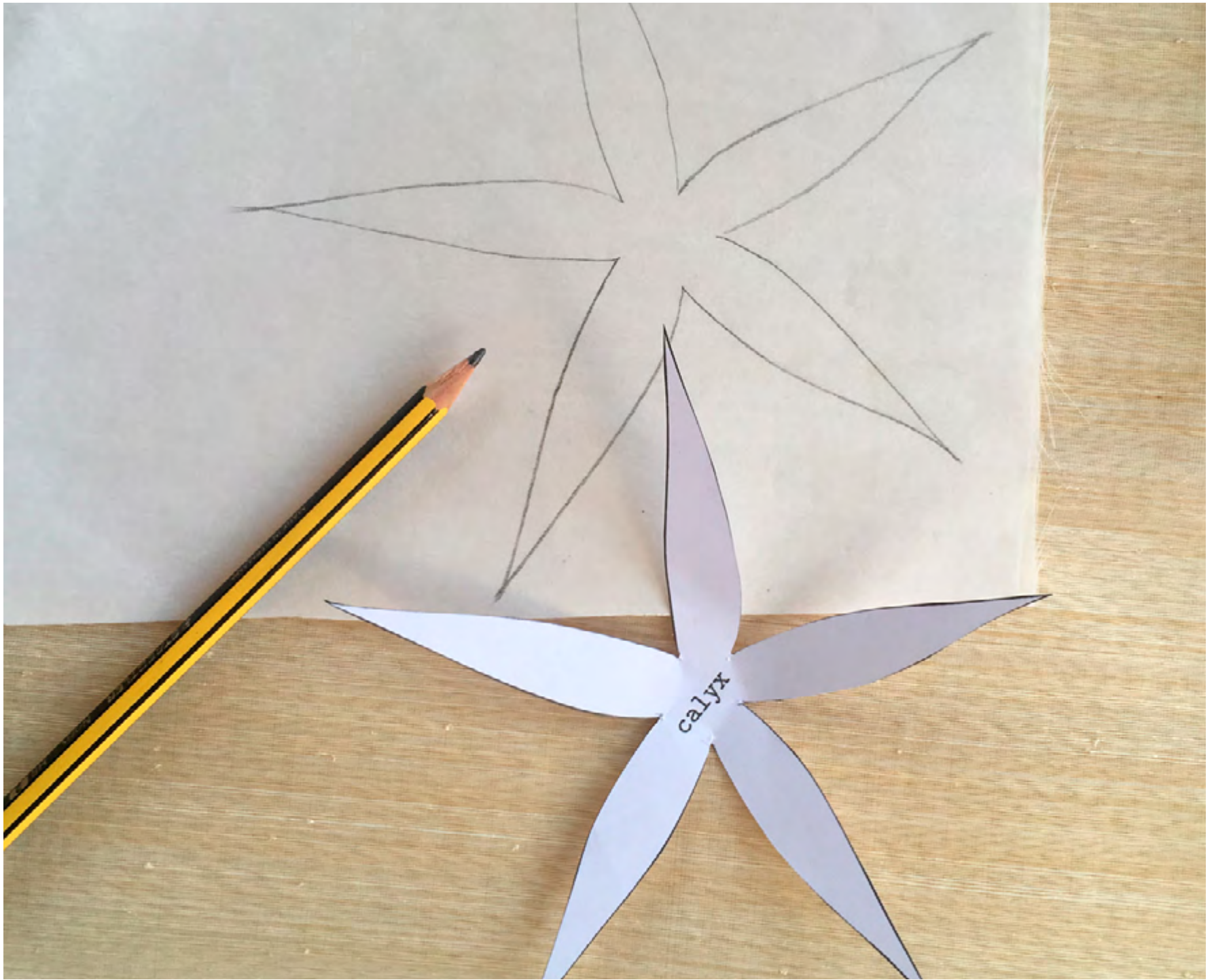






1) Bondaweb a stiffened piece of undyed silk satin (approximately 17 x 22cm) and also a piece of stiffened fine green silk (habutai). Leave the paper on because it's very useful to draw round your pattern shapes on the paper side.





2) Draw around the calyx pattern on the paper side of the Bondaweb and satin piece. Press lightly onto the piece of green habutai (approx 8cm x 10cm) to bond the fabrics together and then cut out the 3-layered calyx piece.





3) Bondaweb a piece of abaca silk approx 30 x21cm. Take off the paper backing and place the 2 leaf templates on the bias, flipping one over so that you make use of the the grain running at a diagonal to take on the look of leaf veins. Cut out 3 pairs with paper scissors, taking care to place them correctly.





4) Mix dyes to make 3 shades of green, one yellow, one medium bright green and one dark green. I use Procion MX dyes but there are other silk dyes on the market. The colours here are a combination of turquoise and yellow to make a bright green. For a more sludgy green, I would add a tiny bit of red. For the dark green, a touch of red with yellow and some darker blue, maybe a tiny bit of navy.





5) Lay out the leaf sections on a piece of blotting paper. Paint the leaf sections with water to wet the silk, making it more absorbent for the dye. Then build layers of yellow first and then gradually add the darker greens. Leave to dry and then add more layers of colour, brushing the dye outwards. This will add depth to the colour and make a more naturalistic look. Paint the paper ball green with a dry brush.





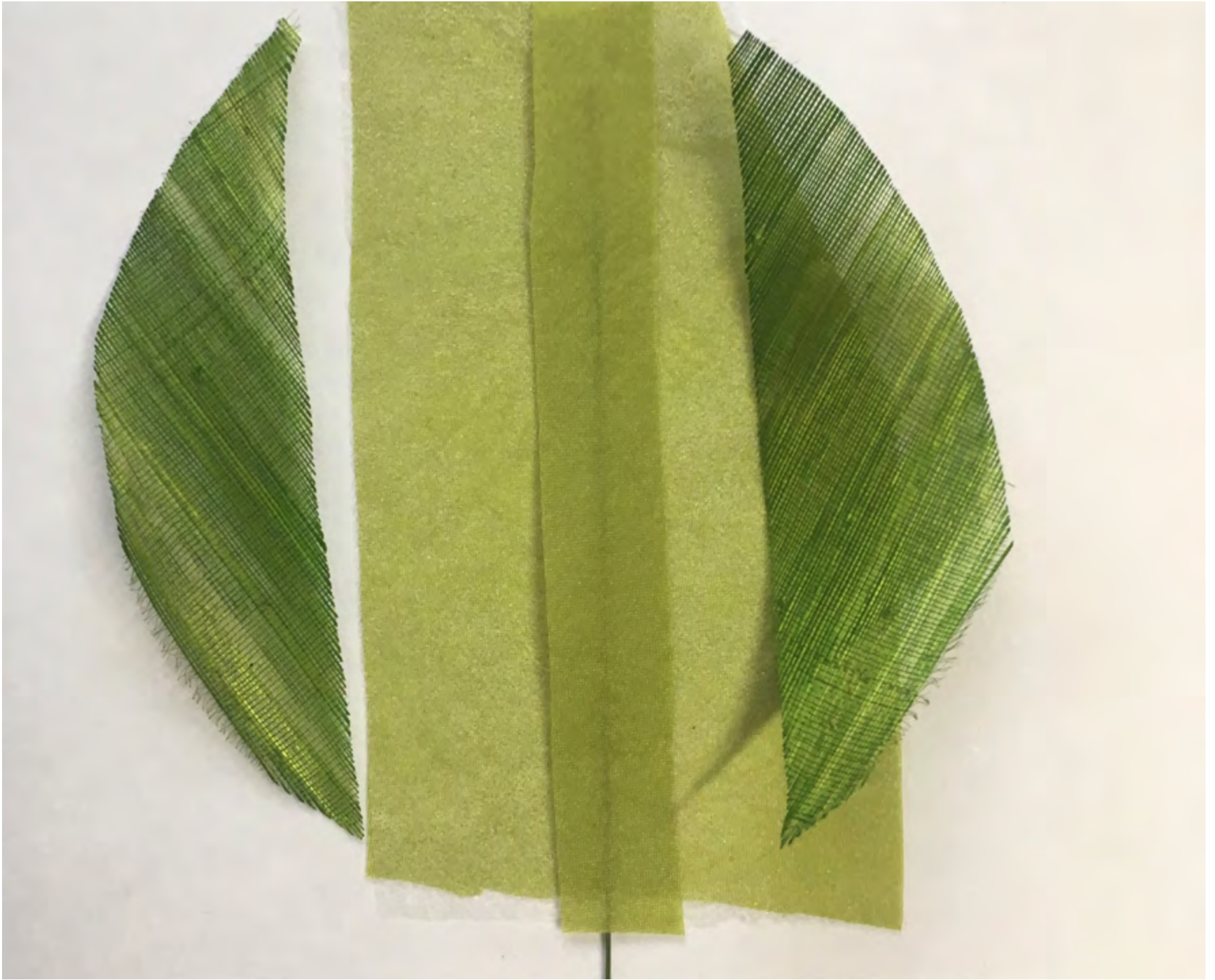
6) Paint the calyx in a similar way and maybe add a little red on the tips, working quickly from the outside in. Leave to dry.





7) Place the calyx on a piece of green stiffened habutai and press lightly to bond the two layers together. I usually press over a piece of the Bondaweb backing paper or greaseproof paper to protect the silk.





8) Now take the 3 pieces of green habutai (which are to be the backing for the leaves). Place a 15cm long 24 gauge wire in the middle of the silk a couple of cms from the top, making sure it is on the bias. Place a 1cm strip of stiffened bias cut silk over the wire and press lightly between two layers of backing paper to bond in place.





9) Place one leaf section against the central wire and press firmly. Do the same with the other leaf section on the other side of the wire.





10) Make a hole in the middle of the calyx with a sharp bradawl or pointed tool. With the heated ball, press firmly into the pad and keep it moving to avoid scorching the silk. I have a heated hot plate and keep the temperature quite low for this but every plate is different so it's worth experimenting with different temperatures and pressure.





*11)* Use the arrow or knife shape tool to run a line on the backing side of one of the points of the calyx, going from the centre outwards towards the tip, and quickly pull away. Repeat on the other 4 points of the calyx.





12) Thread the dried green paper ball onto the wire with the flower and secure the place where it meets the rose with a touch of glue. Add the calyx by putting the wire through the hole and easing it over the ball. Add a brush of glue on the ball to help keep it in place.



13) Fold each section of the calyx over to fit around the rose and then pin into the base of the ball. Stitch the calyx in place.





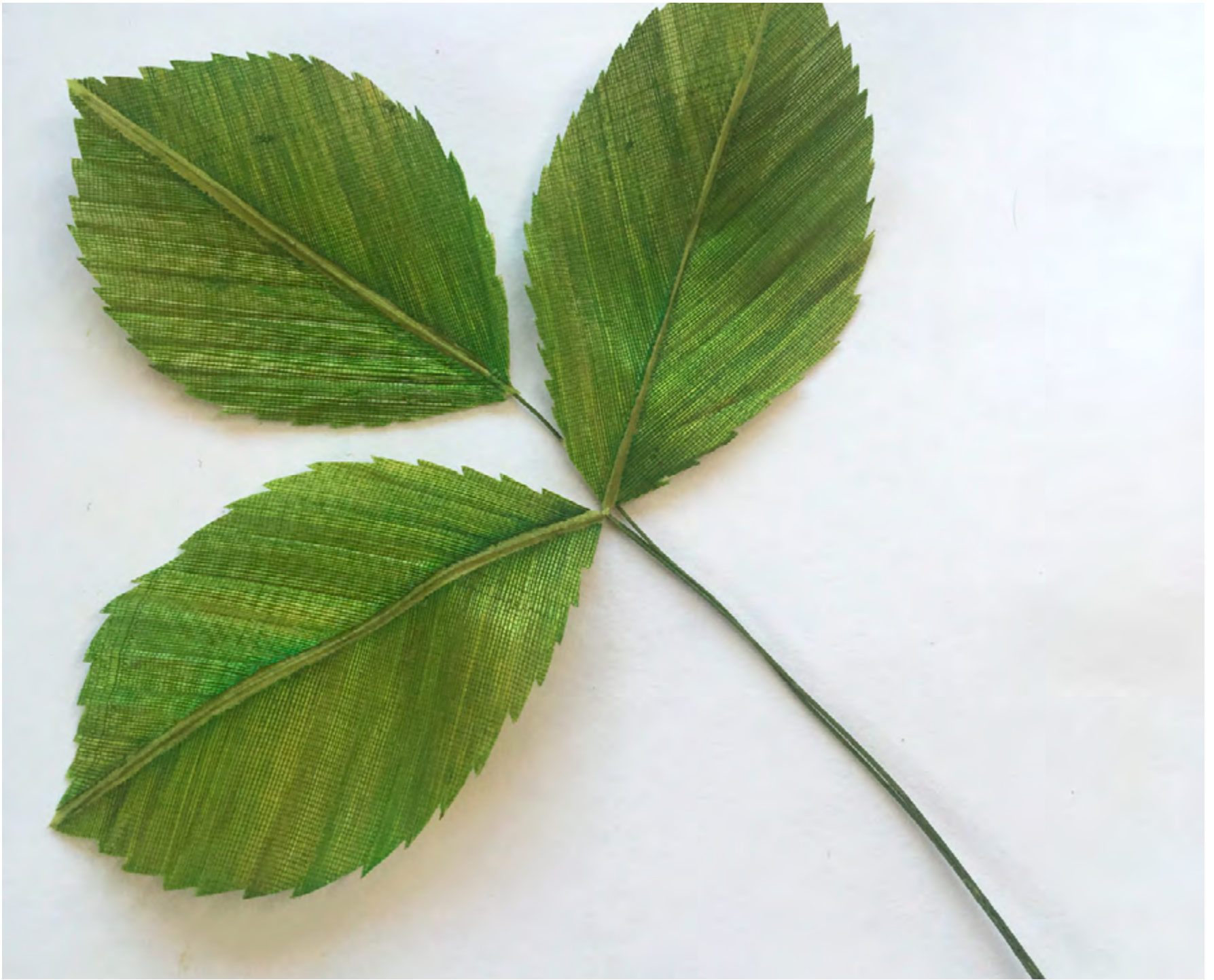
14) With the heated arrow or knife shape tool, make tiny lines all around base of the covered ball to where the wire begins, following the lines of the folds to help disguise them.





*15)* With small pointed scissors start at the top of one of your leaves and snip a tiny line along the grain of the silk. Move 0.5cm down and then snip at an angle to the base of the cut. The next cut will be a further 0.5cm along and the angle will be formed by cutting from the point of the previous cut to the base of the calyx. Continue along in this way until you reach the base of the leaf, then turn it over and do the same thing down the other side.





*16)* Using the heated knife or arrow shape tool, make a line on either side of the wire and then make vein lines (working from the centre to the edge). Turn the leaf over and do the same on the reverse. Repeat steps 15 & 16 to finish off your other 2 leaves.



17) Cut the wires so that two of the leaves are slightly lower than the top leaf and place them around the rose's stem. Join all of the wires together with a touch of glue to hold and then bind with thread, floss or tape. Start at the bottom where the two leaves meet the stem and then take the thread to the other side of the leaves and bind, pushing the leaves out of the way until you reach the calyx. Stitch to secure.





Your silk abaca rose is now complete and ready to be put on a hat! By the way, if you missed the first part of this tutorial, you can download it from [www.hatalk.com](http://www.hatalk.com).

## *Upcoming Workshops with Anne Tomlin*

**3 June 2018**

**Silk Daisy Taster Session**

**West Dean Arts & Craft Festival**

**8 - 11 June 2018**

**Silk Roses and Peonies**

**West Dean College**

**27 - 29 June 2018**

**Silk Sweet Peas**

**West Dean College**

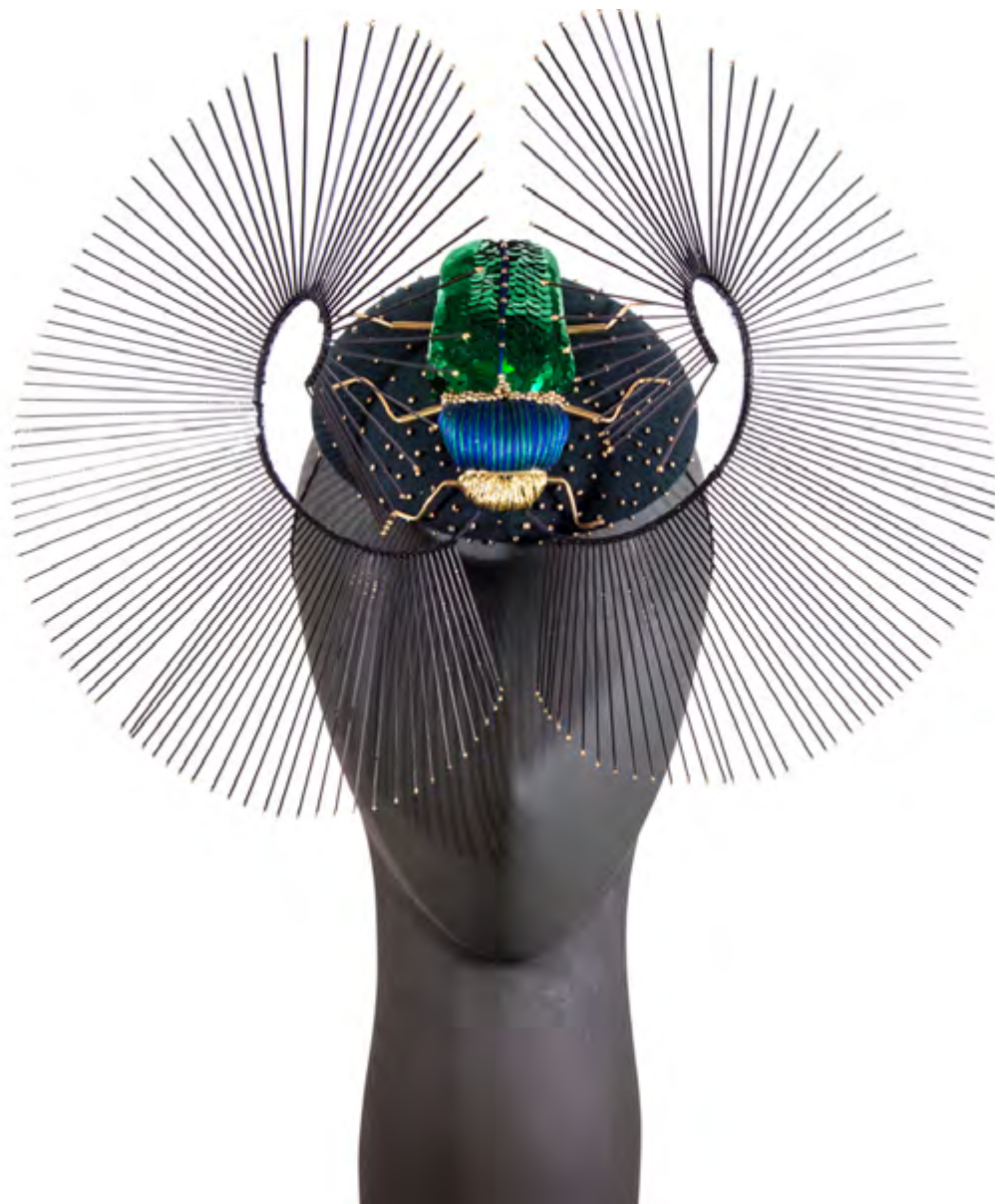
Anne will be exhibiting at the **West Dean Arts & Craft Festival** from 1-3 June. In addition to the above courses, she will be teaching regular millinery flower making workshops at her home studio in West Sussex (UK) this summer. If you are interested in finding out more, email her on [aetomlin@gmail.com](mailto:aetomlin@gmail.com) or join her mailing list at [www.annetomlin.com](http://www.annetomlin.com).

# Rencontres Internationales du Chapeau: 2018 Winners

The **Atelier-Musée du Chapeau**, a hat museum in the Loire region of France, recently announced the 2018 winners of their bi-annual hat competition, *Rencontres Internationales du Chapeau*.

This year's theme was 'Nature' and 112 hats were submitted from 15 different countries. The competition, which is part of the Museum's wider mission to preserve and promote traditional hat making skills, was judged by a jury of fashion professionals chaired by British milliner Stephen Jones.

90 of the competition hats will be exhibited at the Atelier-Musée between May and October and, on June 3<sup>rd</sup>, there will be a nature themed, choreographed hat parade featuring the 11 winning hats and 25 other specially selected entries. Read on to find out more about this year's winners...



Creativity Award/  
Stephen Jones 1<sup>st</sup> Prize

**Hat Name:** *Scarabeus Auro Fulgens*

**Maker:** Marion Clement (Saint-Étienne, France)

**Description:** Headdress with a round base in dark green fur felt mounted by a scarab beetle with a body made of green glitter and embroidery, a head made from gold thread and huge spiral antennae created on a 3D printer.





## Expertise Award

**Hat Name:** *Wave*

**Maker:** Naoko Taketani (Kyoto, Japan)

**Description:** Graduated blue felt hat with a moulded wave shaped edge.



## Innovation Award

**Hat Name:** *Moon Shadow/ Ombre de Lune*

**Maker:** Fernando Mares (Philadelphia, USA)

**Description:** Pleated silk organza hat decorated with red tubular beads, a pheasant feather and a silk flower.

## Ready-to-Wear Award

**Hat Name:** *Je suis l'automne*

**Maker:** Fides Cavan (Montignies, Belgium)

**Description:** High hat with fabric base completely covered with oak leaves in shades of brown and orange and two tassels on the side.



## Technical Prize

**Hat Name:** *Crystal of Snow*

**Maker:** Naoko Ishikawa Tokyo (Japan)

**Description:** Cloche in light blue fur felt with a white felt brim and decorated with snow crystals in felt and pearls.







## Best Concept Award

**Hat Name:** *Dandelion Dream*

**Maker:** Sylvia Martinez-Cantero (Thionville, France)

**Description:** Headdress in green sisal topped with a dandelion flower made from feathers.



## Best Theme Interpretation Award

**Hat Name:** *Kokedama*

**Maker:** Dirk Seegmüller (Bornheim, Germany)

**Description:** Handmade moss green wool felt base topped with two matching balls of felt and decorated with an orchid in shades of purple. The whole piece is wrapped with a beige string.

## Jury Prize

**Hat Name:** *Le cactus en fleur*

**Maker:** Isabelle Mathieu (Aleur, Belgium)

**Description:** Handmade nuno felt hat in shades of green and purple, representing a cactus in bloom.



## Jury Prize

**Hat Name:** *Flocon de neige*

**Maker:** Mayumi Takeguchi (Tokyo, Japan)

**Description:** Conical hat made of sky blue fur felt with drops of rain cut out and embellished with transparent glass beads. The top of the hat is finished with felt feathers of the same colour.







## Jury Prize

**Hat Name:** *La tête dans les nuages*

**Maker:** Cristina de Prada (Barcelona, Spain)

**Description:** Sculpted blue straw cloud connected to a black headband by metal rods covered with white pearls to symbolise the rain.



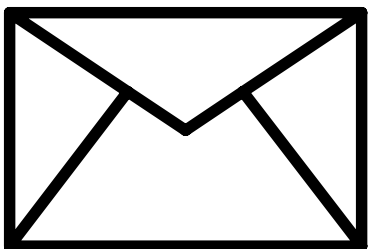
## Jury Prize

**Hat Name:** *La petite renarde rusée*

**Maker:** Violaine-Marie Gomas (Mulhouse, France)

**Description:** A tribute to the opera of the same name by Czech composer Leoš Janáček. Headpiece consists of an orange felt fox head with a fox tail and yellow heart flowers with burgundy petals and green sepals. A matching cock is hidden inside.

To learn about future Atelier-Musée du Chapeau competitions and events, go to [www.museeduchapeau.com](http://www.museeduchapeau.com) or follow [@ateliermuseeduchapeau](https://www.facebook.com/ateliermuseeduchapeau) on Facebook.



## 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](mailto:mail@hataalk.com)

### Question:

I have noticed that silk abaca, jinsin and Paris cloth all have a similar look. Are they actually the same material with different names?

### Answer:

Although these three millinery materials do have some similarities, they are not one and the same.

**Silk Abaca:** a blend of silk and abaca fibre. Abaca is woven from the stalks of Filipino banana palms.

**Jinsin:** a mix of buntal straw and polyester thread. Buntal is also a product of the Philippines, created from the stalks of the Buri palm.

**Paris Cloth:** a blend of abaca fibre and soft polyester thread.

While the three materials can all be used to create interesting sculptural shapes and lend themselves to free-hand shaping, they do each have unique qualities and behaviours because they are created from different components.

Silk abaca, for instance, is made from all natural materials

and, therefore, responds very well to fibre reactive dyes, as demonstrated by Anne Tomlin in her tutorial on Page 17 and her rose project (below) in [Issue 139](#). Jinsin and Paris Cloth, on the other hand, both contain polyester, a synthetic material which will not hold this type of dye well, making it very difficult to achieve an even colour.



All three materials have a lot of millinery potential and can be used to create some really stunning headpieces. If you'd like to share tips or advice on working with any of them, we'd love to hear from you!



# The Back Page

## Calling All Millinery Suppliers: Get Noticed in the HATalk Directory

On May 1, we will be launching a brand new Supplier Directory to make it easier for hat makers around the world to source the materials that they need. If your business sells products or supplies which would be of interest to milliners and hatters, please [get in touch](#) - we want to make sure that you are found in the HATalk Supplier Directory.

The HATalk website has already had over 175,000 page views this year and we know that many of our visitors spend a lot of time and energy searching the internet for specific hat making products. Our goal is to make that process much quicker by connecting quality millinery

suppliers with hat makers.

As an introductory offer, Premium HATalk Directory Listings are currently on sale for just \$60 (USD) per year.

### A Premium Listing includes:

- A link directly to your website
- Links to follow your business on major social media channels
- One-click to your business email address
- One-click calling to your business phone number
- Your logo
- Up to 500 words about your business
- Business address
- Business categorization for filtering
- Unlimited custom product keywords to help customers find your business
- Inclusion in HATalk's social media campaign

*PLUS, any business that takes advantage of this limited time offer will receive a lifetime 50% discount on all advertising within HATalk e-magazine!*

To make sure that hat makers find your business, [sign up for a Premium HATalk Directory Listing today.](#)



