

STYLISTIC CHANGES IN AMERICAN WOMEN'S
HATS WITH IDENTIFICATION
CRITERIA FOR THE YEARS
1900 TO 1950

By

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PREFACE

This study was concerned with the identification of changes in styles of American women's hats and dating these hats in a fifty year period. The purposes of this study were to describe distinguishable characteristics of American women's hats, 1900 to 1950, and to develop a procedural model to be used in classifying and cataloging historic collections. The primary objective was to develop a valid system for use in classifying American women's hats, 1900 to 1950. The procedural model formulated for the purpose of the study was used to make recommendations for cataloging and organizing hats in the Clothing, Textiles and Merchandising Department Costume Collection at Oklahoma State University.

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CHAPTER I

INTRODUCTION

Why do women wear hats? According to Wingate, Gillespie and Addison (1964, p. 210), "there are many reasons listed under decorative appearance as well as warmth and protection." Sometimes the weather may necessitate the wearing of a hat. Hats can protect the head from the cold and shade the eyes from the summer sun. Other times the occasion may demand a head covering. The person may be attending church, applying for a job, or attending a business or professional meeting. Such occasions frequently required the wearing of a hat.

Hats have been used to add height to short women, to hide minor facial blemishes on others, to protect the hairdo, or to hide straggly hair. Chambers (1945, p. 396) stated "many women wear a hat because it is flattering and they feel more attractive in a hat, to make them look older or younger as desired, or simply because it is fashionable." For whatever reason a person wears a hat, hats have been worn dating back to the time of the early Egyptians.

Through the ages, the materials used, the manufacturers' skills, hair styles, and men's headdress styles have influenced women's millinery fashions. They may be soft or

stiff, woven or knitted fabric, fur or wool felt, natural or synthetic straw, large or small, extremely simple or extravagantly ornate. From time to time, women have adapted men's hat styles for their own. Thus, we have had derbies, sailors, fedoras, etc., that were originally worn by men.

There is no end to the versatility in women's hats (Wingate, Gillespie, and Addison, 1964). Hats come into and go out of fashion and it is difficult to determine the time period or life span of individual styles. Since hats are both functional and decorative, detailed descriptive information is needed in dating and cataloging styles for historic costume collections.

The Clothing, Textiles and Merchandising Department at Oklahoma State University has a costume collection. Some research has been reported on the collection, including undergarments, shoes, and lace specimen (Carr, Tammen, and Crabtree). A number of garments from 1890 to 1907 has been adequately classified and catalogued thus far. The research on hat styles was selected in an effort to expand the work that has been done with the collection. No records were available of previous classification of the hats in the collection.

Purposes and Objectives

The purposes of this study were to identify distinguishable characteristics of American women's hats, 1900 to 1950,

and to develop a procedural model to be used in classifying and cataloging historic hat collections.

The objectives of this study were:

1. To describe stylistic changes in American women's hats from 1900 to 1950.
2. To classify hat styles by distinguishable characteristics evidenced in each decade.
3. To develop a procedural model to be used in classifying and dating the hats in the Clothing, Textiles and Merchandising Costume Collection and recommend a system of organizing and cataloging hats in the Clothing, Textiles and Merchandising Department at Oklahoma State University.

Assumptions

The following assumptions were made for this study:

1. Changes in styles of American women's hats can be distinguished by certain fashion variables. >?
2. A procedure can be developed for the classification of American women's hats through the identification of certain fashion variables in styles for specific periods of time.

Limitations

The study was limited to American women's hats dating from 1900 to 1950. The review of literature was limited to information available in the Oklahoma State University

library, through interlibrary loan service, museums and from millinery manufacturers.

In the study the term "hat" was considered to be a shaped head covering having crown and brim or one of the two, made of various kinds of materials. Definitions of the various style classifications of hats are included in Appendix A.

Definition of Terms

Definitions of terms used in the study are as follows:

1. Classify - Arrange in classes or groups (Webster's Seventh New Collegiate Dictionary, 1966, p. 206).
2. Fashion variables - Components of fashion that are changeable, diverse, likely to change in direction, such as line, color, fabric, and trim (Greenwood and Murphy, p. 78).
3. Hat - Shaped head covering having crown and brim or one of the two, made of various kinds of materials (Picken, 1957).
4. Identification criteria - Style (name), silhouette (crown and brim), decorative treatment (trim and material) (Tammen, 1973).
5. Life span - The duration of existence of a material object (Webster's Seventh New Collegiate Dictionary, 1966, p. 664).
6. Millinery - Women's apparel for the head (Webster's Seventh New Collegiate Dictionary, 1966, p. 731).
7. Modal part - Dominant or most common style

observed in the crown, brim and decorative treatment of women's hats (Greenwood, 1963).

8. Recurring - To occur again after an interval (Webster's Seventh New Collegiate Dictionary, 1966, p. 967).

9. Seasonal representative - For the purpose of this study seasonal representative is defined as the hat illustration appearing most often in any given year.

10. Style - A distinctive or characteristic mode of hats (Greenwood, 1963).

11. Stylistic changes - Year to year variations in design detail and decorative treatment of women's hats (Greenwood, 1963).

12. Procedural Model - A step by step guide developed in this study for the purpose of dating and cataloging women's hats in historic costume collections.

CHAPTER II

REVIEW OF LITERATURE

Through the centuries the hat has played a varied and, at times, an amusing role in the history of dress. Recorded history has shown us that headgear has long been regarded as a symbol of rank, authority, or position (Chambers, 1945). From the ancient beginning, followed by constant changes through the centuries, the hat emerged as the indispensable head covering of moderns (Lester and Oerke, 1940).

While Picken (1957, p. 159) defined the word, hat, as "a shaped head covering having crown and brim or one of the two, made of various materials," one was reminded that wigs were widely worn in the early Egyptian days to serve as hats. Often they were worn with flowers and golden ornaments interlaced therein (Asser, 1966). The term "hat" was used to refer to several types of head coverings. It referred to a wide-brimmed leghorn or a mere scrap of silk or lace. A flat 'saucer' worn on the crown of the head, or a mass of plumes resembling the crest of an oncoming wave was designated as a hat by fashion, according to the whim of the moment (White, 1956). The distinction between hats and bonnets was a question of fashion. Fashion at one time decreed that if tied under the chin it was a bonnet, while

the same headdress without strings was a hat. Then again in 1874, fashion decreed that if worn well forward it was called a hat; if perched on the back, a bonnet (White, 1956).

Functions and Purposes of Women's Hats

In the twentieth century every woman could be fashionably dressed if she wished since mode and taste could be had in the machine-made piece as in the homemade garment, the difference being in the quality and price (Wilcox, 1963). All individuals, on occasions, wore blue jeans, sweaters and sneakers and most families enjoyed cars, refrigerators, and air-conditioners. No longer could it be said that one could easily distinguish the farmer from the city man by his clothes. The family that lived far from the city was able to shop out of well-illustrated catalogs which acted as salesmen of large mail order houses, a great American institution. Previous historic costume research completed at Oklahoma State University on shoes (Tammen, 1973), lace specimens (Crabtree, 1979) and undergarments (Carr, 1971) illustrated that the fashion world was open to everyone who cared to join.

The selection of the correct hat depended upon a number of things: the occasion, the features, hair arrangement, personality of the wearer, the costume, the geography, the season, prevailing fashions, and the price (Chambers, 1945). The hat was to harmonize in color, style,

and material with the costume with which it was to be worn. As the occasion determined the choice of the costume, so it was a deciding factor in selecting the hat also (Chambers, 1945). Some hats, because of their becomingness, chic appearance, youthful effect, or practicality, became classic and remained popular for many years. These classic styles appeared and reappeared in the millinery market (Chambers, 1945).

Hats were of special importance in the fashion world. Chambers (A Fashion Manual, 1946, p. 94) stated: "In 1946, the consumer purchased the hat more frequently than a coat, consequently the fashion life of a particular style was shorter. Women were buying an average of three hats yearly while only one coat every two years was purchased." The hat set the mood and frequently foreshadowed a coming silhouette change in coats and dresses. Because of the relation of the hat to the face of the wearer, the coiffure, the coat, the collar, and the general design of the costume, a radical change in hat styles frequently presaged an entire change of silhouette in apparel (Chambers, 1946). The creative coat and dress designers were most exacting in showing correct hats and other accessories with their new creations. Leading milliners cooperated with style houses by making special models frequently in advance of their own showings. New color was frequently introduced in the millinery market because color was the customer's first interest, then style, then material. Price was not

the first consideration (Chambers, 1946). Radical, fantastic, and absurd as some new hat styles seemed, these creations, nevertheless, focused consumer attention on millinery. The publicity, promotion, and attention given to new hats quickly made old hats obsolete (Chambers, 1954).

Chambers (Keys To A Fashion Career, 1946, p. 102) stated: "The element that makes any one hat a success is intangible. The good hat has a quality about it that is unmistakably fashion right. It 'clicks.' Customers and buyers recognize it." A hat that is new without being bizarre, ahead of the times without being exotic, but practical fits into the wardrobes of the women who launch new fashions. Chambers (1945, p. 403) also reported that the most flattering hats are those that permit some slight adjustment to conform to the wearers' features. Other generally flattering hats were those that incorporate curved instead of straight lines. The hats that were most difficult to wear were small tight hats, hats with sharp protruding angles in the crown, brim or trim, and those small hats that required a perfect or well-arranged coiffure according to Chambers (1945, p. 404). No hat should be so overpowering as to appear to dominate the wearer.

Hat Styles, 1900-1920

In the beginning of the century when the fashionable shopping district of New York was located on lower Broadway, millinery was one of the great extravagances in which women

indulged (Lessing, Bower and Stimson, 1962). The bonnet, by the turn of the century, was out of use, as were caps for indoor wear. Of course, there were exceptions, but the hat dominated for the next fifty years (Ballard, 1979). The neatly coiffed head, intended to look small and compact, gave way to the pompadour which provided a firm foundation for the large hat, set on a bandeau, which flared up and off the face. Hats became larger as heads grew larger (White, 1956). The flamboyant hats introduced were monumental in size and trim. They remained large until 1913 (Bigelow, 1970). These large elaborate hats were trimmed with expensive imported flowers, yards of beautiful ribbon and plumes. The Gibson Girls of 1900 often wore the Sailor style or small trimmed hats placed forward on the head. By 1903, the automobile necessitated the addition of a chiffon veil, sometimes worn over the face, to keep out the clouds of dust, but always securely tying down the hat (Lessing, Bower and Stimson, 1962). The famed "Merry Widow" appeared in 1903 (White, 1956). Reminiscent of the Merry Widow is the large hat with the willow plume of 1910. Because this large black hat was trimmed with ostrich plumes a great demand was created for these feathers as well as for a new uncurled plume known as the 'willow.' By 1913, a law was passed making it illegal to sell plumage of wild birds unless imported prior to October 3, 1913 (Bradley, 1954). These huge fanciful chapeaus, often called Gainsborough hats, demanded that ladies stand erect in a haughty pose

(Bigelow, 1970). They became a nuisance in theatres, where they successfully obscured the view of people sitting behind them. Women who did not wish to wear the extremely wide hats could always assume the Toque. Toques of feathers in all colors were worn, but the favorite material was velvet (Ballard, 1979). At this time the lingerie hat of pleated embroidery or lace on a wire frame, often trimmed with flowers or ribbons, was worn with the popular lingerie dresses. This was also the era of the mesh veil worn with the tailored hats trimmed with wings, quills or bows of ribbon (Lessing, Bower and Stimson, 1962). The Toque of 1912 was a very small hat, but it seemed large and clumsy in contrast with the more modern type of 1913 when there was a considerable reduction in the size of hats. By 1919 the flat-brimmed, small-crowned, trimmed models were worn with the dressy, soft afternoon costumes.

Hat Styles, 1920-1940

The 1920's brought in the simple untrimmed dresses, ^{>ABC} so the untrimmed hat was worn also. The off-the-face type, fitting well down over the head, was introduced in 1921. The Cloche, becoming the uniform of every woman and varying in the material used and in manipulation, was worn well down over the eyes. The cloche became the rage about 1923 and lasted through 1930, being worn winter and summer, for sports and for dress. It brought the innovation of grosgrain ribbon band to replace the traditional silk hat

lining (White, 1956). The chic Cloche revolutionized women's headgear. Expressing this same simple tendency were the untrimmed brimmed hats worn with the soft silk afternoon dresses. Increasing interest in spectator sports clothes led to the development of the simple sport hat of felt or straw. Reboux was the big name in the twenties. Her 'Gigolo' crown, crushed in irregularly, was a highlight in 1925 (Lessing, Bower and Stimson, 1962). In the late twenties and early thirties, the molded crown and eye-shading brim of the Cloche, a universal fashion teamed with close, shingled hair and a smooth forehead.

By 1930, society found itself worn out, spent, confused. Fashion was getting softer and less adventurous. The mechanical and industrial progress of the United States was stupendous in the period of the twenties with labor saving devices reaching a peak in development (Bradley, 1954). So with the 1930's came every style of 'headtire' from a bunch of flowers on a ribbon band to the wide-brimmed 'cartwheel,' with very low crown (White, 1956). By 1934, the hat was worn on back of the head. Another sensation of the 1930's was the ancient caul, incorrectly called a 'snood.' This style remained popular through 1944 (White, 1956). The Duchess of Windsor's back-of-the-pompadour hat from Suzanne Talbot had a wide influence in 1936-37. The basic simple shapes of the Calot or Beanie and the small squared Pillbox became popular with the page-boy-bob and the longer hair in 1936 (Asser, 1966). Mme.

Schaparelli introduced her clown hat with pointed crown in 1936, and is credited with the tiny forward tilted 'doll hat' in 1938 (Lessing, Bower and Stimson, 1962). The year 1937 was a big one for the halo hat, seen in great variety from small to tremendous sizes. The draped Turban, having perhaps the greatest tradition of any of the forms, re-appeared in 1939, and proved to be the universal headgear for the next four years of World War II.

Hat Styles, 1940-1950

Hats were a casualty of the war and the vogue for fabric and knitted snoods, self-wrapped Turbans and tied-on kerchief squares were stimulated by war workers in factories and girls in active wartime jobs on farms and in offices. The mannish influence in suits and coats and the wearing of slacks was reflected in tailored mannish Fedoras for women in the early forties. As the war ended, there was a brief excitement in extravagant hats coming from Paris, piled high with ribbons, flowers and feathers and called 'Liberation' hats. Fashionable during 1944-45, these were considered by some to be a secret joke against the German occupation and their black-market-rich wives. In another view, this was a natural reaction against the austerity of the war years and brought back the pretty trimmed hat (Lessing, Bower, Stimson, 1962). Although 1945 saw the ending of World War II, scarcities of materials continued. It was not until 1947 that designers could make full use

of their talents (Lester and Kerr, 1961). The 'more hat' look came into the fashion picture and the desire for more dressy clothes brought about a return to beautiful feminine large-hats equally popular with the young set and matrons. The year, 1947, was a vintage year in fashion with the New Look of Dior emphasizing femininity. His tiny side Beret was a great fad in velvet all year round. By 1949, the New Look faded and styles were adapted once more to the requirements of modern living.

The small hat of various designs was very much in evidence. It achieved the practicality of the close cap, and was manufactured for both daytime and evening wear in a variety of materials. With close-fitting dark velvet hats, berets, or tams, the style proved exceedingly easy to adapt, and was generally becoming (Lester and Kerr, 1961). Slacks came into general use, although frowned upon by some critics who felt they were an exclusively male garment. Girls also adopted the mannish tailored suit, rain-coat with raglan sleeves and the vest (Bradley, 1954). The 'cold wave' and various styles of hair cut resulted in a shapely head that called for enhancement of its charm rather than for covering (White, 1956). Hats were worn less often than in the preceding periods, often going bareheaded in summer seasons, especially for informal and evening wear (Bradley, 1954).

CHAPTER III

METHODS AND PROCEDURE

The purposes of this study were to identify distinguishable characteristics of American women's hats, 1900 to 1950, and to develop a procedural model to be used in classifying and cataloging historic collections. The objectives of this study were:

1. To describe stylistic changes in American women's hats from 1900 to 1950.
2. To classify hat styles by distinguishable characteristics evidenced in each decade.
3. To develop a procedural model to be used in classifying and dating the hats in the Clothing, Textile and Merchandising Costume Collection and recommend a system of organizing and cataloging hats in the Clothing, Textiles and Merchandising Department.

The procedures for achieving each of the above objectives were explained under the following headings: Description of Stylistic Changes; Analysis of Data; Development of a Procedural Model.

Description of Stylistic Changes

The procedures used to describe stylistic changes were organized in the following categories: Development of Glossary; Selection of Sample; Tabulation of Data.

Development of Glossary

Historic costume publications were used in the preparation of a glossary of 33 hat style classifications including sketches, definitive features and related styles. The sources used in the development of the glossary in Appendix A were: Know Your Merchandise by Isabel G. Wingate, Karen R. Gillespie and Betty G. Addison, The Fashion Dictionary by Mary B. Picken, Color and Design in Apparel by Bernice G. Chambers, and Sears, Roebuck and Company Catalogs.

Selection of Sample

The Sears, Roebuck and Company catalog was used to conduct a quantitative analysis of women's hats. The source selected for the purposes of the study met the following criteria:

1. It presented current fashions in women's hats to the public in regular issues yearly.
2. It had continuous circulation during the period of 1900 to 1950.
3. It presented women's hats in a pictorial and descriptive manner.
4. It presented a variety of kinds of women's hats, (e.g., daytime, sportswear, evening).

The purpose was to examine the typical, not the exceptional hat examples; the representative one, rather than the most pleasing and interesting hat style. The women's millinery sections of the Sears, Roebuck and Company catalog were viewed in consecutive, seasonal order. The spring issue was used for the first year, 1900, and the fall issue for the following year, 1901. The researcher continued in this same manner throughout the next forty-eight years. Thus, data were collected from a total of fifty catalogs, one each year.

Each page of the women's millinery section of each catalog issue was viewed in consecutive order. The total number of hats were counted in each issue, and the total number of hats used in the study was noted. The hats used in the study were the examples that met the following criteria:

1. Modal parts of the hat were in plain view.
2. Front or side view picture of the hat was taken so the model's face was visible.
3. Lines of the hat were distinctively evident.
4. Photograph of hat rather than a sketch was taken so the hat was in proportion to the face of the model.
5. Photograph was accompanied by a printed description.

Tabulation of Data

The total number of hats in the women's millinery section of Sears, Roebuck and Company catalogs were recorded for each of the 50 designated catalogs, 1900-1950. The total number of children's (under age 18) hats found on the last few pages of the women's section and the hats not meeting the five criteria previously listed were also counted and listed as unclassifiable. The remaining hats were used in the study. The number of hats used per season ranged from 23 to 182.

The written description that accompanied the photograph was used to determine the style classification of the hats whenever possible. On Tally Sheet #1, the count of each style classification was recorded as defined in each issue of the catalog. If the style classification was not stated in the written description, reference was made to the Glossary of Style Classifications in Appendix A to determine the correct style classification. An example of Tally Sheet #1 used to count the hats is in Appendix B.

After completing the count of all style classifications, an analysis was made of the distinctive features, namely, silhouette, materials, measurement of crown and brim, and decorative treatment. On Tally Sheet #2, a sketch was made of each different silhouette variation of each style classification. The number of each variation was noted to determine which variation was most common during that year. The type of material and decorative treatments were also

counted and listed on Tally Sheet #2, to find the most commonly used along with the variations. An example of Tally Sheet #2 is in Appendix C.

Measurement of the crown width and height and the brim width was recorded so that the actual size of the hat could be determined. Young (1937, p. 153) reported the use of the head measurement as a standard guide by which to measure the human figure. The classic proportion of the figure in the artist's vocabulary is seven heads high. This proportional measurement has been used to determine lengths and widths of women's clothing styles. Measurements of the modal parts of the hat were taken by using a small six inch (6") paper ruler. The first measurement taken was the distance from the tip of the nose to the point of the chin of the model in the photograph. This measurement was recorded. The crown height was then measured and recorded in a proportionate manner, such as 1, $-1/2$, $-3/4$, etc. on the Tally Sheet. For example, one (1) represented the same height of crown as the head measurement, minus one-half ($-1/2$) represented half the height of the head measurement and minus three-fourths ($-3/4$) represented three-fourths the height of the head measurement. The opposite indication was used as needed, namely, plus one-half ($+1/2$) represented the height of the head measurement plus half, plus three-fourths ($+3/4$) indicated the same, etc. The same procedure was followed in recording the measurements of the width of the crown and the brim. The measurements were done

to determine the height and width of the modal parts of each hat in order to record variations in hat styles from year to year.

Analysis of Data

Style classifications and the representative seasonal variations were selected for each five year period. The style classifications that appeared most often and the variations that were pictured most often were designated as the representative style classification for the year. If two style classifications were within two in total count (number), both were designated as representative. The written description in the catalog was reviewed in making and finalizing the style classifications for each year. An example of Tally Sheet #3 used to tabulate the five year periods is given in Appendix D.

A chart containing each style classification used in the study along with the year in which the style classification appeared and the number of each style classification shown in that particular year was developed to show the life span and recurrence of each style classification for the 50 year period. A few style classifications listed showed no life span because they were tabulated as a related hat style as indicated in the glossary in Appendix A. An example of this was the Merry Widow hat. The written description in the Sears, Roebuck and Company catalog did not designate a Merry Widow hat but instead identified it as

a Gainsborough. Another example was the Tyrolean which was reported under the Alpine and the Witch's hat. The recurring hat styles were compiled for the 50 year period to depict the life span of each style classification.

Development of a Procedural Model

Step-by-step instructions were developed to use in classifying and dating women's hats. The instructions were used in a pretest with three hats bought in the 50 year period. Revisions were made in the instrument as needed to clarify each step. A schematic diagram was made to depict step-by-step the process developed for the procedural model. The model was used by the researcher to classify eight hats selected from the historic costume collection in the Clothing, Textiles and Merchandising Department. Additions and deletions were made in the instructions for clarification.

A file was prepared for use in classifying and dating the hats in historic costume collections. The researcher prepared instructions for use of the file and included 1) the glossary, 2) the hat style classifications, variations and descriptive information for each year, and 3) the five year summary of representative hat style classifications. Recommendations were formulated for implementation of the system for classifying and dating the hats in the Clothing, Textiles and Merchandising Costume collection at Oklahoma State University.

CHAPTER IV

FINDINGS AND RESULTS

The purposes of this study were to identify distinguishable characteristics of American women's hats, 1900 to 1950, and to develop a procedural model to be used in classifying and cataloging historic collections. The objectives of this study were:

1. To describe stylistic changes in American women's hats according to style, silhouette and decorative treatment from 1900 to 1950.
2. To classify styles by distinguishable characteristics identified annually in each decade.
3. To develop a procedural model to be used in classifying and dating the hats in the Clothing, Textiles and Merchandising Costume Collection and to recommend a system of organizing and cataloging hats in the Clothing, Textiles and Merchandising Department.

The findings and results of this study were organized according to the following headings: Style Classification and Sample; Representative Hat Styles for Each Decade, 1900 to 1950; Recurring Hat Styles and Variations; and Procedural Model for Cataloging Hat Styles.

Style Classification and Sample

Objective one of the study involved the description of style changes for a 50 year period, 1900-1950. Thirty-three hat style classifications identified according to the procedures represented the 50 year period as depicted in historic costume publications. The glossary in Appendix A contains descriptive information for each style, a definitive sketch of the distinguishable characteristics and a list of other related styles.

The 50 Sears catalogs utilized for the study included 25 Spring-Summer issues and 25 Fall-Winter issues. The total number of hat illustrations available in the resource and the number and percentage used for the purposes of the study were reported in Table VII, Appendix E. The total number of illustrations including men, women and children ranged from 46 in 1908, to 246 in 1918. The total number of women's hats available in the resource and number and percent used for the purposes of the study were reported in Table VIII, Appendix F. The total number of women's hats used per season in the study ranged from 23 in 1900 to 182 in 1919. The percentage of women's hat illustrations used ranged from 27 percent in 1910 to 100 percent in the years of 1925, 1930, 1932, 1941 and 1942.

A summary of the total number of women's hats available in the resource for each decade, the number of discards (hat illustrations not usable as determined by criteria in

procedures), and the number and percentage used for each decade was presented in Table I. The range of illustrations of women's hats was from 884 in the 1940's decade to 1235 in the 1910's. The illustrations discarded, according to the criteria in the procedures, ranged from 97 in the 1930's to 476 from 1900-1909. One of the main reasons for discarding hats in the early decade was the lack of measurable dimensions required for the purpose of the study. In 1943, several hats were discarded because the microfilm for that particular season was badly blurred. The print and illustrations of the actual catalog issue for that same year was also blurred to the point that the silhouette lines were not clear and distinct. The total number of illustrations used ranged from 46 percent in the first decade to over 79 percent in the remaining four decades.

The 33 hat style classifications and variations sketched and the descriptive information recorded were included in a file designated as Yearly Style Classification Variations. The style classification for each was accompanied by one or more variations. The descriptive information each year included material used, trim used and measurement of crown and brim. A file designated as Summary of Five Year Hat Style Classifications was organized by 33 style classifications. Sketches of the style classification and the variation most often illustrated for each year were summarized by five year periods, 1900-1950.

TABLE I

THE TOTAL NUMBER OF WOMEN'S HATS AVAILABLE IN THE RESOURCE FOR EACH DECADE, THE NUMBER OF DISCARDS, AND THE NUMBER AND PERCENTAGE USED FOR EACH DECADE

Decade	Total Women Hat Illustrations	Discards ^a	Total Hat Illustrations Used	
	N	N	N	%
1900-1909	888	476	412	46.4
1910-1919	1235	222	1013	82.0
1920-1929	1089	114	975	90.0
1930-1939	908	97	811	89.3
1940-1949	<u>884</u>	<u>189</u>	<u>695</u>	<u>79.0</u>
Total	5005	1098	3906	78.0

^aHat illustrations not usable as determined by criteria in procedures.

Representative Hat Styles for Each Decade

The second objective was to classify styles by distinguishable characteristics identified annually in each decade. The representative hat styles for each decade, 1900-1950, were classified and the results were presented in Tables II-VI and Figures 1-5. The findings presented included the various styles recorded for each year and the representative style.

1900-1909

The major style classifications and the number of times each appeared in the sample for each year, 1900-1909, were reported in Table II. The largest number of illustrations of any one style was 44 in 1903 for the Gainsborough hat. The Shepherdess appeared in 21 illustrations in 1901 and 1904. The Turban appeared in each of the ten years with the largest number in 1904, 1905 and 1906.

The pictorial representative of the hat styles appearing most often each year was depicted in Figure 1, and the percentage was calculated in relation to the total number of hat illustrations in the selected issue each year. During the decade, 1900-1909, the large hat was very popular. All style classifications had an exaggerated width and sometimes height. With this extra width and height there was a need for wire or buckram frames over which to drape the fabric and/or trim used on the hats. An outstanding feature of most hats during this time period was the "plume."

TABLE II
 MAJOR STYLE CLASSIFICATIONS AND THE NUMBER
 OF TIMES EACH APPEARED IN THE SAMPLE
 FOR EACH YEAR, 1900-1909

Style Classification	Number Per Year									
	1900	1901	1902	1903	1904	1905	1906	1907	1908	1909
Flop								25	7	
Gainsborough		2	16	44			19	4	4	
Mushroom						4		7	18	17
Poke										10
Sailor	5	6	4			14		6	2	14
Shepherdess		21	2		21	4	8			
Tam O'Shanter	12									
Toque	2	1							1	
Tricorne						2				
Turban	4	2	6	11	17	19	18	13	3	10





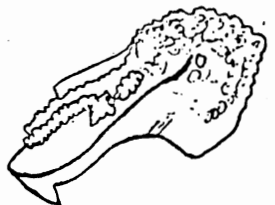
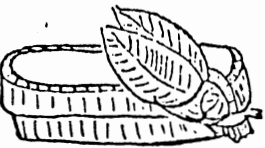
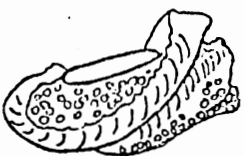


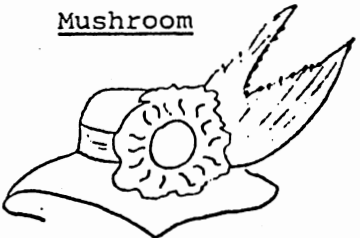
<p>STYLE <u>Tam O'Shanter</u></p>  <p>1900 52%</p>	<p>STYLE <u>Shepherdess</u></p>  <p>1901 65.5%</p>	<p>STYLE <u>Gainsborough</u></p>  <p>1902 57%</p>	<p>STYLE <u>Gainsborough</u></p>  <p>1903 80%</p>	<p>STYLE <u>Shepherdess</u></p>  <p>1904 55%</p>
<p>STYLE <u>Turban</u></p>  <p>1905 44%</p>	<p>STYLE <u>Gainsborough</u></p>  <p>1906 36.5%</p>	<p>STYLE <u>Flop</u></p>  <p>1907 45%</p>	<p>STYLE <u>Mushroom</u></p>  <p>1908 51%</p>	<p>STYLE <u>Mushroom</u></p>  <p>1909 33.3%</p>

Figure 1. Pictorial Representation of Hat Styles Appearing Most Often in the Selected Issue of Sears Catalog and the Percentage of Total Illustrations for Each Year for the Decade 1900-1909

Ostrich plumes and other feathers were emphasized until the law forbade the killing of such birds. With the decline in the use of the plumes, came the extreme use of satin and silk ribbon and bows, foliage and flowers, fruit and ornaments as illustrated by the Gainsborough and the Shepherdess hats, 1901, 1902, 1904 and 1906. Another feature of most hats during this time period was the bandeau. The bandeau is a tight fitting band around the head, appearing on most of the large hats to aid in keeping the hat anchored on the head and in its proper place, as well as to provide the decorative treatment.

1910-1919

The major style classifications and the number of times each hat appeared in the sample for each year, 1910-1919, were reported in Table III. Both the Sailor and the Turban appeared each year of the decade, while the Mushroom appeared each year with the exception of 1919. The Sailor showed the largest number of illustrations for the decade with 89 in 1918, and 88 in 1916, with larger numbers of illustrations in 1915 and 1917. The largest number of Turbans, 52, appeared in 1919. There were 67 Poke style hats in 1919. The Gainsborough appeared often in the previous decade, but only appeared one year, 1911, in this decade.

The pictorial representative of the hat style appearing most often each year was depicted in Figure 2, and the percentage was calculated in relation to the total number

TABLE III

MAJOR STYLE CLASSIFICATIONS AND THE NUMBER
OF TIMES EACH APPEARED IN THE SAMPLE
FOR EACH YEAR, 1910-1919

Style Classification	Number Per Year									
	1910	1911	1912	1913	1914	1915	1916	1917	1918	1919
Bowler						4	5	1		
Flop		2						5	13	9
Gainsborough				2						
Gob								2	5	12
Mushroom	12	17	19	26	35	13	12	11	9	
Poke	15		16	7	7	3		12	8	67
Sailor	8	16	4	14	17	61	88	42	89	25
Shepherdess						3	6			
Tam			7	7						
Tam O'Shanter					20	2		4	2	7
Toque			2				2			4
Tricorne	2			1			4	3	2	6
Turban	11	21	28	13	14	30	19	17	11	52

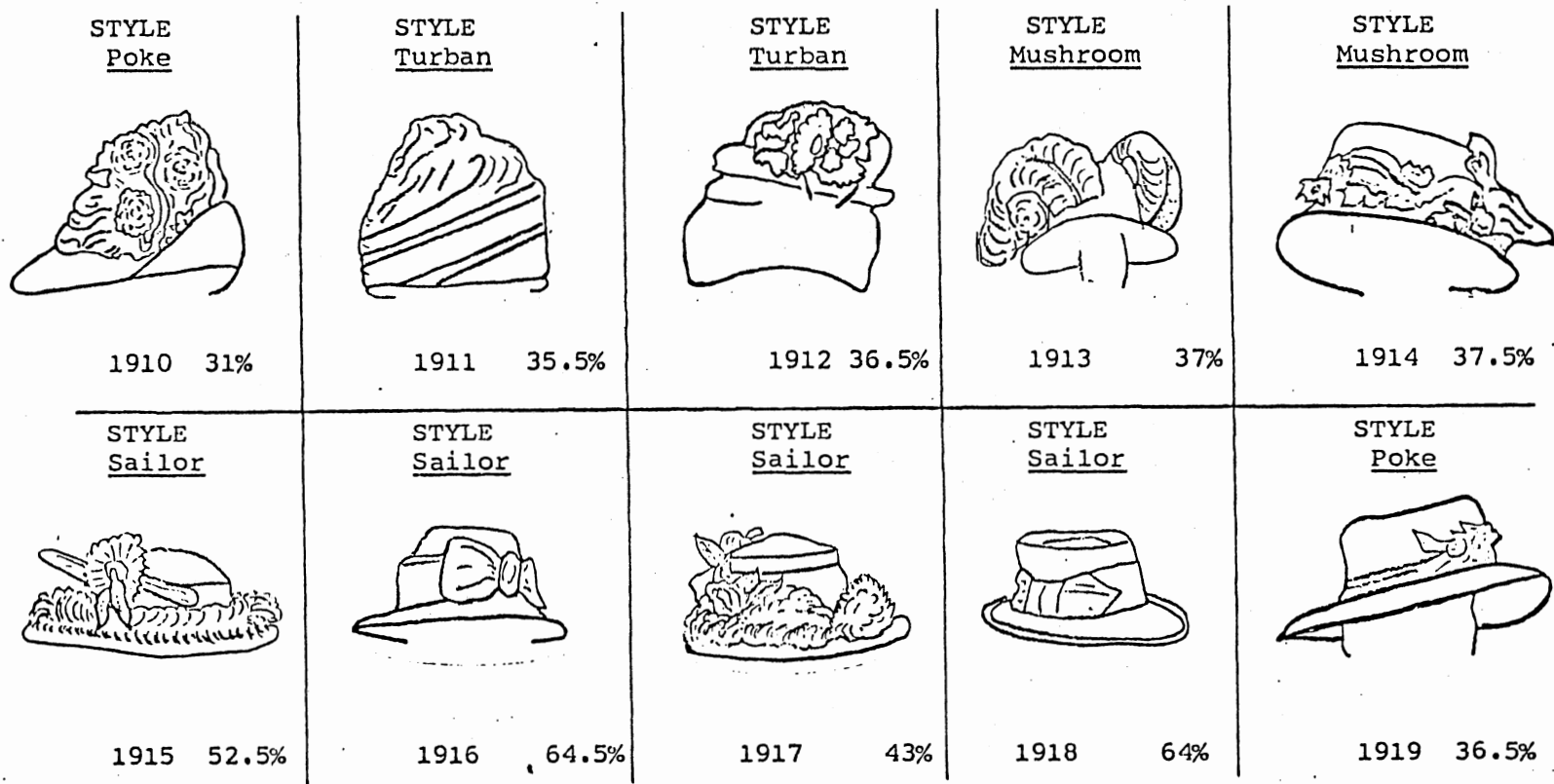


Figure 2. Pictorial Representation of Hat Styles Appearing Most Often in the Selected Issue of Sears Catalog and the Percentage of Total Illustrations for Each Year for the Decade 1910-1919

of hat illustrations in the selected issue each year. The representative hat styles for the decade, 1910-1919, were not as exaggerated in size as in the previous decade, yet were still a full hat. The trim was not as abundant as earlier but continued to include numerous flowers and foliage, satin and silk ribbon and bows and a few ornaments. Most hats were without the bandeau since they were not as large and fit more on the head. Still a few wire and buckram frames were used. One noticeable feature of several hats during this decade was the lining. Often the lining was of a different color to give variety and attractiveness to the hat. There was a flange or edging on the brim of several hats during the later part of this decade as illustrated in 1918, with the Sailor hat.

1920-1929

The major style classifications and the number of times each appeared in the sample for each year, 1920-1929, were reported in Table IV. The Turban appeared each year of the decade. The Poke appeared in each year with the exception of 1929 when the Cloche, a closely related style, appeared with the largest number of illustrations of any one style during the decade.

The pictorial representative of the hat style appearing most often each year was depicted in Figure 3. The hat continued to be smaller in proportion to the face during this decade. The crown of the hat was shaped to the

TABLE IV
 MAJOR STYLE CLASSIFICATIONS AND THE NUMBER
 OF TIMES EACH APPEARED IN THE SAMPLE
 FOR EACH YEAR, 1920-1929

Style Classification	Number Per Year									
	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929
Cloche				3						94
Flop	44	12	17		9		4		10	
Gob		21	41	9	12	6				
Mushroom			2			3				
Poke	27	8	10	62	70	83	76	77	63	
Sailor	21	11	17	6	5	1				
Tam		2						11		
Tam' O'Shanter	3	4	1							
Toque				1						
Tricorne	4		1		3					
Turban	11	11	7	27	15	16	11	11	8	4

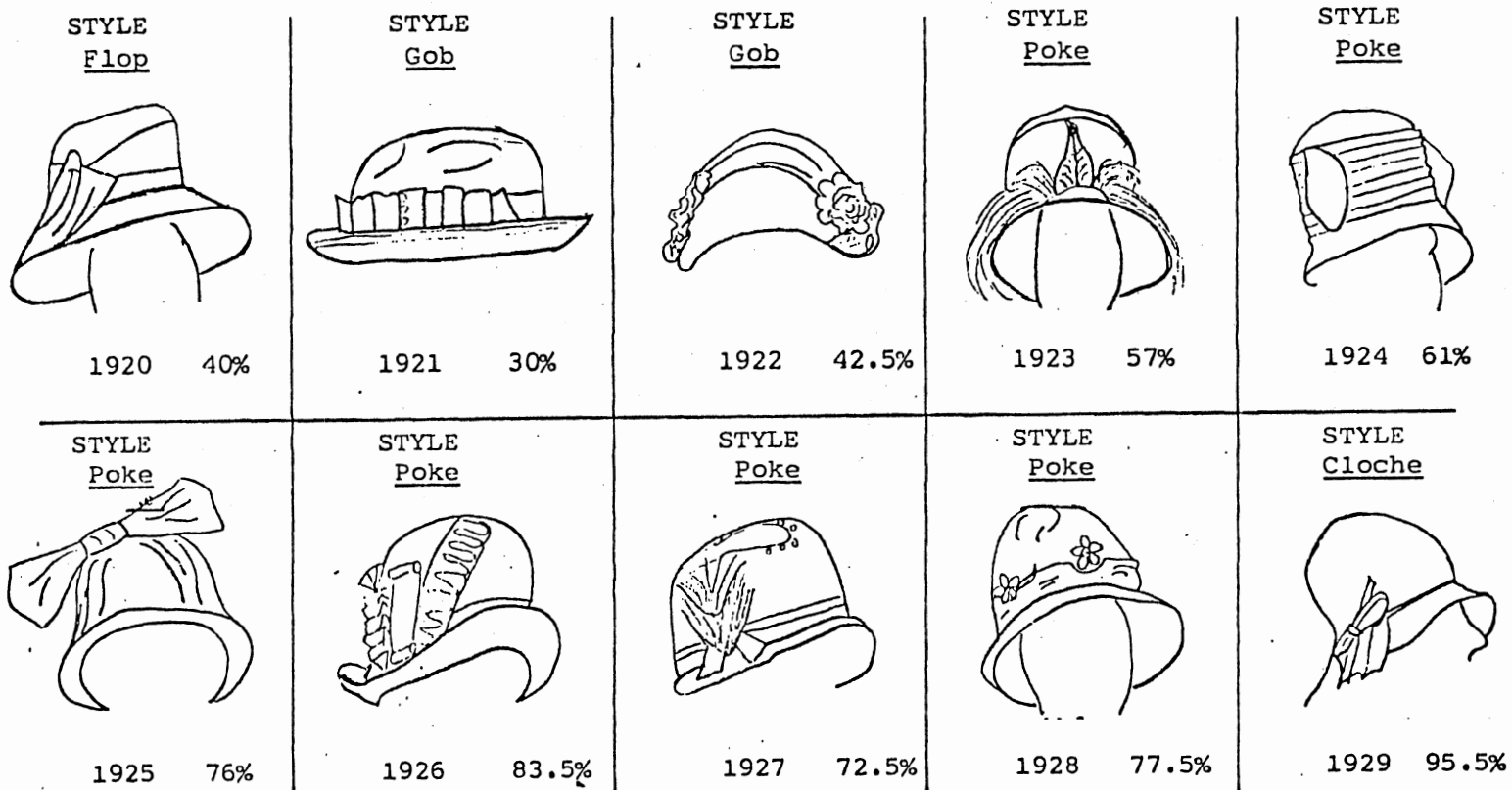


Figure 3. Pictorial Representation of Hat Styles Appearing Most Often in the Selected Issue of Sears Catalog and the Percentage of Total Illustrations for Each Year for the Decade 1920-1929

head for a closer fit. The brims varied in widths, some short, some rolled and some longer on the sides than in front. The trim was quite simple consisting primarily of the grosgrain hat band and bow. A few ornaments were displayed on the crown as illustrated in 1924, by the Poke hat.

1930-1939

The major style classifications and the number of times each appeared in the sample for each year, 1930-1939, were reported in Table V. The Beret and the Turban appeared each year with the Cloche and the Sailor appearing in all except three years. The Cloche appeared in the largest number of illustrations for the first three years of the decade and continued to appear throughout the decade with the exception of 1938.

The pictorial representative of the hat style appearing most often each year was depicted in Figure 4. During this decade, as in the previous one, hat styles were smaller, fitting closer to the head. During the first few years of the decade one particular hat style, the Cloche, was predominate. Most all of the hat illustrations in the Sears, Roebuck and Company catalog were of this style with the brim fitting down close to the eyebrow line. Other styles were shown but were very few in number. As in the previous decade, the trim was simple and slight. It consisted of a few ornaments, grosgrain or rayon-satin ribbon bands and bows and few flowers. The flowers were made of various

TABLE V

MAJOR STYLE CLASSIFICATIONS AND THE NUMBER
OF TIMES EACH APPEARED IN THE SAMPLE
FOR EACH YEAR, 1930-1939

Style Classification	Number Per Year									
	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939
Alpine				2		12	1	9		
Beret-Tam	1	15	10	6	5	17	7	7	1	3
Breton									9	6
Calot									3	
Cartwheel							2			
Cloche	95	73	60	12	11	8	8	5		3
Derby								1		
Fedora							7			
Fez				3						
Flop	3		4		2		6			
Gob						5	4		1	5
Halo						1		5	6	5
Homburg						1		13	24	19
Mushroom									3	4
Postilion						4				
Profile										3
Sailor		3		23	36	18	26	9	6	2

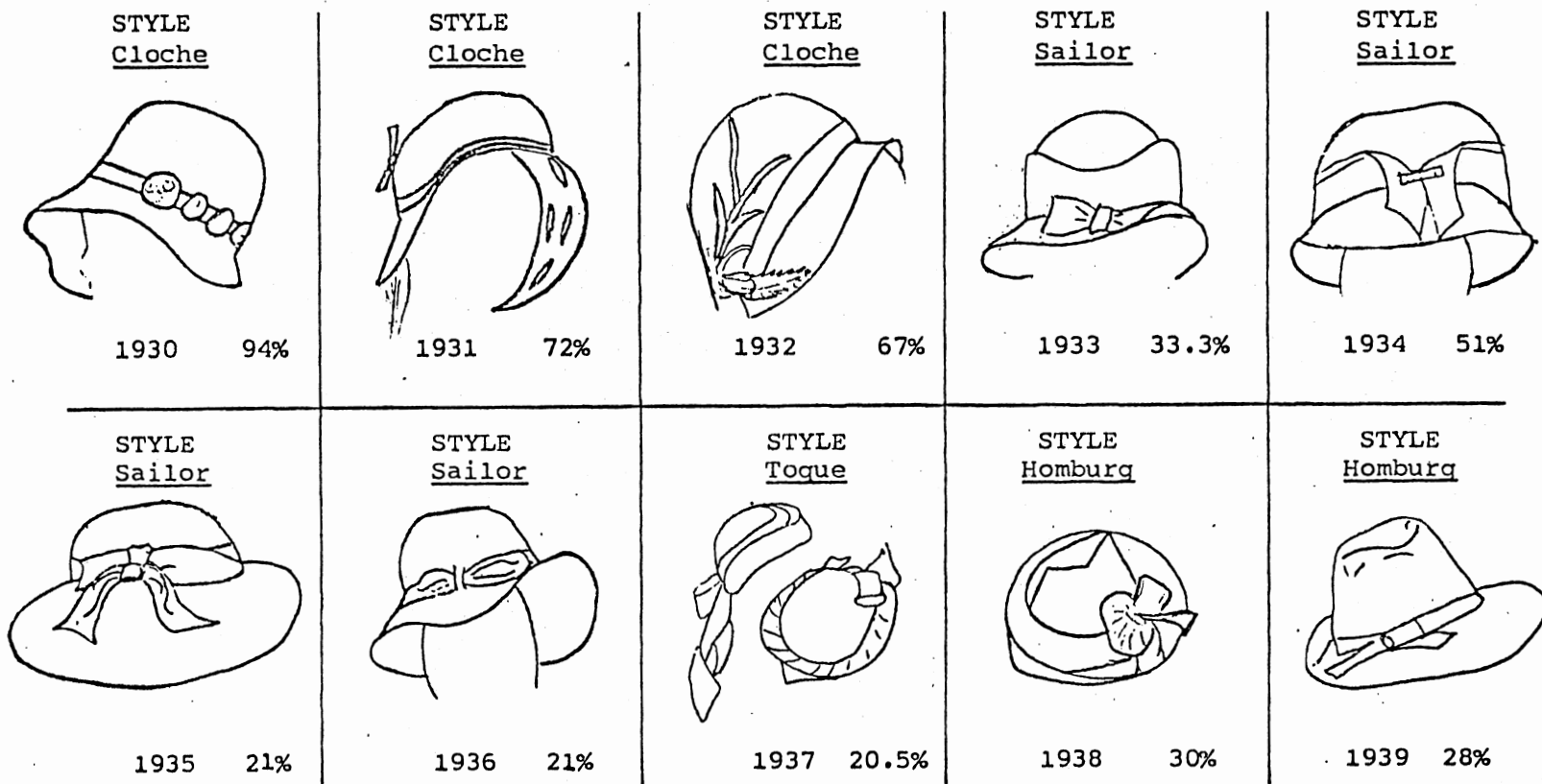


Figure 4. Pictorial Representation of Hat Styles Appearing Most Often in the Selected Issue of Sears Catalog and the Percentage of Total Illustrations for Each Year for the Decade 1930-1939

materials such as felt, cloth, rayon, or satin as illustrated in 1930. A noticeable feature that appeared often was the veil. The veils varied in lengths, fabrics, and decoration. Some covered the entire hat while others covered just the face. Some were tied into bows or simply wrapped about the hat. Although the Cloche remained popular through the thirties, other styles became more important. As the decade progressed, the hats remained about the same size, although they did not hug the head as close as in the last few years of the twenties. Crown tucks became more evident as the decade moved forward as illustrated in 1932 and 1938 and 1939. The brims were emphasized more and were rolled back, down on one side or up in front while down in back. Also, from this point in time on, women began to adapt men's clothing fashions to their own and some typical men's hat fashions were worn by women.

1940-1949

The major style classifications and the number of times each appeared in the sample for each year, 1940-1949, were reported in Table VI. Three hats, the Beret, the Homburg and the Sailor, appeared each year in the decade. The Breton, Calot, Pillbox and Turban appeared each year with the exception of one year. The Padre appeared only one year during this decade.

The representative hat styles for the decade 1940-1949 were presented in Figure 5. There were numerous styles from

TABLE VI

MAJOR STYLE CLASSIFICATIONS AND THE NUMBER
OF TIMES EACH APPEARED IN THE SAMPLE
FOR EACH YEAR, 1940-1949

Style Classifications	Number Per Year									
	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949
Alpine		5	5							
Beret-Tam	2	4	4	16	13	8	6	9	5	18
Bicorne								1		
Bowler-Roller				1				2		
Breton	10	4	2	1	2		2	2	3	9
Cartwheel							8			
Calot		4	3	7	19	14	10	11	11	2
Cloche					1	3	1	2	1	5
Derby								8	12	11
Flop			6					1	1	2
Half-Hat										4
Halo	2	2	5		4	2				1
Homburg	17	12	6	6	3	5	2	6	5	6
Mushroom	1	1			2		3		1	
Padre								1		
Pillbox	5	3		4	1	4	2	8	3	3
Poke	2		2							

TABLE VI (Continued)

Style Classification	Number Per Year									
	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949
Pompadour					2	4				
Postilion	9	2		2			1	13	3	7
Profile	1		6	1	8			1	1	5
Sailor	14	8	9	6	16	13	14	12	8	4
Toque	4	5		1		14	7	8	17	6
Tricorne	1						1			1
Turban	12	10	10	5	4	1	1		2	1
Watteau							1		2	1

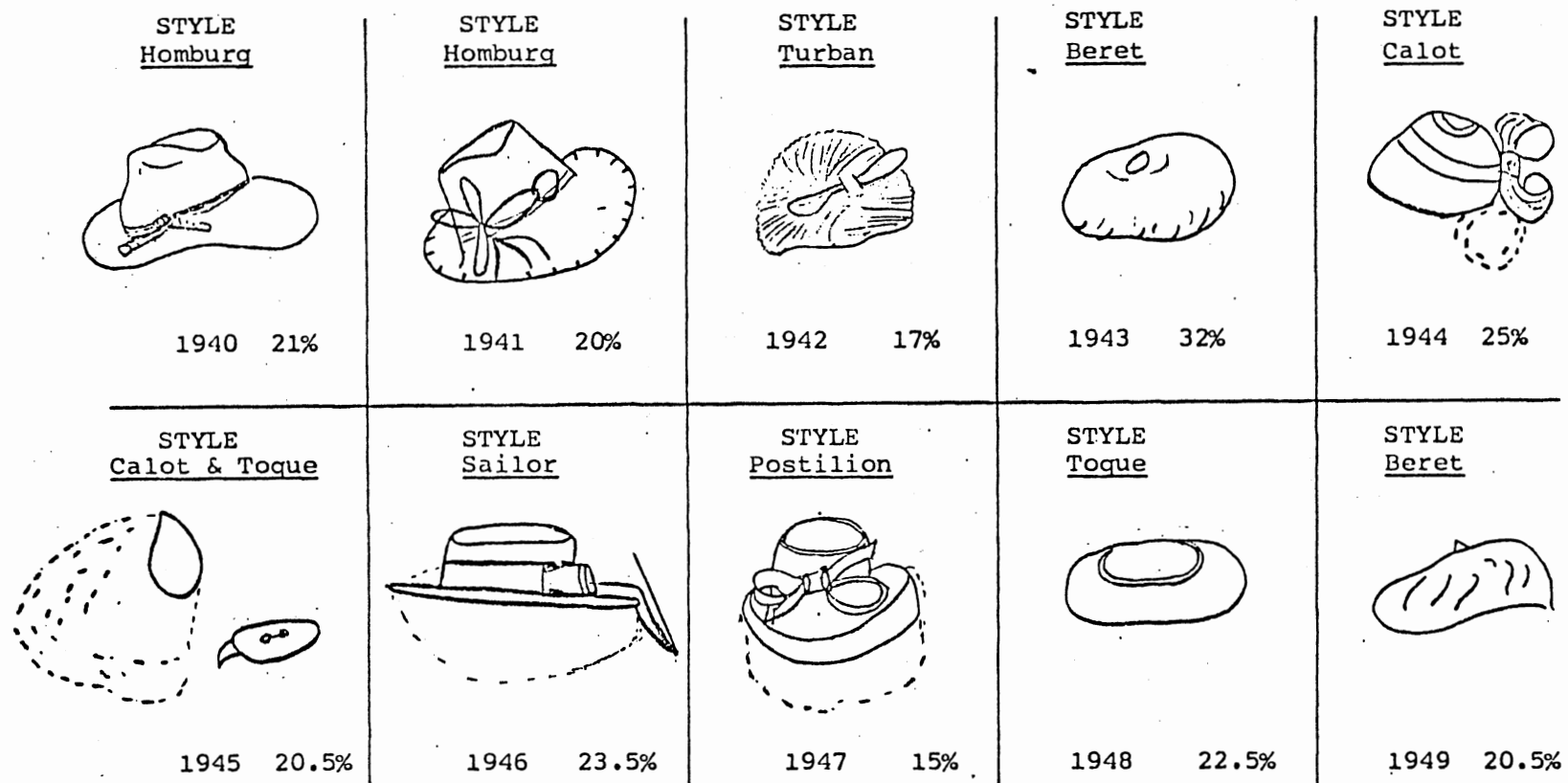


Figure 5. Pictorial Representation of Hat Styles Appearing Most Often in the Selected Issue of Sears Catalog and the Percentage of Total Illustrations for Each Year for the Decade 1940-1949

which to choose during this decade. The hats varied in size from medium to small with the Calot appearing often throughout the decade, as illustrated in 1944 and 1945. The small hat allowed, once again, for the hair style to be part of the head decoration. Features noticeable during this decade were the rayon veil, often with a veil bustle bow in the back of the hats. Snoods were sometimes seen attached to the hat. Covered wire hat pins were used for decoration as well as for securing the hat to the head. Later during the 1940's, plastic hat pins were used along with wire clips to hold the hat securely. During the later part of the decade, sequins became very evident. Sequins were seen on the hat, the veil, the rayon hat band with streamers or the ornament used as illustrated in 1946 with the Sailor hat.

Recurring Hat Styles for the Fifty Year Period

The summary of the total 50 year period presented in Table IX, Appendix G, showed that some styles recurred and others did not. The following discussion summarizes the years in which the hats appeared most often and indicated the recurrence of each of the hat style classifications and the related styles.

Alpine - The Alpine and related styles, Tyrolean and Witch's hat, appeared only for a few years, 1932-1942, with the largest number of Alpine appearing in 1935.

Beret - The Beret and related style, Tam, appeared in numerous variations from 1927-1949, with its greatest numbers in 1935, 1943, 1944 and 1949. The Beret first appeared in 1912 and 1913, then did not reappear until 1921, then again in 1927 and through the remaining years of the study.

Bicorne - The Bicorne appeared in 1947 with only one illustration while the related style, Tricorne, appeared periodically from 1905-1949, with the most frequent showing from 1916-1920.

Bowler - The Bowler and related styles, Roller and Derby, were illustrated early in the 1910's then again in the late 1940's. The Bowler appeared only four years of the 50 year period. The most frequent appearance was from 1915-1917. The most frequent appearance for the Roller and the Derby was from 1947-1949.

Breton - The Breton and related style, Gob, appeared in the late teens and the late thirties. The Gob first appeared in 1917, and continued to show through 1925. It then appeared again from 1935-1939. The Breton appeared in 1938 and continued to be in fashion through 1949.

Calot - Although the Calot first appeared in 1938, it did not start to grow in popularity until 1941-1949, with the largest number of illustrations being in 1944. This small hat gave importance to the fashionable hair styles of the 1940's.

Cartwheel - The Cartwheel was only represented in 1936 with two illustrations and in 1946 with eight illustrations.

However, the closely related style, Mushroom, had varying popularity from 1907-1918, then again from 1938-1948.

Cloche - The Cloche and Poke are so closely related it is difficult to determine which one recurred. They dominated the popularity of the hat industry from 1919-1932. The Poke began to appear in 1909 growing steady then declining slightly before regaining popularity to become the most popular hat until the Cloche took over in 1929. The Cloche continued to appear but gradually decreased until 1939, then appearing in small numbers from 1944-1949, with other styles becoming more apparent.

Fedora - The Fedora only appeared in 1936 with several variations. The Fedora was adapted by women from a typical man's hat style.

Fez - The Fez appeared during one year, 1933. The illustrations were few in number but were still an illustrated style for that year.

Flop - The large Flop, sometimes referred to as Dress or Summer hat, appeared numerous times throughout the fifty year period from 1907-1949. In the years 1907, 1920, and 1922, there were a large number of illustrations of this style.

Gainsborough - The large Gainsborough and closely related style, Merry Widow, were very popular during the first decade of the study. They appeared from 1901-1913, being illustrated in large numbers in 1903 and again in 1906.

Half Hat - Toward the end of the fifty year period the Half Hat was being illustrated. With the decline in the number of women wearing hats and the hair style becoming more important, there was a need for only a small hat, if any at all. The Half Hat appeared only in 1949.

Halo - The Halo appeared first in 1935, then again between 1937 and 1942. It reappeared again in 1944-1945 and 1949.

Homburg - The Homburg appeared throughout 1937-1949, being illustrated most in 1938. It first appeared in 1935 with only one illustration but then grew in popularity as women began to adapt typical men's fashion for their own use.

Padre - The Padre appeared once in 1946. It was not a widely illustrated hat but was noted in the Sears, Roebuck and Company catalog.

Pillbox - The Pillbox appeared between the years of 1940-1949, with the exception of 1942. Again, small hats were popular so hair styles could be seen.

Pompadour - The Pompadour appeared in 1944 and 1945, like most small hats, giving way to the hair styles.

Postilion - The Postilion appeared periodically from 1935-1949. The largest number of illustrations were in 1947.

Profile - The Profile, like the Halo, appeared from 1939-1949, with the exception of a few years.

Sailor - The Sailor hat was presented in forty-one of the fifty years of the study. It first appeared in 1900

with its most popular years between 1915-1922 and 1933-1936, 1940, 1945-1947.

Shepherdess - The large hat was popular at the turn of the century from 1901-1905, appearing again in 1915-1916.

Tam O'Shanter - This crown was popular in 1900, then appeared again in 1914-1922. The largest number of illustrations for this style was recorded in 1914.

Toque - The Toque was illustrated periodically throughout the 50 years with the main popularity coming in 1937-1938, then again in 1945. This small hat allowed hair styles to be seen.

Turban - The Turban was represented in every year of the 50 year period with the exception of one, 1947. The Turban had a large number of illustrations for several years. The years of 1915, 1923 and 1938 were the most popular for the Turban.

Watteau - The Watteau received some popularity in 1935-1936, then again slight recognition in 1948 and 1949.

The following 18 hat style classifications recurred in some variation throughout the 50 year period: Alpine, Tyrolean, Witch; Beret, Tam; Bowler, Derby; Roller, Breton, Gob; Cartwheel, Mushroom; Cloche, Poke; Flop; Sailor; Toque; and Turban. Additional details regarding each style recorded for each year included a sketch of the style variations and descriptive information regarding material used, trim and measurements. Sketches selected to represent the style and variation which appeared most often during each five year period were organized in a file.

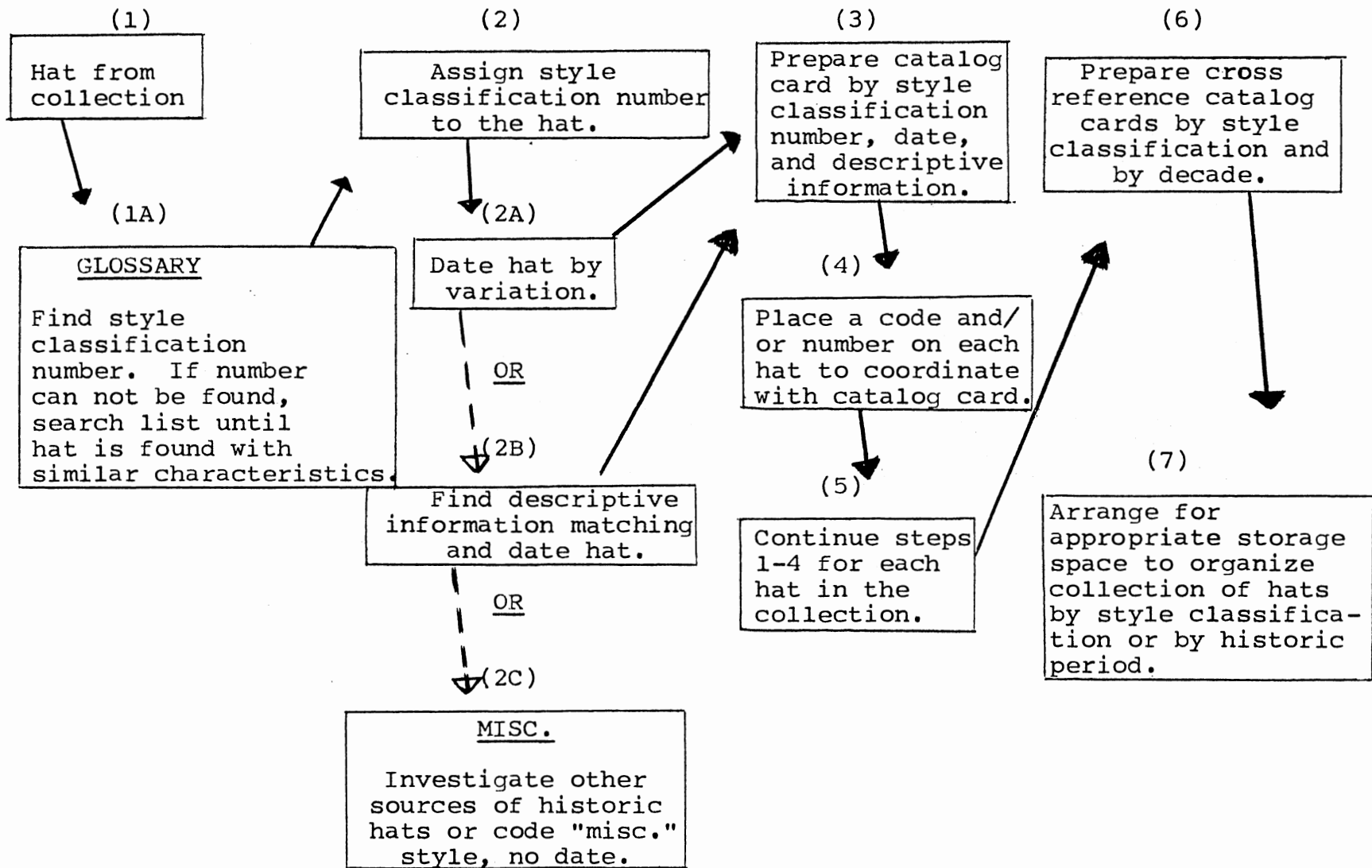
Procedural Model for Cataloging Hat Styles

The third objective of the study pertained to the development of a procedural model to be used in classifying and dating hats in a historic costume collection. Following is a discussion of the procedural model and the recommendations of a system for organizing and cataloging hats in the Clothing, Textiles and Merchandising Department.

Proposed Procedural Model

The researcher formulated a procedural model utilizing the style classification information collected and analyzed in the study. The steps in classifying and cataloging women's hats for costume collections were depicted in the model shown in Figure 6.

In order to test the model, eight women's hats were selected from the Clothing, Textiles and Merchandising Costume Collection at Oklahoma State University. The researcher was able to classify six of the eight hats. Two of the hats appeared to be more recent than the study of 1900-1950. The seven steps in the diagram allowed the researcher to select a hat from the collection and assign a classification. After studying the yearly style variations in the file contained in the historic costume collection room at Oklahoma State University, the approximate date was assigned to the hat. Upon establishing the approximate



Detailed instructions for each step in Appendix H

Figure 6. Model for Classifying Women's Hats for Costume Collections

date of the hat, a catalog card was prepared and the hat was coded. A cross reference card by decade was made and the hat properly stored. The detailed instructions of the procedural model included in Appendix H were proposed for cataloging and dating hats of the historic collection at Oklahoma State University.

The style classification file for hats was placed in the Historic Costume Collection Room in the Clothing, Textiles and Merchandising Department at Oklahoma State University. The file was composed of three notebooks organized as follows: Notebook #1 contained directions for use of the procedural model and the detailed instructions for classifying hats, use of the file, methods of obtaining hat measurements, recurring hat style classifications, 1900-1950, and glossary of 33 hat style classifications; Notebook #2 included a five year summary of hat style classifications for the 33 hat styles; Notebook #3 was composed of yearly hat style variations with descriptive information.

Recommendations

The hats in the historic costume collection should be useful as a teaching tool if they are adequately catalogued and properly stored. The major recommendations were 1) the existing hats should be classified and dated utilizing the proposed model, 2) catalog cards and cross references should

be made available for easy reference in utilizing the hat collection, and 3) adequate storage facilities and proper conservation techniques should be established for the millinery items in the collection.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

The purposes of this study were to identify distinguishable characteristics of American women's hats, 1900 to 1950, and to develop a procedural model to be used in classifying and cataloging historic collections. The objectives of this study were:

1. To describe stylistic changes in American women's hats according to style, silhouette and decorative treatment from 1900 to 1950.
2. To classify styles by distinguishable characteristics identified annually in each decade.
3. To develop a procedural model to be used in classifying and dating the hats in the Clothing, Textiles and Merchandising Costume Collection and recommend a system of organizing and cataloging hats in the Clothing, Textiles and Merchandising Department.

Summary of Procedures

A glossary of hat style classifications and related styles was developed from various historic costume publications. The glossary was used to identify the hat styles

shown in the Sears, Roebuck and Company catalogs from 1900-1950. One catalog per year was viewed in consecutive order. The Spring-Summer issues of the Sears, Roebuck and Company catalog were viewed for the year ending in even numbers; example, 1900, 1902, 1904, etc. Fall-Winter issues of the Sears, Roebuck and Company catalog were viewed for the years ending in odd numbers; example, 1901, 1903, 1905, etc. After completing the total count of each hat style classification, the distinctive features (silhouette, material, measurements of crown and brim, and decorative treatment) were analyzed. A sketch of each different silhouette for each style classification was made.

The style classification that appeared most often in each catalog viewed was designated as the seasonal representative for that year. A pictorial representation for each style classification and the variations were made for each five year period. A table was prepared containing each style classification along with the year in which the style classification appeared and the number of each style classification shown in that particular year in order to show the recurrence of each style classification for a span of fifty years.

Summary of Findings

From 1900 to 1950, thirty-three hat style classifications were illustrated in the fifty Sears, Roebuck and Company catalogs viewed. Five thousand five (5005) women's

hats were illustrated in the fifty catalogs used in the study. One thousand ninety-eight (1098) women's hats were discarded because they did not meet the criteria identified in the procedures. The total number of women's hat illustrations used in the study was 3906, representing 78 percent of the total number of women's hat illustrations available in the resource from 1900-1950.

The style classifications shown most often in the decade 1900-1909 were Gainsborough, Shepherdess, Mushroom, Tam O'Shanter, Turban and Flop. From 1910-1919, the style classifications shown most often included Sailor, Poke, Turban, and Mushroom. The Poke along with the Cloche dominated the decade of 1920-1929. Other style classifications shown during the decade were Gob and Flop. From 1930-1939, the Cloche and the Sailor appeared most often, along with the Homburg and the Toque. The style classifications that appeared most often during the 1940-1949 decade were the Homburg, Toque, Calot, Beret, Turban and Postilion.

The proposed procedural model developed to be used in classifying and dating women's hats for costume collections consisted of seven steps. A schematic diagram was made to depict the steps in the model. Step one involved the identification of a style classification for each hat by examination of the silhouette and trim, and reference to the glossary of hat style classifications. Step two included assignment of the style classification along with the

approximate time slot in which the hat was most frequently worn. The date of the hat is determined according to the variation sketches in the five year summary or descriptive information given in the yearly hat style variations. Step three consisted of the preparation of the catalog card by style classification, descriptive information and date. Step four required the assignment of a code and/or number to each hat to coordinate with the catalog card information prepared in Step three. Step five instructed the repetition of steps one through four for each hat to be cataloged in the costume collection. Step six included the preparation of a cross reference catalog card for each hat by style classification and decade. The last step, Step seven, proposed the arrangement of space for storing the collection of hats by style classification or historic period. A style classification file was placed in the historic costume collection room in the Clothing, Textiles and Merchandising Department at Oklahoma State University.

Recommendations

The researcher recommended that the validity of the instrument used to classify and catalog hats be tested by other researchers with other hat collections. The model could be modified and utilized for classifying and cataloging other types of items in historic costume collections. It was also recommended that research of the hat style classifications from 1950 to present be done in order to bring the historic costume collection up-to-date.

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APPENDIX A

GLOSSARY OF STYLE CLASSIFICATIONS









GLOSSARY OF STYLE CLASSIFICATIONS, 1900-1950^a

The following glossary has been compiled from various sources. Those sources referred to most often were Know Your Merchandise by Isabel B. Wingate, The Fashion Dictionary by Mary B. Picken, Color and Design In Apparel by Bernice G. Chambers, and Sears, Roebuck and Company Catalogs.








		<u>OTHER RELATED STYLES</u>
1. ALPINE - Soft felt hat with brim, sometimes peaked crown, and feather, tassel or brush trim, such as worn by inhabitants of the Alps.		Tyrolean Witch
2. BERET - Hat having soft, round, flat crown of varying width, made of felt or other materials.		Tam
3. BICORNE - Hat with up-turned, two-cornered brim. One style worn by Napoleon. French word meaning two-horned.		Tricorne
4. BOWLER - Hat similar to Derby in shape, often having slightly wider brim with accentuated roll at sides. Worn with formal riding clothes.		Derby Roller

^aAs depicted in Sears Catalogs, 1900-1950.

OTHER RELATED
STYLES

5. BRETON - Hat with brim rolling upward evenly all around.  Gob
6. CALOT - A small skull cap without visor or brim made from fabric or felt.  Beanie
Caul
7. CARTWHEEL - Firm hat with very large, often straight brim of even width; usually having shallow crown.  Coolie
Mushroom
8. CLOCHE - Hat with bell-shaped crown. Often with an even brim turned down; also with short brim back and front, slightly wider at the sides. French word for bell.  Poke
9. DERBY - Stiff, hard felt hat with round crown and brim curved up at sides.  Bowler
Roller
10. FEDORA - Low hat, usually of soft felt, with crown creased lengthwise; brim originally rolled high at sides. Worn chiefly by men; adapted according to fashion for women. 
11. FEZ - Adaptation, for women, of Turkish fez cap; made of felt without brim, trimmed with tassel. 
12. FLOP - Colloquial term for soft, wide-brimmed hat that flops.  Dress
Picture
Summer

OTHER RELATED
STYLES

13. GAINSBOROUGH - Hat with large, graceful brim, usually turned upon one side, trimmed with plumes. So called from hats in portraits by English painter, Gainsborough.  Merry Widow
14. GOB - Small, close-fitting hat with brim turned up evenly all around; like cap worn by gob, or sailor of U.S. Navy.  Breton
15. HALF-HAT - Hat covering only a portion of the top of the head. 
16. HALO - Hat worn off the forehead; well back on head, acting as circular frame for face. Suggests halo seen in religious paintings. 
17. HOMBURG - Hat of soft felt, with side brim slightly rolled, crown dented lengthwise. So called because originally worn by men in Homburg, Germany. 
18. MUSHROOM - Hat with downward curved brim, shaped like mushroom or toadstool; sometimes wider at sides.  Cartwheel
Coolie
19. PADRE - Hat with front and back brim curved down and sides curved up. 

OTHER RELATED
STYLES

20. PILLBOX - Small, round, brimless hat with straight sides and flat top usually without ornamentation. It may be placed on the front, center or back of the head.
21. POKE - Bonnet with projecting brim in front. Often tied on with strings and protecting more or less the back and sides of the head as well as the face.
22. POMPADOUR - A small skull cap without visor or brim.
23. POSTILION - Hat with high, flat crown and narrow brim, rolled at sides. Copy of type worn by postilion, or guide who rode one of the horses drawing a vehicle.
24. PROFILE - Hat worn well down over one side of head to frame outline of side face.
25. ROLLER - Small hat, typically in felt, with narrow, even brim, usually rolled up all around and trimmed with narrow ribbon crown band.
26. SAILOR - Hat with flat crown, and straight brim of varying width. It is made in all materials and is worn by women of all ages when it is in fashion.









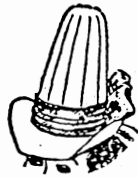
Cloche

Calot

Bowler

Derby

OTHER RELATED
STYLES

27. SHEPHERDESS - Shallow-crown hat with dropped front and back brim and flared sides; worn forward on head, held in place by a ribbon band. 
28. TAM-O-SHANTER - Development of the original tam-o-shanter into hat of fabric draped over a crown. Use of crown eliminated need for headband. Beret 
29. TOQUE - Small, close-fitting, brimless hat. Formerly, black velvet cap with full crown and small, rolled brim, ornamented with plumes; made from felt, straw, fur, or soft materials over a frame. 
30. TRICORNE - Hat with three-cornered, upturned brim. 
31. TURBAN - Soft hat having fitted crown and narrow, rolled or draped brim, or no brim at all; made from fabric draped gracefully around the head. 
32. WATTEAU - Hat with shallow crown, brim upturned in back, held by bandeau, which is usually covered with flowers. 
33. WITCH - Hat with tall, peaked crown, of type seen in pictures of witches. Similar to the Sugar Loaf hat. Alpine
Tyrolean 
34. MISCELLANEOUS - Search other sources of historical hat styles in the references attached.

APPENDIX B

EXAMPLE OF FORM USED FOR COLLECTING DATA

FORM USED FOR COLLECTING DATA

TOTAL COUNT

SEASON _____

TALLY SHEET #1

YEAR _____

STYLE CLASSIFICATION

COUNT

UNCLASSIFIABLE

STYLE CLASSIFICATION	COUNT	UNCLASSIFIABLE

F-W = Fall-Winter
S-S = Spring-Summer

APPENDIX C

EXAMPLE OF FORM USED TO COMPILE YEARLY
STYLE VARIATIONS

FORM USED TO COMPILE YEARLY STYLE VARIATIONS

TALLY SHEET #2

19__

HAT STYLE _____

VARIATION 1	VARIATION 2	VARIATION 3

DESCRIPTIVE INFORMATION

Material Used:

Variation 1-

Variation 2-

Variation 3-

<u>Crown Height</u>	<u>Crown Width</u>	<u>Brim</u>

Trim Used:

APPENDIX D

EXAMPLE OF FORM USED TO SUMMARIZE FIVE-YEAR
HAT STYLE CLASSIFICATIONS

FORM USED TO SUMMARIZE FIVE YEAR

HAT STYLE CLASSIFICATION

TALLY SHEET #3

HAT STYLE _____

5 YEAR PERIOD		
VARIATION 1	VARIATION 2	VARIATION 3
19__	19__	19__
VARIATION 4	VARIATION 5	
19__	19__	

APPENDIX E

TOTAL NUMBER OF HAT ILLUSTRATIONS

TABLE VII

TOTAL NUMBER OF ILLUSTRATIONS AVAILABLE IN
THE RESOURCE AND NUMBER AND PERCENT
USED FOR THE PURPOSES OF THIS STUDY

<u>YEAR</u>	<u>TOTAL HAT ILLUSTRATIONS</u>	<u>DISCARDS^a</u>	<u>TOTAL ILLUS. USED</u>	<u>YEARLY PERCENTAGE</u>
1900	63	40	23	36.507
1901	60	28	32	53.333
1902	68	40	28	41.176
1903	94	39	55	58.510
1904	144	106	38	26.388
1905	143	100	43	30.069
1906	189	137	52	27.513
1907	87	32	55	63.218
1908	46	11	35	76.086
1909	<u>171</u>	<u>120</u>	<u>51</u>	<u>29.824</u>
DECADE TOTALS	1065	653	412	38.685
1910	195	147	48	24.615
1911	93	37	56	60.215
1912	90	14	76	84.444
1913	105	35	70	66.666
1914	135	42	93	68.888
1915	153	37	116	75.816
1916	213	77	136	63.849
1917	156	59	97	62.179
1918	246	107	139	56.504
1919	<u>195</u>	<u>13</u>	<u>182</u>	<u>93.333</u>
DECADE TOTALS	1581	668	1013	64.073

TABLE VII (Continued)

<u>YEAR</u>	<u>TOTAL HAT ILLUSTRATIONS</u>	<u>DISCARDS^a</u>	<u>TOTAL ILLUS. USED</u>	<u>YEARLY PERCENTAGE</u>
1920	243	133	110	45.267
1921	104	35	69	66.346
1922	174	78	96	55.172
1923	157	49	108	68.789
1924	187	73	114	60.962
1925	149	40	109	73.154
1926	148	57	91	61.486
1927	142	43	99	69.718
1928	123	42	81	65.853
1929	<u>138</u>	<u>40</u>	<u>98</u>	<u>71.014</u>
DECADE TOTALS	1565	590	975	62.300
1930	141	40	101	71.631
1931	163	62	101	61.963
1932	108	26	82	75.925
1933	75	7	68	90.666
1934	75	5	70	93.333
1935	99	14	85	85.858
1936	90	10	80	88.888
1937	116	38	78	67.241
1938	107	28	79	73.831
1939	<u>86</u>	<u>19</u>	<u>67</u>	<u>77.906</u>
DECADE TOTALS	1060	249	811	76.509
1940	85	5	80	94.117
1941	75	16	59	78.666
1942	85	27	58	68.235
1943	118	68	50	42.372
1944	132	57	75	56.818
1945	97	29	68	70.103
1946	82	23	59	71.951
1947	92	7	85	92.391
1948	101	26	75	74.257
1949	<u>108</u>	<u>22</u>	<u>86</u>	<u>79.629</u>
DECADE TOTALS	975	280	695	71.282

OVERALL AVERAGE (50 YEARS) PERCENTAGE ILLUSTRATIONS USED:
62.569

^aDiscards include all children and other hats that did not meet the five criteria stated in Chapter III.

APPENDIX F

TOTAL NUMBER OF WOMEN'S HAT ILLUSTRATIONS

TABLE VIII

TOTAL NUMBER OF WOMEN'S HATS AVAILABLE IN THE
RESOURCE AND NUMBER AND PERCENT USED
FOR THE PURPOSES OF THIS STUDY

<u>YEAR</u>	<u>TOTAL WOMEN'S ILLUSTRATIONS</u>	<u>DISCARDS^a</u>	<u>TOTAL ILLUS. USED</u>	<u>YEARLY PERCENTAGE</u>
1900	57	34	23	40.350
1901	59	27	32	54.237
1902	66	38	28	42.424
1903	90	35	55	61.111
1904	138	100	38	27.536
1905	140	97	43	30.714
1906	180	128	52	28.888
1907	63	8	55	87.301
1908	37	2	35	94.594
1909	<u>58</u>	<u>7</u>	<u>51</u>	<u>87.931</u>
DECADE TOTALS	888	476	412	46.396
1910	177	129	48	27.118
1911	65	9	56	86.153
1912	78	2	76	97.435
1913	83	13	70	84.337
1914	119	26	93	78.151
1915	119	3	116	97.478
1916	149	13	136	91.275
1917	100	3	97	97.000
1918	154	15	139	90.259
1919	<u>191</u>	<u>9</u>	<u>182</u>	<u>95.287</u>
DECADE TOTALS	1235	222	1013	82.024

TABLE VIII (Continued)

<u>YEAR</u>	<u>TOTAL WOMEN'S ILLUSTRATIONS</u>	<u>DISCARDS^a</u>	<u>TOTAL ILLUS. USED</u>	<u>YEARLY PERCENTAGE</u>
1920	147	37	110	74.829
1921	70	1	69	98.571
1922	129	33	96	74.418
1923	115	7	108	93.913
1924	123	9	114	92.682
1925	109	0	109	100.000
1926	107	16	91	85.046
1927	106	7	99	93.396
1928	82	1	81	98.780
1929	<u>101</u>	<u>3</u>	<u>98</u>	<u>97.029</u>
DECADE TOTALS	1089	114	975	89.531
1930	101	0	101	100.000
1931	134	33	101	75.373
1932	82	0	82	100.000
1933	70	2	68	97.142
1934	75	5	70	93.333
1935	94	9	85	90.425
1936	84	4	80	95.236
1937	98	20	78	79.591
1938	89	10	79	88.764
1939	<u>81</u>	<u>14</u>	<u>67</u>	<u>82.716</u>
DECADE TOTALS	908	97	811	89.317
1940	85	5	80	94.117
1941	59	0	59	100.000
1942	58	0	58	100.000
1943	109	59	50	45.871
1944	105	30	75	71.428
1945	85	17	68	80.000
1946	82	23	59	71.951
1947	92	7	85	92.391
1948	101	26	75	74.257
1949	<u>108</u>	<u>22</u>	<u>86</u>	<u>79.629</u>
DECADE TOTALS	884	189	695	78.619

OVERALL AVERAGE (50 YEARS) PERCENTAGE ILLUSTRATION USED:
77.177

^aDiscards include hats that did not meet the five criteria stated in Chapter III.

APPENDIX G

RECURRING HAT STYLE CLASSIFICATIONS, 1900-1950

TABLE IX

RECURRING HAT STYLE CLASSIFICATIONS, 1900-1950

Style Classifications	YEARS																									
	1900	1901	1902	1903	1904	1905	1906	1907	1908	1909	1910	1911	1912	1913	1914	1915	1916	1917	1918	1919	1920	1921	1922	1923	1924	
ALPINE																										
BERET													7	7									2			
BICORNE																										
BOWLER																4	5	1								
BRETTON																										
CALOT																										
CARTWHEEL																										
CLOCHE																								3		
DERBY																										
FEDORA																										
FEZ																										
FLOP								25	7			2						5	13	9	44	12	17		9	
GAINSBOROUGH		2	16	44			26	4	4					2												
GOB																			2	5	12		21	41	9	12
HALF-HAT																										
HALO																										
HOMBURG																										
MUSHROOM						4		7	18	17	12	17	19	26	35	13	12	11	9				2			
PADRE																										
PILLBOX																										
POKE										10	15		16	7	7	3		12	8	67	27	8	10	62	70	
POMPADOUR																										
POSTILION																										
PROFILE																										
ROLLER																										
SAILOR	5	6	4			14		6	2	14	8	16	4	14	17	61	88	42	89	25	21	11	17	6	5	
SHEPHERDESS		21	2		21	4	8									3	6									
TAM O'SHANTER	12														20	2		4	2	7	3	4	1			
TOQUE	2	1								1			2			2				4				1		
TRICORNE						2					2			1			4	3	2	6	4		1		3	
TURBAN	4	2	6	11	17	19	18	13	3	10	11	21	28	13	14	30	19	17	11	52	11	11	7	27	15	
WATTEAU																										
WITCH																										
TOTALS	23	32	28	55	38	43	52	55	35	51	48	56	76	70	93	116	136	97	139	182	110	69	96	108	114	

TABLE IX (Continued)

Style Classifications	YEARS																									
	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949	
ALPINE									3	12	1	9				5	5									
BERET			11			1	16	10	6	5	17	7	7	1	3	2	3	4	16	13	8	6	9	5	18	
BICORNE																							1			
BOWLER																			1							
BRETON														9	6	10	4	2	1	2		2	2	3	9	
CALOT														3			4	3	7	19	14	10	11	11	2	
CARTWHEEL												2										8				
CLOCHE					94	95	73	60	12	11	8	8	5		3					1	3	1	2	1	5	
DERBY													1										8	12	11	
FEDORA												7														
FEZ									3																	
FLOP		4		10		3	4		2		5							6					1	1	2	
GAINSBOROUGH																										
GOB	6									5	5		1	5												
HALF-HAT																										4
HALO										1		5	6	5	2	2	5			4	2					1
HOMBURG										1		13	24	19	17	12	6		6	3	5	2	6	5	6	
MUSHROOM	3													3	4	1	1			2		3		1		
PADRE																								1		
PILLBOX																5	3		4	1	4	2	2	3	3	
POKE	83	76	77	63												2		2								
POMPADOUR																				2	4					
POSTILION										4						9	2		2			1	13	3	7	
PROFILE										4				3	1		6		1	8			1	1	5	
ROLLER																							2			
SAILOR	1					2		23	36	18	26	9	6	2	14	8	9	6	16	13	14	14	12	8	4	
SHEPHERDESS																										
TAM O'SHANTER									6	3		2	16	4	14	4	5		1		14	7	8	17	6	
TOQUE																										
TRICORNE								2			1											1			1	
TURBAN	16	11	11	8	4	2	10	6	16	13	10	5	13	22	1	12	10	10	5	4	1	1		2	1	
WATTEAU											8	12										1		2	1	
WITCH														2												
TOTALS	109	91	99	81	98	101	101	82	68	70	85	80	78	79	67	80	59	58	50	75	68	59	85	75	86	

APPENDIX H

DETAILED INSTRUCTIONS FOR PROCEDURAL MODEL

APPENDIX H

DETAILED INSTRUCTIONS OF PROCEDURAL MODEL FOR CLASSIFYING
WOMEN'S HATS FOR COSTUME COLLECTIONS

- STEP 1 - Select a hat from the collection. View the hat's silhouette (crown and brim). Examine the material, the trim and any unique features to determine the style classification. Proceed to STEP 1A.
- STEP 1A - To identify the style classification of the hat viewed in STEP 1, refer to Notebook #1, the Glossary on Hat Style Classifications. Study the definitions and illustrations. Determine the style classification most nearly similar to the hat from the collection. Proceed to STEP 2.
- STEP 2 - Assign the style classification to the hat. Proceed to STEP 2A.
- STEP 2A - To determine the approximate time slot in which the hat was most frequently worn, study style variation sketches in Notebook #2, the Five Year Hat Style Classifications. Find the most similar variation and date the hat accordingly. Proceed to STEP 3. If unable to find the variation in order to date the hat, proceed to STEP 2B.
- STEP 2B - If unable to find a similar variation of the style classification, find the matching descriptive information included in Notebook #3, the Yearly Style Classifications and Variations and date the hat according to the descriptive information. Proceed to STEP 3. If unable to find the descriptive information, proceed to STEP 2C.
- STEP 2C - If the hat does not match a style classification or match one of the variations or the descriptive information, place hat in "miscellaneous" category for future investigation. At a later date investigate other sources of historic hats to find style classification and date, or proceed to STEP 3 and code "miscellaneous" and do not date.

APPENDIX H (Continued)

- STEP 3 - With hat in hand, fill out a catalog card by style classification, descriptive information and date (utilize descriptive terms in the glossary). Proceed to STEP 4. (Complete catalog cards for styles coded as "miscellaneous" in the same manner.)
- STEP 4 - Place a code and/or number on each hat to coordinate with the catalog card information prepared in STEP 3. Use coding system according to previous policy in the Historic Costume Collection or establish a policy for the hat collection which will be appropriate for the hat collection. Proceed to STEP 5.
- STEP 5 - Continue the above STEPS 1-4 for each hat in the costume collection. Proceed to STEP 6.
- STEP 6 - Prepare a cross reference catalog card for each hat by style classification and decade. Proceed to STEP 7.
- STEP 7 - Arrange space for storing the collection of hats by style classification or by historic periods as designed by previous policy in the Historic Costume Collection or establish a policy for the hat collection.

VITA

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Candidate for the Degree of

Master of Science

Thesis: STYLISTIC CHANGES IN AMERICAN WOMEN'S HATS WITH
IDENTIFICATION CRITERIA FOR THE YEARS 1900 TO 1950

Major Field: Clothing, Textiles and Merchandising

Biographical:

Personal Data: Born in Checotah, Oklahoma, April 11,
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Education: Graduated from Warner High School, Warner,
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University in December, 1972; enrolled in Master
of Science program at Oklahoma State University,
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May, 1981.

Professional Experience: Vocational Home Economics
teacher, Dexter Public Schools, Dexter, Kansas,
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State University, College of Home Economics,
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Professional Organizations: Member of American
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