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Becoming Hats

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BECOMING HATS

by

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W. F. Kumlien, Director. Distributed in furtherance of Acts of
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A Hat for Every Woman.

The selection of a hat is a difficult task; it will, therefore, pay to study ones general proportions, ones wardrobe and the occasions on which it is to be worn, in order to make a wise choice.

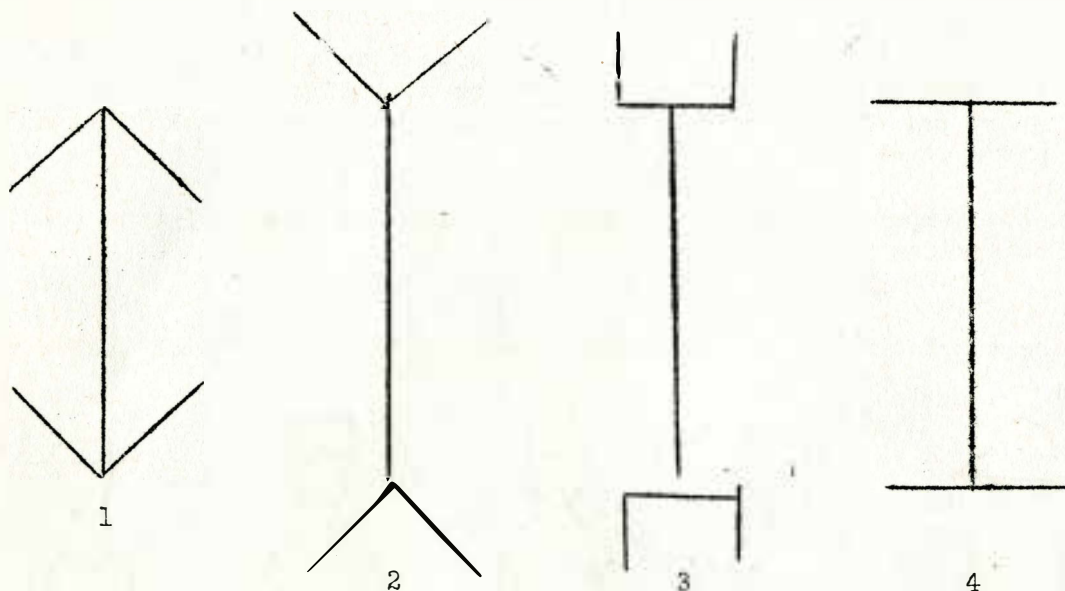
Hat in Relation to Wardrobe and Costume.

It is not always the woman who spends the most time and money on her wardrobe who makes the best appearance. It is the woman who plans carefully and buys intelligently who is well dressed at all times, whether her wardrobe be large or small, simple or elaborate does not matter. When a hat is selected its relation to the wardrobe is carefully considered, no matter how beautiful it is as a hat, if it does not harmonize with the costume it has failed to fulfill its function. When a woman is clever enough to design her own hats or the budget allows several hats for each season of the year, the problem is not a difficult one to solve; but when only one new hat may be had in two or three years much more careful thought is required. The hat selected should not be a picture hat because this would not look well on the street nor should it be a strictly tailored type because this mannish effect would be too severe to wear with a costume on many dressy occasions. Neither should it be a conspicuous style or color otherwise not only she but her friends would soon tire of it.

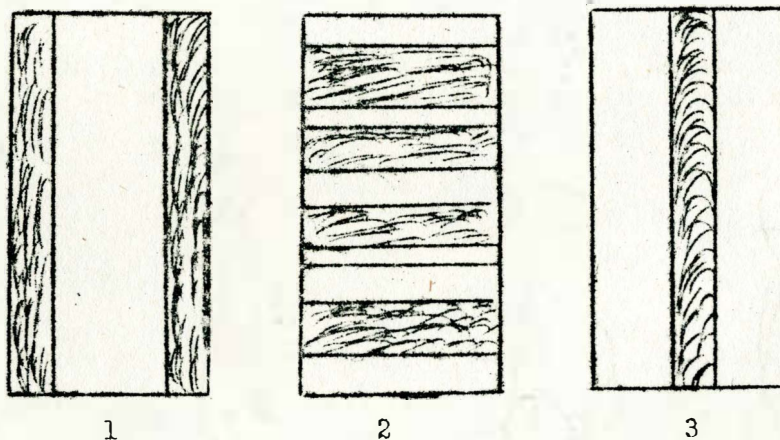
The hat for general wear should be durable not only in material but in style so that it may be worn for more than one season without appearing shabby. To be durable in style means that it must be conservative in every way—quiet colors, simple, and becoming lines, so that it will harmonize with every occasion and costume worn. The most economical woman will buy the best material, take the best care of it, and, if possible, make it herself. To be safe it is best to have the hat and suit or dress of the same color. To give variety the hat may be darker or lighter in color and may be of different material. The design carried out in the dress may be repeated in the hat. Sport hats are often made of the same material as the dress. Some part of the costume should always be included in the hat in order to make it a part of the whole design. This may be done in color, line, or material.

HAT IN RELATION TO WEARER.

A carefully designed hat must be suited to the figure. It is always best in selecting a hat to choose it before a full length mirror so that the entire figure may be taken into consideration. The hat may not be in good proportion to the shoulders, hips, or posture. The woman of average slender weight does not have the problems which confront her slender sister or her short stout one. How can the tall slender woman recognize a hat that lessens her height?



The lines, 1, 2, 3, & 4 are equal in length. Which seems to be the longest? Which the shortest? Why? No. 2 seems the longest because the eye is carried upward in an unbroken line. This principle solves many problems in designing a costume, and also to a great extent the selection of a hat. The vertical lines might represent the figure and the added lines those of the hat.



Which oblong seems the broadest? Which the longest? Why? No. 2 seems the broadest because there is nothing to make the eye travel up and down. In No. 1 the dark vertical lines are placed toward the outside, which gives an idea of height but at the same time calls attention to the outer edge of the mass, giving a more definite impression of the width than does oblong 3, then the vertical line is placed in the center. There is nothing here to distract the eye from the vertical course. Once the whole interest is directed toward the center in an upward down movement the outside is not observed and not much idea of width is formed. The outside is unobtrusive and more easily lost in the background.

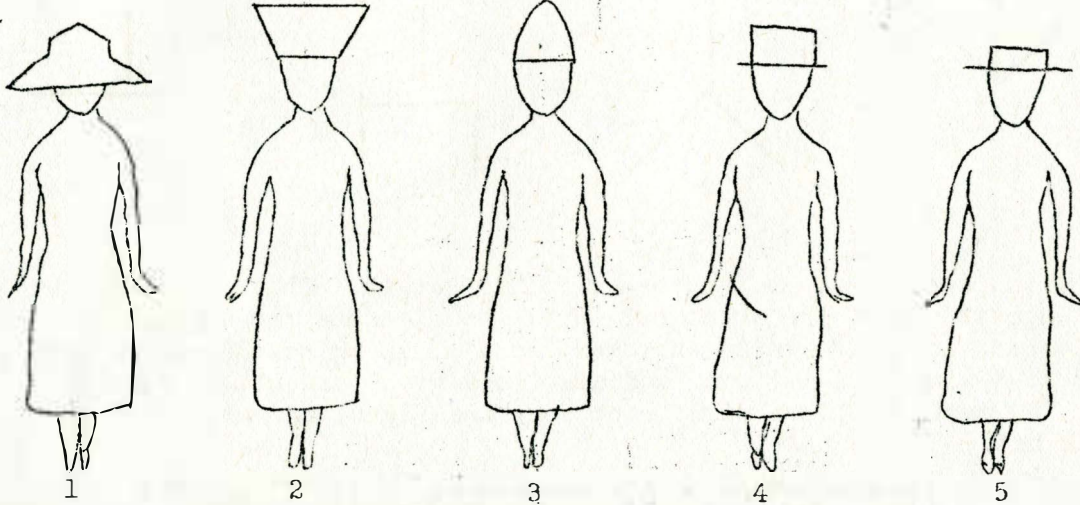
Lines and masses of decoration placed toward the outside of dress or hat has a tendency to broaden. If you were trimming a hat for a woman who wished to emphasize width, where would you place spots of interest? Where would you place them if height were to be emphasized.

HAT IN RELATION TO OCCASION.

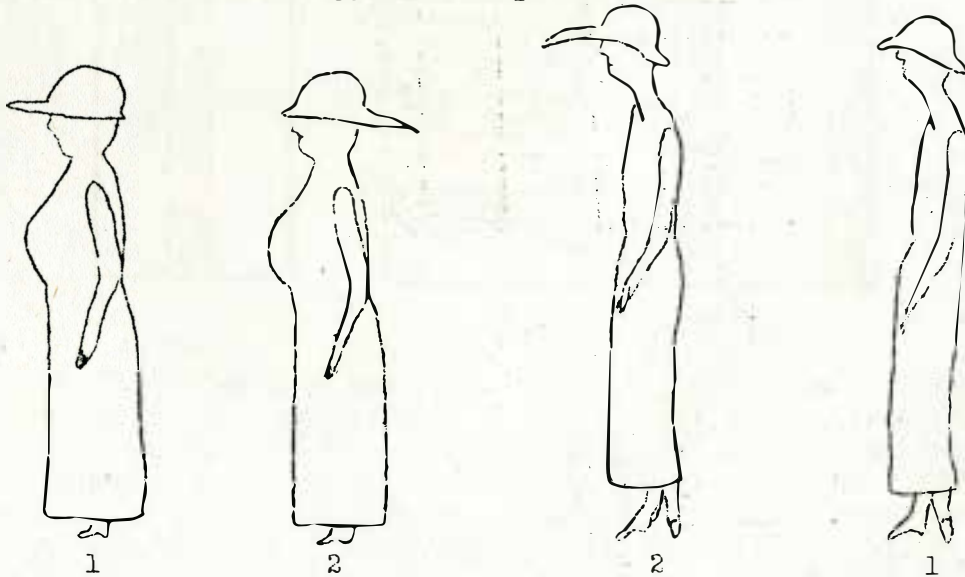
No matter how much beauty a hat may possess as a hat a dressy hat of laces, brocaded and feathers will never look well if worn on the street, and, too, a sport hat of brilliant color, red, yellow or green looks just as much out of place at church.

Choice tempered with common sense and an appreciation of true beauty are the safest guides to follow.

Study the chart. Which of the figures seem the tallest? Which the shortest? Why?



These hats are shaped on the principles of lines, 1, 2, 3, 4, 5. In figure 1, note the effect in the apparent height of the wearer.

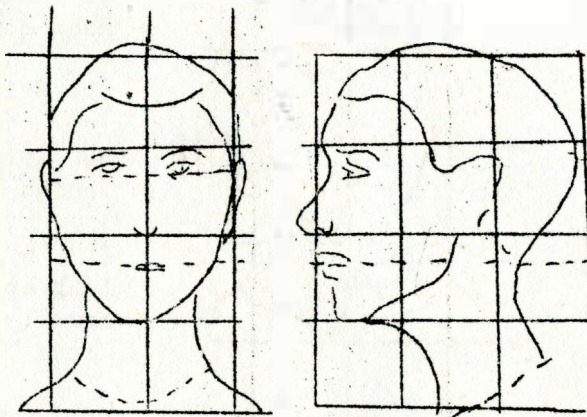


The brim of the hat must balance the figure as seen from the front, side and back.

Hats No. 1 are in good balance with the figure. Hats No. 2 are bad.

HAT IN RELATION TO HEAD.

Although there are no two people exactly alike for the sake of having a foundation to work upon there are several general types; the average; the slender; the stout and the angular.



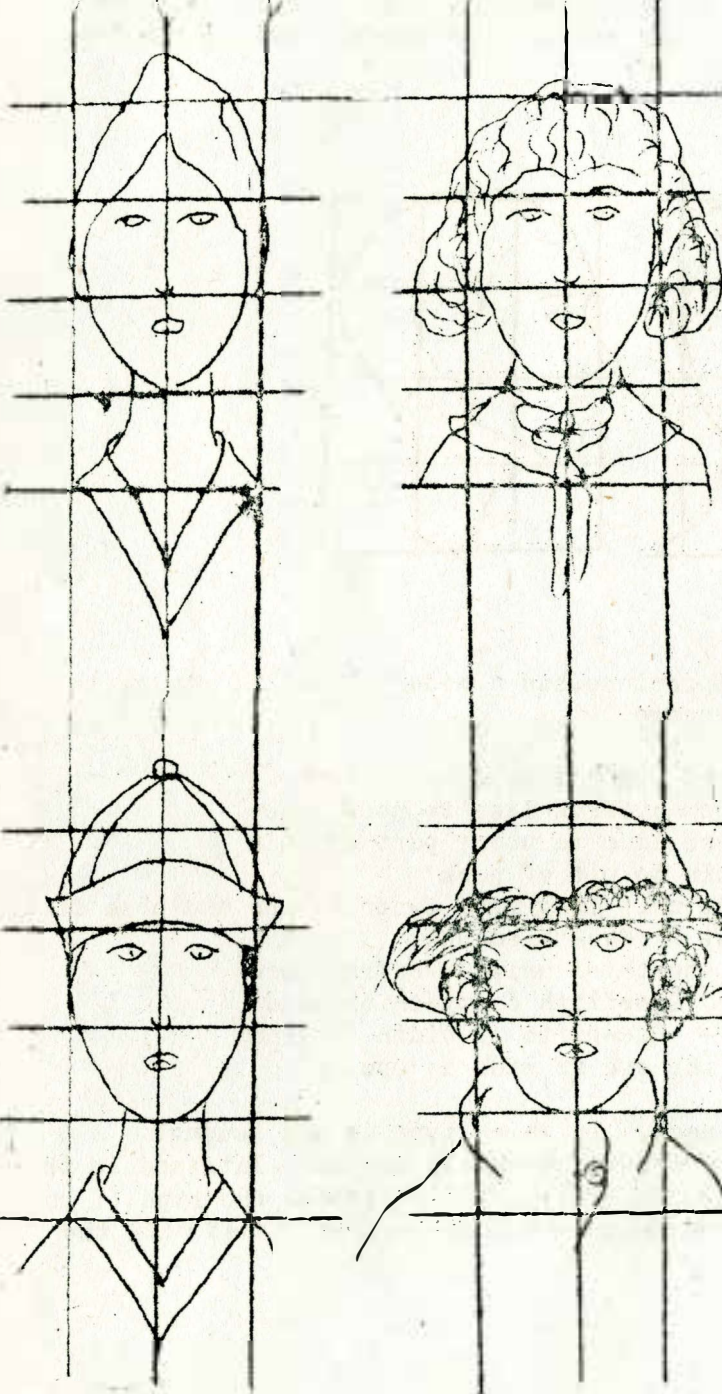
The woman of average proportions has a wider choice of styles than she who varies greatly from the average.

- Unit 1 - From top of head to eyebrow
- Unit 2 - From eyebrow line to nose line
- Unit 3 - Nose line to under part of chin
- Unit 4 - Chin to pit of neck
- Ear - One unit long from eyebrow line and nose line.
- Depth of socket - One-third unit
- Mouth line - One-third unit down from nose
- Width of eye - One-fifth of width of head
- Width of nose - One-fifth of width of head
- Space between the eyes as wide as eye.

Study your own face and neck. To which type do you belong? The woman of average height and proportion naturally has more latitude in the choice of hats than the other type. The style of hair dress, the type of hat may be left almost entirely to her personal preference, but not so with the other types.

THE SLENDER.

The tall slender person with narrow face and long thin neck.
Notice the head is 3 units long and less than 2 wide.



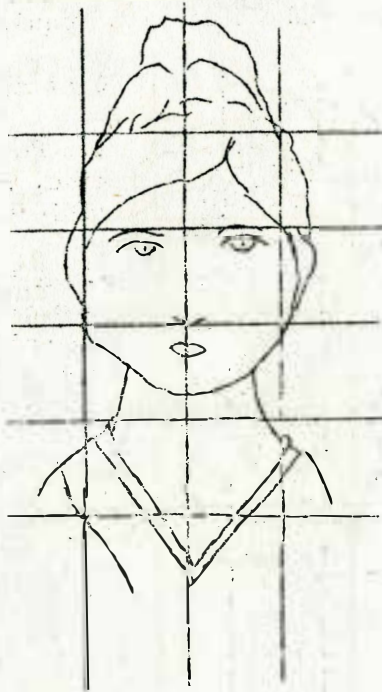
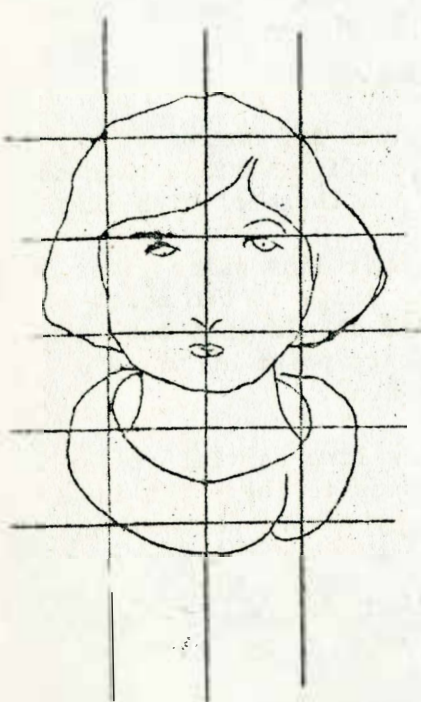
What to avoid -

1. Vertical and straight line near center.
2. Hair piled high on head.
3. Neck line that comes to a point or pointed collar.
4. A hat the lines of which leap up and out and a pointed crown.

What to use -

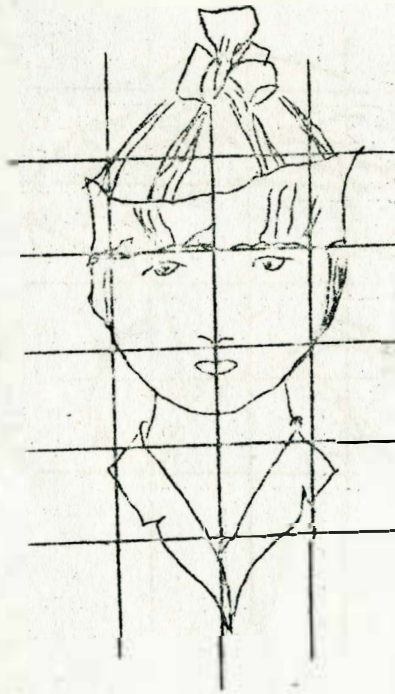
1. Curved lines with horizontal movement. Decoration toward the outside.
2. Hair full on the sides and drawn over the forehead.
3. High collar to cover thin neck or rolling collar which shortens distance between hair line and neck.
Round neck lines.
4. Hat with low crown, and soft drooping rim of medium width. This shortens the distance between the hat and makes the face seem wider and more round. Soft materials such as duvetyn, velvet, fur and ostrich feathers lend softness to the face.

Short stout person with round face and very short neck.
Notice that the face is more than 2 units wide and less than three units long.



What to avoid:

1. Horizontal lines and curves that repeat roundness of face. Decoration toward the outside.
2. Hair puffed at the side gives width and roundness to shape of head. Hair parted at the side and brought down low over the forehead cuts height. When hair is brought over the ears and is dressed low on the neck it shortens the distance between shoulders and hair line and in this case cover the entire neck.
3. Round necklines - high and rolling collars, frills of any kind or long haired furs make the neck seem still shorter because a part or all of it is cut off from view.



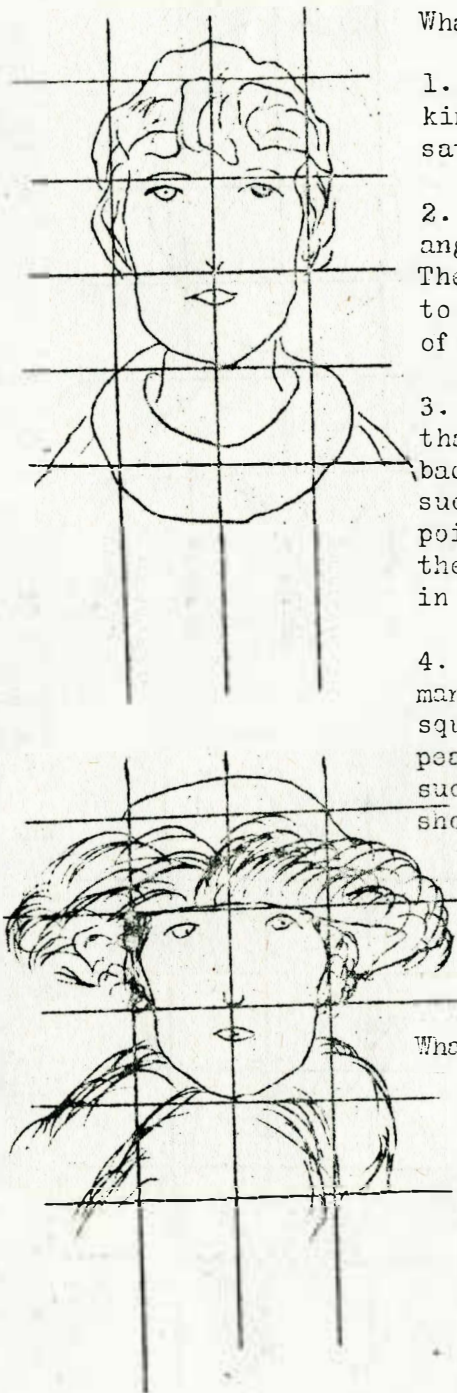
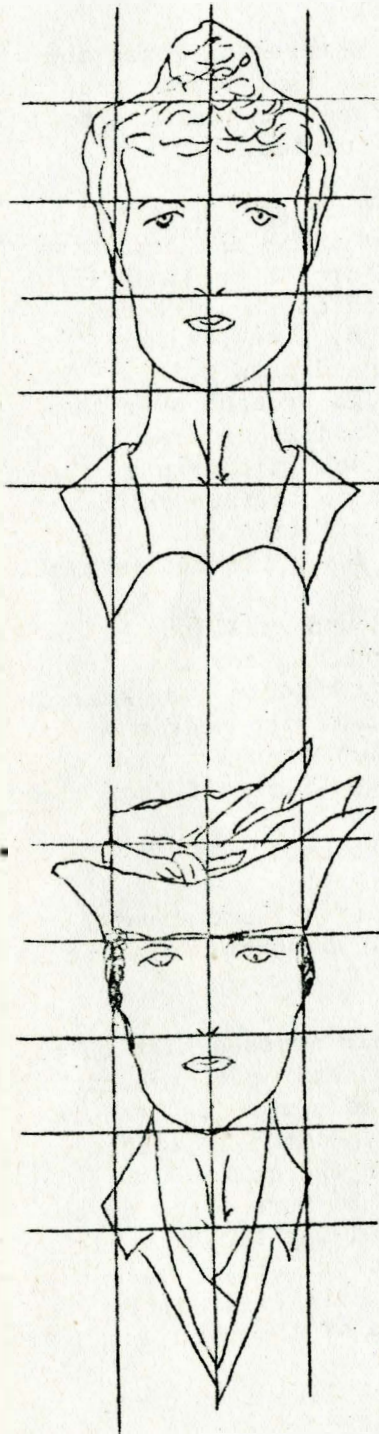
What to use:

4. A close fitting hat the lines of which lead out and upward. A high crown gives height and a brim irregular in shape is better than a round one because it does not repeat the roundness of the head.

1. Vertical and straight lines. Decoration near center.
2. Hair dressed high on top of the head, not much of the forehead covered. If hair is parted at all it should be near the center. Hair should be worn close at the side leaving the ears uncovered or letting just a little hair fall softly over the top of the ear.
3. Neck line that comes to point at center. If collar is used it should follow the same line, come close to the neck at sides and should not roll.

THE ANGULAR:

Frequently this is a tall slender woman. She has sharp features pointed nose and either a "boxy" or pointed chin. Her cheeks are somewhat hollow and her neck is quite long and thin. When to this is added a drooping mouth and hard, severe expression, much care and thought is required in choice of lines.



What to avoid:

1. Points and angles of any kind, stiff materials such as satin and those of high luster.
2. A hair line which gives an angular shape to the head. The hair should not be brought to a sharp point at the top of the head.
3. Neck line as flat collar that comes to the point is bad. Any severe decoration such as geometric designs or pointed motifs are bad because they accentuate the angles in the face.
4. A severely tailored or mannish hat. A hat with a square crown or brim that repeats points. Trimmings such as quills and sharp buckles should not be used. A very large hat makes the face seem thin and small, and by deepening shadows in the face emphasizes angularity.

What to use:

1. Soft materials to soften expression, curves which repeat roundness of face and make us forget the angles.
2. Any hair line that gives softness and roundness to the face. Puffed slightly at the side to make the head appear round instead of angular. The length and thinness of the neck will not be noticed so much if the hair is dressed low on the neck and a part or all of the ear is covered.

3. Soft round lines about the neck. Rolling or high collars and frills are good. If lace is used a pattern should be chosen on round motifs instead of square pointed ones. This applies to any kind of neck ornaments. Long haired furs are appropriate as they cover up the neck and soften the expression of the face.
4. Hat with soft crown and soft medium brim. It is possible that a turban of soft lines might be worn. A slightly drooping brim, especially one with a facing of a light, becoming color is good because the reflection of light and color upon the face gives a suggested fullness. Soft trimmings such as ostrich feathers, fur, graceful bows or light-weight materials, and bunches of small flowers are good.



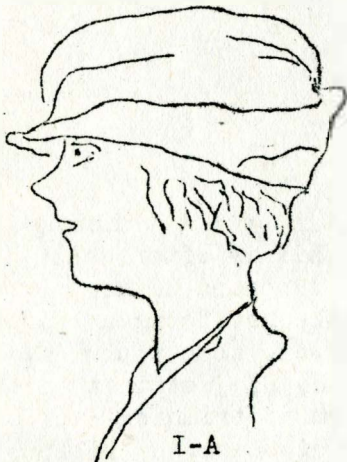
I



II



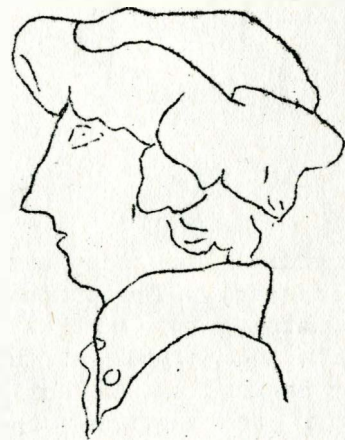
III



I-A



II-A



III-A

The upturned nose in No. I is emphasized by the upward lines in the hat; the same face in I-A loses its unpleasant lines because they are counteracted by the lines of the hat. Likewise in No. II severe lines of the face are rendered more severe by the severe lines of the hat; whereas in II-A soft lines in the hat soften the severity of the face. In No. III lines of the hat repeat and emphasize unpleasant lines of the face and neck; whereas the undersirable effect of the same lines is lessened in No. III-A.



TRIMMINGS AS A PART OF THE HAT.

Many hats today are designed in such a way that little or not trimming is necessary. The shape in itself is made interesting. This is often done by combining two contrasting materials such as velvet and brocaded silk; taffeta and straw, georgette and satin. Sometimes the whole hat forms a bright color is used on the hat in the form of trimming to accentuate some touch of color in the costume. One should first make a careful study of just what colors are needed and then apply the result to the hat in the form of trimming such as decorative stitches, conventional flowers, ornaments made of beads, or ribbons. This type of trimming is usually quite flat, its purpose being that of beautifying the shape already present. Ornamentation should be selected with great care so that it harmonizes with the hat in line and texture. It should be properly placed so that the lines of the trimming fold in and seem a part of the hat shape. Trimming should be a part of the hat and not merely "stuck on". Only good trimmings should be used however simple they may be. Cheap ones are worse than none at all.

THINGS THAT ARE NEVER IN GOOD TASTE.

Fashion dictates are sometimes far from artistic. These dictates are followed by women who do not recognize the artistic or by those who would rather be fashionably than artistically dressed.

The following are general truths which should always be observed by women of all types regardless of fashion.

1. The crown of a hat should more or less follow the shape of the head. It should not only fit the head but it should look as though it does.

2. The brim should never be broader than the shoulders because so broad a brim makes the person seem top heavy.

3. A hat should not be worn so far over the face that the eyes cannot be seen.

4. Extreme lines leading away from the head, such as freakish bows, or very long quills or "long ears" made of velvet, should be avoided. Any extreme hat that will call attention to itself rather than add beauty to the wearer is undesirable.

5. Decoration should not be realistic.

6. A hat that is perched on top of the head in such a way that it seems insecure resembles a "lid" and does not seem a part of the head as it should. Neither should it be tipped back too far nor worn too far on one side of the head.

TEXTURE OF MATERIALS.

The texture of materials used in a hat have a great deal to do with the final outcome. By texture we mean how it feels, whether soft, stiff, coarse or hard. Material often governs the design of a hat. Soft materials such as crepes, velvets, soft satins lend themselves to drapes and folds. They are used when soft lines are desired as a frame for the face and when the hat is to be worn with a costume of similar texture and line. All textures are not becoming to all people. The woman with fine features, dainty skin and silky hair looks better with material of fine weave which gives an appearance of softness and daintiness. On the other hand, the coarse skinned woman, coarser hair and larger features looks better in heavier fabrics of coarser weave.

CHOOSING THE COLOR.

Color should be made to express personality. Often in one's zeal to do this and not understanding the effects of color, the result is crude. Many others too will blindly follow the latest fashion hint and wear the color that is flooding the shops regardless of what it does to their complexion, hair and eyes. Love and appreciation of color should be developed and made the means of enhancing plain features of face and figure.

Effects of Colors upon the Wearer.

Contrast: When complements are placed side by side they intensify each other.

Examples:

Shallow skin is made more yellow by blue purple. Red purple brings out the greenish hue in the skin.

A florid skin is made more reddish by blue green or green. Navy blue brings out yellow lights in brown hair.

Purple strengthens the color of blonde hair. An auburn or "red" haired woman can make her hair seem more brown by wearing blue, more yellow by purple, and more red by green.

Repetition:

Repetition of any color intensifies itself. Repeat with a color note in the costume by best color in hair, eyes, skin or lips. Example - Coral color by repeating the pink in the cheeks, and lips gives an added impression of healthful color.

Black in large areas absorbs color. It is not good for shallow colorless skins. It decreases size, therefore it is good for large stout figures. Black in small amount on a light costume repeats and strengthens the idea of contrast and colorless woman in this way may make her hair and eyes seem darker and her skin lighter.

White reflects color and is becoming to most complexions. It increases size. A pure white next to a dark skin will make the skin appear darker by contrast. The dark skinned woman should wear cream.

Intense Colors are good on people with brilliant and clear coloring. Weak or natural color in hair or eyes is weakened by strong colors in costume. Bright colors increase the apparent size. They should not be worn on the street in church or any place where the general background is gray as they will be made conspicuous by contrast. Bright colors should be used in small spots to create interest and a certain eye movement.

Neutral Colors are worn very successfully by most people because the grayness sinks into the background, softens the general contour of the figure and they express dignity and refinement.

Colors for Seasons. Warm colors such as red, orange, yellow, brown and red purple suggest excitement and heat and for this reason are not suitable for hot summer days but should be worn in the fall and winter. Cool colors such as green, green blue and blue are most suitable for summer wear. If these are not suitable light tints of the warm colors may be worn such as pink, pale yellow and tan. When any color is grayed its suggestion of warmth or coolness is lessened.

Tests of a well disguised hat.

1. Is it the kind of hat you need.
2. Is it fitted to the purpose in line, texture and color.
3. Does it harmonize with the garments with which it is to be worn.
4. Is it suitable to your individual type and personality.
5. Does it serve as the kind of frame you need for your face.
6. Does the lines, texture and color bring out the best qualities of your face.
7. Are the quality of the material and workmanship such that they add to the beauty of the hat.
8. Is it artistic or merely fashionable.