

Large Print Labels

Degas, Impressionism, and the Paris Millinery Trade

February 12 – May 7, 2017

SAINT LOUIS ART MUSEUM

Gallery 241-242

SAINT LOUIS ART MUSEUM

left to right

Madame Louison

French, active early 20th century

Woman's Hat, c.1910

plaited straw, metallic lace, silk velvet ribbon, and ostrich and egret feathers

This extravagant summer hat is made from meticulously plaited braids of straw that have been sewn together in a spiral. High quality straw generally came from Italy, although England was also an important supplier of straw for the Paris millinery trade. Here designer Madame Louison trimmed her hat with ostrich and egret plumes dyed rust-orange, a color echoed in the dyed straw on the underside of the hat.

Fine Arts Museums of San Francisco, The Laura Dunlap Leach Collection, 1985.40.39 2017.45

Madame Georgette

French, active c.1900–1940

Woman's Hat, c.1905

plaited straw, velvet, artificial roses, and net

A bouquet of artificial pink roses circles the crown and spills out from under the brim of this dramatic straw hat. Madame Georgette, one of the most famous milliners in Paris, designed it before World War I (1914–1918). The hat's wide flat shape, was one of Georgette's signature styles, as seen in the photograph of her Salon in this gallery. The elegance of her designs earned her praise as an accomplished and original artist.

Chicago History Museum, Gift of Mrs. Albert J. Beveridge 2017.81

Madame Georgette

French, active c.1900–1940

Woman's Hat, c.1910

plaited straw, wool felt, silk satin trim and lining,
and bird of paradise feathers

A wave of white bird of paradise feathers cascades over the crown of this black felt hat designed by Madame Georgette. Her fashion house became known for hat styles with dramatic contrasts of white and black, featuring exuberant, decorative plumes. Rare and exotic bird of paradise carcasses and feathers were highly desirable hat embellishments. As a result, the birds were overhunted during the late 19th and early 20th centuries.

Fine Arts Museums of San Francisco, Gift of I. Magnin & Company, 56.35.40 2017.35

This historic map of Paris provides a detailed view of the area where the studios of Degas and his fellow artists were located, identified on the map as numbers 1–15. This section of Paris is south of the Montmartre neighborhood.

The millinery fashion district, centered on the Rue de la Paix, is located just a few blocks further south of the studios, with stores and shops indicated as numbers 16–33. Many of the milliners were located adjacent to the Opera, in the center of the map.

The proximity of the studios to the millinery district facilitated interactions between the artists, the milliners, and their customers.

Pierre-Auguste Renoir
French, 1841–1919

The Milliner, c.1879
pastel on paper

Pierre-Auguste Renoir presents a *trottin*, or junior-level millinery apprentice, who was responsible for delivering hats to customers. *Trottins* were generally teenagers and occupied the lowest rung in the hierarchy of positions at the millinery shop. Here she holds a hatbox and stands against a milliner's shop window, decorated with hats in red, pink, and blue trimmings. This pastel highlights Renoir's abilities as a colorist: turquoise greens complement areas of red in the window while the pale-yellow hatbox plays off the dark tones of the dress.

Lent by The Metropolitan Museum of Art, The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973 (1974.356.34)
2017.100

Edgar Degas
French, 1834–1917

Woman Holding a Hat in Her Hand, c.1885
pastel on paper

In this preparatory drawing for *The Millinery Shop* nearby, Edgar Degas represents a fashionable customer. She wears a blue dress ensemble, hat and *fichu* (neck scarf), offset by tan gloves. She thoughtfully examines a red felt hat with a plume on the back crown. To her right is a straw hat with green streamers.

This installation reunites this initial drawing and the final painting, side-by-side, for the first time in an exhibition, which provides important insight into Degas' process. As he evolved his composition, Degas shifted the identity of his sitter from customer to milliner by removing her blue hat and changing her dress to a more sober, businesslike outfit.

Edgar Degas
French, 1834–1917

The Millinery Shop, 1879–1886
oil on canvas

This painting is Edgar Degas' largest image of a millinery theme. The artist represents a well-dressed milliner—probably a *première*—in a fur-lined, olive-green wool dress, tan gloves, and buckled belt. She works intently on an apricot felt cone, trying out a shell pink trim, with a hat pin perhaps pursed between her lips. Around her, in an otherwise bare interior, is an array of spring and summer hats in vogue in the early 1880s.

Degas showcases the powerful color contrasts of these hats through complementary blues and oranges, reds and greens, and yellows and violets. At far left, Degas represents a frilled pale-peach silk taffeta hat with a firm, yellow grosgrain ribbon. At top left the artist depicts a rust straw hat with red bows and streamers, and just below it, a straw hat with a red ostrich plume. Resting on the table is a pleated ice-blue silk taffeta hat. Directly above is a wide-brimmed straw hat, trimmed with silk chrysanthemums, white lilacs, and lime-green silk ribbons.

The Art Institute of Chicago, Mr. and Mrs. Lewis Larned Coburn Memorial Collection, 1933.428. 2017.117

Pierre-Auguste Renoir
French, 1841–1919

At the Milliner's, 1878
oil on canvas

With quick, loose brushstrokes, Pierre-Auguste Renoir depicts three young women inside a millinery shop interior. The woman at top left wears a purple hat, while the hatless woman in the center shows off a bright red neckerchief. In the foreground, Renoir paints the blue and yellow plumage of a bird carcass, although it is unclear if it is sitting on the tablecloth or attached to a hat. Renoir, the son of a tailor and dressmaker, was fascinated by hat fashion.

Harvard University Art Museums/Fogg Museum, Bequest of
Annie Swan Coburn, 1934.31 2017.98

Jean Béraud
French, 1849–1935

Fashionable Woman on the Champs-Élysées,
c.1902
oil on canvas

Jean Béraud captures the lively activity of the shopping district along the prominent Champs-Élysées boulevard with the Arc de Triomphe monument visible in the distance. The woman carrying hatboxes is either a fashionable shopper or a young *trottin* (errand girl) delivering hats. Her coquettish look and the flirtatious lifting of her skirt capture the attention of a top-hatted gentleman. His reaction hints at the way not only hats, but women themselves were viewed as objects of consumption in the Belle Époque period from the late 19th to early 20th centuries.

Anonymous

French, active late 19th century

Woman's Hat, c.1885

silk faille, velvet, cord, jet beads and African starling

This toque—or small woman's hat with a narrow brim—is decorated with tiny, shimmering beads and a real African starling carcass. The starling features iridescent plumage in a range of blue, green, and violet. Starlings were well-known for their beautiful feathers, and imported to Paris from France's African colonies, particularly Senegal and the French Congo (now the Republic of the Congo, Gabon, and the Central African Republic), for use in the millinery trade.

James Tissot
French, 1836–1902

The Shop Girl, 1883–85
oil on canvas

This painting of a haberdashery interior places the viewer in the perspective of a customer about to exit. A shop girl smiles as she holds the door open, while on the outside, a top-hatted man peers through the window at one of the other girls. James Tissot highlights the sumptuous materials in the shop's inventory, evident from the mountains of brightly colored silk ribbons on the counter, while suggesting that the women themselves are also on display.

Collection Art Gallery of Ontario, Toronto. Gift from Corporations' Subscription Fund, 1968 2017.88

Cordeau et Laugaudin
French, active 1888–1897

Woman's Bonnet, c.1885

silk chiffon, Chantilly lace, horsehair, artificial flowers, egret feathers, and silk faille ribbon

This elegant bonnet of red silk chiffon has been trimmed with black lace, an egret feather spray, and vibrant red flowers, complete with tiny yellow stamens. Dramatic hat styles like this one allowed the wearer to showcase such materials; they provided little actual protection from the elements. This bonnet was designed by the milliners Cordeau et Laugaudin. That firm once employed the young Jeanne Lanvin, another prominent designer featured in this exhibition who founded Lanvin, a French multinational high fashion company.

Anonymous

French, active late 19th century

Sold by Mme Hartley, American,
active 1865–1901

Woman's Bonnet, c.1860–70

silk velvet, metal seed beads, ostrich
feathers, and silk satin ribbon with
white cotton lace

Philadelphia Museum of Art: Gift of the heirs
of Charlotte Hope Binney Tyler Montgomery,
1996 2017.76

This richly colored maroon bonnet is embellished with seed beads, long taupe ribbons, and ostrich plumes dyed to match the hat and its ties. Its red tone resembles the hat that appears in Edgar Degas' pastel *Woman Holding a Hat in her Hand* on view in this gallery. The hat was designed in Paris, but was imported and sold in the United States by American retailer, Madame Hartley, thus feeding the American taste for French fashions.

Anonymous
French, active late 19th century

Woman's Bonnet, 1875–1900
plaited straw, velvet ribbon, twisted
paper and wire flowers, and silk lining

This elegant bonnet is known in French as a *capote* “toute en fleurs” or “all in bloom.” The bonnet reflects a common style from the late 1800s in Paris, and could be seen throughout the most popular fashion journals. Bonnets typically featured a wide array of artificial flowers as decorations. This example is trimmed with small, cream-colored blossoms that seem to bloom from the straw crown. Pale-blue velvet ribbons complete the effect.

Museum of Fine Arts, Boston. Gift of Miss
Amelia Peabody and Mr. William S. Eaton,
2017.64

Madame Josse
French, active late 19th century

Woman's Hat, c.1885

plush, silk moiré ribbon,
peacock feathers, and beads

This plush hat is notable for its striped green streamers, which would have been tied around the back of the head rather than under the chin. These ribbons can be compared to those so prominently represented in Edgar Degas' *The Millinery Shop* on view in this gallery. A halo of beaded balls just beneath the hat brim frames the wearer's face. Madame Josse enjoyed an international following as a result of her innovative millinery designs.

Chicago History Museum,
Gift of Mrs. Thurlow G. Essington 2017.86

Anonymous
French, active late 19th century

Woman's Bonnet, c.1894
plaited straw, artificial flowers,
velvet and lace

Violet blossoms and green leaves, created in velvet, encircle the brim of this straw bonnet. Artificial flowers like these were most often used to decorate spring and summer hats, but could also appear on winter headwear. Tiny hat pins, used to secure the hat to hair, are also visible in the straw. This bonnet, with an interior label "Modes de Paris", may have been made in Paris and imported to Chicago in the 1890s.

Chicago History Museum,
Gift of Mrs. J.J. Glessner via
The Art Institute of Chicago 2017.85

Gallery 243

SAINT LOUIS ART MUSEUM

Édouard Manet
French, 1832–1883

At the Milliner's, 1881

oil on canvas

Édouard Manet depicts a young, copper-haired woman trying on hats in front of a floral wallpaper background. She holds a dark green hat; to the left is a straw hat with feather trim and red silk ribbons.

The woman is probably in a millinery shop, as the title indicates, but her state of undress, with bare shoulder visible, may indicate that the setting is a private boudoir. Manet is known to have visited the store of the milliner Madame Virot and was “enthralled” by her hats. It is possible that the headwear depicted in this painting belonged to Virot, whose hats can be seen in the next gallery.

Fine Arts Museums of San Francisco, Museum purchase,
Mildred Anna Williams Collection 2017.43

Georges William Thornley

French, 1857–1935

after Edgar Degas

French, 1834–1917

Women in a Hat Shop, c.1888–90

lithograph on wove paper

Two affluent shoppers try on hats at a milliner's shop. The woman on the right looks toward a mirror located beyond the edge of the image. A display of flowered straw hats rests on the table while to the left, a single capote, trimmed with plumes and dark streamers, sits on a hat stand. Georges Thornley's lithograph successfully evokes the textures of silk flowers, feathers, and straw, highlighting this young printmaker's facility in reproducing the work of Degas.

Edgar Degas
French, 1834–1917

Woman in a Blue Hat, c.1889
pastel on blue paper

A young woman adjusts a bright-blue felt hat that has not yet been adorned with trimmings. Her state of dress suggests this scene takes place in the privacy of her home, rather than in a hat shop. Edgar Degas offsets the cool tones of her hat with the warmth of the yellow background. He uses vertical pastel lines to suggest the play of light and dark across her milky skin. This pastel was once owned by the milliner Jeanne Lanvin, founder of a French multinational high fashion company.

Edgar Degas
French, 1834–1917

Woman Trying on a Hat, c.1884
oil on canvas

A woman tries on a hat in front of a mirror at a fitting session. Edgar Degas chose the unconventional perspective of viewing her silhouette from behind, with her arms forming a graceful triangle. The woman adjusts a light blue toque, perhaps covered with netting, which complements a stylish ensemble of a tight-fitting dark-blue bodice and yellow skirt. Degas' mastery of color is evident in the rich-red carpet that complements the green tone of the mirror. This painting, and its pastel study nearby, are reunited here in an exhibition for the first time.

Edgar Degas
French, 1834–1917

Young Woman in Blue, c.1884
pastel over charcoal on buff paper

Edgar Degas represents a shop girl in a tight blue bodice and yellow skirt, leaning forward from a red armchair. Her arms are tightly entwined behind her back while her head is raised, perhaps suggesting an attitude of disdain. Behind her are the shadowy forms of customers. Degas' work showcases his interest in the young women who worked in the millinery trade. According to fellow Impressionist artist Berthe Morisot, Degas referred to their "very human" quality. His choice of vantage point from above and behind also highlights his interest in unusual perspectives.

Paul-César Helleu
French, 1859–1927

The Final Touch, c.1885
pastel on paper

With her chic walking jacket, gloves, and dramatically bustled skirt, this woman's costume was considered the height of fashion in the mid-1880s. She examines herself in a hand-held mirror before putting on her hat—the final touch to her outfit. The presence of a man is suggested by the bowler hat and walking stick next to her. The woman is seen from behind, reminiscent of Edgar Degas' images of customers in hat shops, but it remains unclear whether this setting is a millinery store or the woman's home.

Collection of the Dixon Gallery and Gardens, Memphis; Museum purchase with funds provided by Brenda and Lester Crain, Hyde Family Foundations, Irene and Joe Orgill and the Rose Family Foundation, 1993.7.34 2017.92

Edgar Degas

French, 1834–1917

Woman Adjusting her Hair, c.1884

charcoal, chalk, and pastel on buff-colored laid paper

Edgar Degas shows a woman, wearing a dark bodice and olive-green skirt, who adjusts her toque, a small hat with minimal brim. The artist originally placed the figure lower in the composition; the initial configuration of her arms is still visible. He subsequently added a strip of paper, and raised her arms, head, and hat. Degas depicts her dress folds in carefully delineated lines, while bright vermilion pastel marks suggest a carpet background. This impressive work is a full-scale study for the painting on display nearby. The frame is likely original, as it is a simple, ribbed style favored by the artist.

Gallery 244

SAINT LOUIS ART MUSEUM

Henriot (Jean Henri Maigrot)

French, 1857–1933

Millinery of the Future, from *Le Charivari*,

c.1892

lithograph

This caricature from the famed satirical journal *Le Charivari* lightheartedly mocks the flat, wide plateau hats becoming popular at the time. Henriot, the illustrator and director of the journal, teases these fashionistas over their ever more outrageous hat trimmings, including a burning candle, a bird perch, and an entire pot of flowers. In the 1890s, as hats became more elaborate, illustrators and caricaturists picked up on changing trends and highlighted them in humorous journals and newspapers.

French

Millinery of Madame de Bysterveld,
from *Journal des Demoiselles*, 1877
color lithograph

These striking floral bonnets showcase the wide range of artificial flower trimmings in the 1870s, from pink roses to blue cornflowers, to impressively lifelike foliage. These hats were designed by the milliner Madame de Bysterveld, who specialized in hats with silk and velvet flowers, and expertly offset these trimmings with color-coordinated satin ribbons and ostrich plumes. This print was taken from the *Journal des Demoiselles*, one of several fashion magazines that gave particular prominence to millinery designs.

Bru Jeune et Cie
French, 1867–1899

Doll with costumes and accessories, c.1875

doll: leather with bisque and wood components, and sawdust filling; stockings: cotton; dress: silk taffeta with cotton lace trim; hat and bonnet: straw, cotton, and silk; shoes: leather and silk ribbons; and necklace and crucifix: metal and glass

This doll features examples of popular headwear, bedecked with tiny silk flowers and ribbons. Fashion dolls like this one were used to advertise new styles as early as the 15th century. By the 19th century, such dolls were toys for young girls, and offered not only entertainment, but also instruction on elegant dress for young women. The firm Bru Jeune et Cie, one of the finest doll-makers in Paris, created this doll.

Edgar Degas
French, 1834–1917

Woman with a Dog, c.1875–1880
oil on canvas

A young woman holding her dog is virtually overshadowed by her straw hat. This stylish headwear features small blossoms encircling the crown, and is worn tilted toward the front of her head. Edgar Degas used an unconventional viewpoint, placing the viewer above and slightly behind the woman. This approach focuses attention on her hat while almost completely obscuring her face. Hats like this one were typically worn in the spring and summer months, especially for outdoor activities such as visiting the beach or enjoying a garden.

Edgar Degas
French, 1834–1917

At the Theater: Woman Seated in the Balcony,
c.1877–1880
oil on canvas

A young woman, demurely dressed in a high-necked dress with a vivid blue floral hat, looks over the edge of a theater balcony. It is unclear if she is looking at the stage or the audience below. Visiting the theater in 19th-century Paris was as much about people watching as it was about the performance, and women often went to show off their finest costumes. Flower embellishments were commonly worn, both to upscale operas and less-expensive theaters, as seen here.

The Montreal Museum of Fine Arts, Gift of Mr. and Mrs.
Michal Hornstein 2017.80

Édouard Manet
French, 1832–1883

Girl in a Summer Bonnet (Jeanne Demarsy), c.1879
pastel on canvas

This pastel portrait represents the young actress Jeanne Demarsy, who modeled for Édouard Manet several times during this period. She wears a tan jacket and a straw bonnet with pleated fabric around the crown, embellished with a large white flower. Manet was known to visit Madame Virot's millinery shop, where he would have seen flowered straw hats similar to the example on view in this gallery. Such hats served as the direct inspiration for this pastel.

Berthe Morisot
French, 1841–1895

**Young Girl on the Grass,
Mademoiselle Isabelle Lambert, 1885**
oil on canvas

Berthe Morisot illustrates Isabelle Lambert, one of her favorite models, in a wide-brimmed straw hat, covered with blue and orange ribbons. Isabelle is seated in a lush garden, surrounded by greenery, with colorful pansies on the left that echo the colors of the ribbons on her hat. Morisot may have been following the symbolic “language of flowers,” popular in the 19th century: pansies were associated with “thoughts,” which is shown through Isabelle’s pensive expression.

Édouard Manet
French, 1832–1883

Madame Guillemet, 1880
pastel on canvas mounted on masonite

Édouard Manet's portrait depicts the fashionable Madame Jules Guillemet, a close friend and frequent model, wearing a beribboned black bonnet and high-necked black jacket. As in his portrait of Jeanne Demarsy, on display nearby, Manet paid careful attention to the materials of the hat. The artist rendered the folds of the ribbon in blue and green, and highlighted the sheen of the material. The ribbon is held in place by a large gold buckle, popular in similarly styled bonnets from the 1880s.

Edgar Degas
French, 1834–1917

Three Women at the Races, c.1885
pastel on paper

In contrast to the typically exuberant fashions seen at the races, Edgar Degas depicts these women in surprisingly understated costumes. Here the hats have moderately wide brims and are minimally decorated with suggestions of ribbons and veils; the subdued trimmings complement their muted brown suits. Despite the title, Degas chose not to illustrate jockeys or horses, only hinting at the setting through the green grass of the racetrack just beyond the women.

Edgar Degas

French, 1834–1917

The Conversation, 1895

pastel on paper

The elegant young women depicted in this pastel wear fashionable dresses with puffed *gigot* (leg-of-mutton) sleeves and bell-shaped skirts. Their broad-brimmed hats—decorated with a variety of trimmings, including flowers and feathers—were popular styles in the mid-1890s. At this time hats began to grow wider to balance the shape of the dress. Dated to 1895, this pastel is the last in Edgar Degas' series of images showing women in conversation, such as his pastel of women at the racetrack on view nearby.

Pierre-Auguste Renoir
French, 1841–1919

Young Girl with a Hat, c.1890
oil on canvas

One of Pierre-Auguste Renoir's preferred subjects was young girls in hats, as seen in this painting. He portrayed this girl wearing a straw hat, lavishly decorated with dark pink ribbons to match her dress. Low-profile, ribboned hats like this one were popular styles for girls during this period, and were frequently illustrated in fashion magazines. Renoir's close attention to the ribbon trimmings underscores his obsession with women's hats; he often visited milliners and even created his own hat designs.

The Montreal Museum of Fine Arts, Purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, and gifts of Mrs. A.T. Henderson, the families of the late M. Dorothea Millar and the late J. Lesley Ross, the Bank of Montreal, Redpath Industries Ltd. and the Royal Trust Company, in memory of Huntly Redpath Drummond 2017.79

Pierre-Auguste Renoir
French, 1841–1919

Pinning the Hat, c.1898
color lithograph

Pierre-Auguste Renoir illustrated Julie Manet—the daughter of Berthe Morisot and Eugène Manet—and her cousin Paulette in fanciful summer hats. Paulette, obscured by her massive white lace bonnet, is pinning vibrant flowers onto Julie’s straw hat, while Julie holds a handful of blossoms. Renoir represented Paulette as a young milliner, carefully trimming a hat for her customer. This lithograph is one of a series he made of the girls in the 1890s, including a painting, a pastel, a charcoal drawing, and numerous other prints.

Mary Cassatt
American, 1844–1926

Bust of a Young Woman, c.1890

pastel on paper

Mary Cassatt's pastel portrait—once owned by Edgar Degas—represents a woman wearing a white toque. This tight-fitting cap was popular in Paris during the middle of the 19th century. While the toque contrasts with the larger, extravagant headwear from this period, these compact hats could be elaborately decorated, with vibrant flowers and ribbons, as well as bird plumes and lace. Here the toque is embellished with a yellow and blue trimming that appears to be a ribbon bow or flowers.

left to right

G. Gonin

French, active late 19th century

Canadian Hat,

from *La Modiste universelle*, August 1885

color lithograph

French

Fabia Hat,

from *La Modiste universelle*, March 1885

color lithograph

These two lithographs illustrate examples of spring and summer hats, embellished with elaborate ribbon bows, braided cords, and dramatic plumes. They graced the pages of *La Modiste universelle*, a popular fashion magazine in the late 19th century. This was one of several millinery journals from Abel Goubaud, whose publishing firm was located near the fashionable shopping district around the Rue de la Paix. The journal was dedicated to highlighting up-to-the-minute hat fashions from prominent Parisian milliners—including Heitz-Boyer, on view nearby. This publication achieved international success, and produced descriptions of hats in multiple languages, including French, English, Italian, and German, with the goal of establishing Paris as the center for global hat fashions.

Camille Marchais
French, active 1854–1922

Woman's Hat, c.1895
silk geranium flowers, leaves,
and velvet

This mass of blossoms looks more like a potted plant than a hat. This style, frequently seen in the 1890s, came from Camille Marchais, one of the most renowned artificial flower and millinery shops in Paris. This boutique was famous for creating flowers so lifelike they could be mistaken for real. A story from the newspaper, *Le Figaro*, tells of a Marchais bouquet that was ruined after being placed in a vase of water.

Chicago History Museum,
Gift of Mrs. Albert J. Beveridge 2017.83

Maison Virot
French, active c.1845–1915

Woman's Hat, c.1900
plaited straw, silk velvet, and silk
roses, leaves and ferns

This lush, floral hat from the Maison Virot features lifelike silk roses, accented with foliage on the front, as well as under the brim in the back. The design followed the turn of the century trend to use a wire frame for the body of the hat, and cover it with transparent material, like the fine silk mesh seen here. The straw brim was once wider but was later reduced in order to conform to changing styles.

Fine Arts Museums of San Francisco,
Gift of Jane Scribner 2017.36

Caroline Reboux
French, active 1870–1956

Woman's Hat, c.1904
woven straw and dyed cotton flowers

The plain black straw of this hat contrasts dramatically with the bouquet of vibrant pink roses that embellishes the back. The mass of cotton flowers highlights the skill of artificial flower makers, as well as Caroline Reboux's clever design. Hats like this would have been worn atop the huge, full hairstyles popular at the turn of the century, and tilted to the front of the head. The gathered flowers helped hide the gap between the hair and the hat.

Musée des Arts décoratifs, Paris.
Département Mode et Textile 2017.50

Au Bon Marché
French, active 1830s–present

Woman's Hat, c.1884
plaited straw, silk velvet, cotton,
metallic thread and artificial flowers

This tall-crowned hat is reminiscent of a man's top hat, but has feminine details like finely-plaited straw, colorful flowers, and a lush velvet lining. It was sold by *Au Bon Marché*, the first large department store in Paris, which began as a small haberdashery in the 1830s. In the 1850s the store expanded into a collection of departments selling various goods, including ready-to-wear fashions.

Musée des Arts décoratifs, Paris.
Département Mode et Textile 2017.56

Monsieur Heitz-Boyer
active France, late 19th–early
20th century

Woman's Hat, 1898
felt wool, silk velvet, silk velvet ribbon,
and silk lining

This striking brown and pink hat utilizes velvet and ribbons as its primary trimmings, rather than artificial flowers or plumes. The large velvet folds at the front of the hat are transformed into “wings” that extend up and back over the soft felt cap. The millinery house of Heitz-Boyer was known in the late 19th century for incorporating a variety of trimming materials in hat designs, as well as for their use of strongly contrasting colors, as is evident here.

Museum of Fine Arts, Boston.
Gift of Mrs. Henry Bliss 2017.66

A. Félix

French, active c.1860s–1901

Woman's Capote, c.1880–85

silk tulle, silk faille ribbon and jet beads

This elegant bonnet is embellished with black jet beads that contrast with the deep red tulle cap and ribbon ties. It served as an appropriate complement for evening gowns, like similar bonnets in this exhibition. The hat's maker, Auguste Poussineau (known as A. Félix), also designed dresses and lingerie. Félix was known to dress European royalty, including the Princess of Wales, as well as famous French actresses like Sarah Bernhardt.

Musée des Arts décoratifs, Paris. Département
Mode et Textile 2017.52

Mademoiselles Cotel
French, active c.1870s–1910s

Woman's Bonnet, c.1885
silk velvet, silk flowers, ostrich
feathers and silk satin ribbon

Purple silk flowers, tendrils of ostrich plumes, and ribbon bows decorate the folds of this elegant velvet bonnet. The violet tone of the hat would have been a common sight in the second half of the 19th century, following the development of the new synthetic dye, mauve. The color became wildly popular for women's accessories and spread so quickly throughout the fashion world that a British satirical journal likened it to an outbreak of measles.

Philadelphia Museum of Art: Gift of
Mr. and Mrs. George K. Rodgers, 1970 2017.71

Edgar Degas
French, 1834–1917

Standing Man in a Bowler Hat, c.1870
essence (oil paint thinned with turpentine)
on brown paper

Edgar Degas represented an urbane and well-dressed *flâneur*, or man of leisure, wearing a bowler hat, with accessories of an umbrella and cigar. The bowler hat enjoyed popularity among the lower classes but was also worn as casual headgear by the more affluent. The figure here may be Degas' younger brother, Achille. This drawing is unfinished and shows evidence of changes, specifically in the hat's outline. It was probably intended as a study for a multi-figure scene, set at the racetrack or in a cotton office.

Edgar Degas
French, 1834–1917

Portrait of Zacharian, c.1885

pastel on paper laid down on the artist's board

Edgar Degas' friend, the Armenian still-life painter, Zacharie Zacharian, delicately holds a cigarette, as smoke curls to the right of his head. He wears a bowler hat that frames his intensely gazing eyes, chiseled nose, pursed lips, and manicured beard. By the 1880s, the bowler enjoyed non-conventional connotations among artists and intellectuals. Degas used a range of colors to represent Zacharian's features including hatchings of pinks and yellow, and a bright red accent at the base of his left ear.

Edgar Degas
French, 1834–1917

In the Wings, c.1881
pastel on paper

This image shows a behind-the-curtain scene as a singer prepares to step onstage. A top-hatted man hovers alongside her. Top hats were worn by the affluent middle and upper classes, and wealthy men often paid for elite access to the *coulisses*, or wings of the stage, in order to interact with female performers. Often such encounters carried erotic overtones, as is perhaps suggested here. Edgar Degas offset the dark ensemble of the man's cropped form with the rich pinks and reds of the woman's dress and shawl.

Henri Marie Raymond de Toulouse-Lautrec
French, 1864–1901

Gaston Bonnefoy, 1891
oil on cardboard

Henri de Toulouse-Lautrec's good friend, Gaston Bonnefoy, jauntily wears a bowler hat that complements his long overcoat. Bonnefoy was known for his dandyish, fun-loving personality, and for him the bowler hat probably carried anti-establishment connotations. The setting is a sparsely furnished room in Toulouse-Lautrec's own apartment, located in a block once occupied by Edgar Degas. The composition is also notable for the mysterious line of red, green, yellow, and blue, visible through the doorway.

Museo Thyssen-Bornemisza, Madrid 2017.105

Henri Marie Raymond de Toulouse-Lautrec
French, 1864–1901

Monsieur Delaporte at the Jardin de Paris, c.1893
gouache on cardboard, glued on wood

Monsieur Delaporte, a sophisticated advertising firm director, is pictured here in a silk plush top hat. This popular hat type was sometimes seen as a phallic symbol, and a sexual subtext is also suggested here by the placement of the silver-tipped malacca cane. This scene takes place at night in the Jardin de Paris café on the Champs-Élysées boulevard, a major thoroughfare. In the background are two other top-hatted men, and women in more extravagant, plumed, and veiled headwear.

Alfred Berteil
French, active 1870–present

Top Hat with Case, c.1910

hat: silk plush, wool felt, and grosgrain ribbon;
case: leather

Invented in 1797, top hats were worn for formal occasions during the day and night throughout the 19th century. They were originally made of expensive felted beaver fur but, by the 1850s, they were covered in gleaming silk plush, as seen here. This hat's maker, Alfred Berteil, enjoyed considerable prestige, winning prizes for his hats at the 1900 Paris World's Fair. His store was located on the prominent Rue du Quatre Septembre, close to the Opéra and the center of the millinery district. This hat has its original hatbox.

E. Motsch

active France, late 19th–early 20th century

Top Hat, 1915–1930

silk plush, felt hat band, silk grosgrain ribbon
and silk lining

This hat is made from a black silk plush that imitates beaver fur, with a high flat crown and rolled brim. Despite its popularity in the 19th century, the top hat's stiffness was impractical since it hindered physical activity. By the early 20th century, top hats were relegated to formal wear as more practical hat styles, like soft felt hats or boaters, became widespread. This top hat was made by the prestigious Parisian hat maker E. Motsch, who is still in business today.

Berthe Morisot
French, 1841–1895

Eugène Manet on the Isle of Wight, 1875
oil on canvas

Berthe Morisot shows her new husband, artist Eugène Manet, wearing a *canotier*, or straw boater, accented by a dark ribbon around the crown. The boater was a popular summer hat, and this scene was painted during a June trip to the Isle of Wight off the southern coast of England. Eugène looks out towards the quay and the passing figures of a young girl, also in straw hat, and a woman in a dark bonnet. Transparent, veil-like curtains, painted in rapid brushstrokes, frame the colorful view. Eugène Manet was brother to famous Impressionist artist, Édouard Manet.

Caroline Reboux

French, active 1870–1956

Woman's Boater, 1900

plaited straw and red and black piping

This boater, by the leading milliner Caroline Reboux, is animated by red and black piping around the brim, and trimmed with colorful ribbon, lending it a decorative charm. Although this example is a woman's hat, the boater was a hat style worn by both sexes. Known as a *canotier* in French, from the word *canot* (small boat), it was initially worn for yachting and boating before attaining everyday popularity by the end of the 19th century.

Laville Petit & Crespin
French, founded 1823

Woman's Riding Hat, c.1890

silk pile, silk grosgrain ribbon, leather headband,
and silk lining

This woman's riding hat was inspired by the design of the men's bowler hat, highlighting the borrowing that occurred between male and female hat styles. This hat was worn by a female horsewoman (often known as an *amazone* or amazon), whose presence in late 19th-century French culture came to symbolize women's independence. This elegant, dome-shaped hat was made by the Paris firm of Laville Petit and Crespin, who won prizes for their designs at the 1855 Paris World's Fair.

Werner & Werner
American, late 19th century

Bowler Hat, c.1900

wool felt

Bowler hats were made of hard wool felt, and distinguished by their melon-shaped crown. They were invented by London hat makers, William and Thomas Bowler, in 1849, and were originally intended as a riding hat for gamekeepers. The bowler soon became part of standard dress for the lower and middle classes as a cheaper and more practical alternative to the top hat. This example was made in St. Louis, an important hat making center employing over 100 hat makers and milliners by 1900.

Sacha Guitry, French, filmmaker, 1885–1957.

Edgar Degas

from *Those of Our Land (Ceux de chez nous)*, 1915
running time: 10 seconds

Here an aged, nearly blind Edgar Degas walks along the streets of his Montmartre neighborhood in Paris, wearing a bowler hat and accompanied by a female friend. This clip is from filmmaker Sacha Guitry's *Those of Our Land*, a documentary featuring the most significant cultural figures in World War I France, including several Impressionist painters. Notoriously reclusive by this time, Degas actually refused to be filmed and was captured in clandestine fashion by Guitry, who waited outside the artist's home for him to appear. At the time of filming, Degas (d.1917) was nearing the end of his life and had stopped producing art.

Gaumont Film Company, French, 1895–

Presentation of the new hats of the season.

Maison Virot, 1911

running time: 1:19

**The fashion of the hats and umbrellas
of the Galeries Lafayette, 1912**

running time: 1:27

**Parisian fashion: presentation of the new hat
collection. Galeries Lafayette, 1912**

running time: 0:57

These three early film clips offer glimpses of French millinery fashion in the years just before World War I (1914–1918.) One clip features a range of hats from the famous Maison Virot modeled by young women, seated at a dressing table and mirror. These women may have worked in the shop.

Two other clips highlight dramatic seasonal hats from the Galeries Lafayette, one of the large department stores that opened during the 19th century. The first shows a group of fashionable ladies on an outing in the park, wearing a range of extravagantly flowered, spring hats. The second features close-up, revolving images of models wearing autumn hats, made from plumes and velvet materials.

These films help bring to life the hat fashions seen throughout this exhibition.

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SAINT LOUIS ART MUSEUM

René Bressler

French, active late 19th century

Study of the Different Changes to Women's Hats, 1887

photogravure

This engraving shows evolving hat styles for women in the 19th century. Hats in the early 1800s included prominent plumes as markers of status. Such plumage returned to vogue in the 1870s and 1880s, as shown in the bottom row here: a toque trimmed with a heron wing (second from the left); a hat topped with extravagant ostrich plumes (third from the left); and a capote with a more restrained aigrette (second from the right).

Benjamin Rabier
French, 1864–1939

Fashion: Errand Girl on Her Way to Deliver a Hat,
from *Le Pêle-Mêle*, 1911
color engraving

This caricature pokes fun at the enormous size of women's hats in the early 20th century. At that time hats were often up to two feet wide and could be weighty objects. Here a *trottin*, or errand girl, delivers a hat box that is larger than herself. Standing against the wall is a woman who wears another very large hat, trimmed with extravagant ostrich plumage. This image is characteristic of the prolific, whimsical production of the satirist, Benjamin Rabier.

French

Millinery by Madame Loche,
from *Le Journal des Modistes*, 1894
color lithograph

In this colorful print, the woman on the right wears a straw hat with silk taffeta yellow ribbons offset by curling, black ostrich plumes. Her counterpart shows off a lace hat with red artificial flowers and a bird carcass with steeply angled black wings. Both hats were designed by Madame Loche, who ran a millinery shop in the 1890s on the Rue Auber, a street in the Parisian millinery district. At this time, dark plumage was a popular type of hat trimming.

Edgar Degas
French, 1834–1917

Woman with an Umbrella (Berthe Jeantaud),
c.1876
oil on canvas

Edgar Degas represents Berthe Jeantaud in winter dress. She wears a fur muff around her neck and a velvet hat trimmed with cream, blue, and yellow plumes, with ties falling behind her back. Jeantaud was a friend of Degas, and she and her husband, Charles (the inventor of the first electric automobile), were an important part of the artist's social circle in the 1870s. Degas reused this canvas, and the hand and sleeve of an earlier composition are visible in the center of Madame Jeantaud's coat.

Edgar Degas
French, 1834–1917

Madame Dietz-Monnin, 1879
pastel on paper

Adèle Dietz-Monnin was an accomplished amateur pianist who is pictured here in an outfit for a costume ball. Edgar Degas portrayed his sitter in a fur boa, and an upturned pink silk bonnet accented with a pink ribbon and white plume. The artist carefully rendered the woman's features—her parted lips and slightly upturned nose—while leaving her accessories more sketch-like. The hat here may have belonged to Degas who almost certainly had a hat collection that he used as studio props.

National Gallery of Art, Washington, Gift of Mrs. Albert J. Beveridge
in memory of her aunt, Delia Spencer Field, 1951 2017.69

Edgar Degas
French, 1834–1917

Head of a Woman, c.1887–1890
oil on canvas

This unidentified woman is pictured in a straw hat, trimmed with black, cream, and yellow feathers. Her hair is swept up into a chignon, or low bun, at the back while a black ribbon secures the hat beneath her chin. Edgar Degas portrays her features with precise delicacy, suggesting the play of a smile across her face. The close-up, three-quarter pose, and blank background are reminiscent of the portraits that appeared in hat fashion magazines like *La Modiste Universelle* and *Le Journal des Modistes* (see prints in this gallery for comparable examples).

Édouard Manet
French, 1832–1883

Berthe Morisot, c.1869–73
oil on fabric

The prominent Impressionist painter, Berthe Morisot, appears in winter dress, wearing a fur coat and muff, and a velvet blue hat, trimmed with grey plumes. The blue of her hat is echoed in her left sleeve. Morisot was married to Édouard Manet's brother, Eugène. This is one of eleven painted portraits Manet made of her in a range of seasonal dresses and hats. His rapid, gestural brushwork evokes the soft textures of fur and the trademark drooping curve of ostrich plumes.

Mary Cassatt
American, 1844–1926

Portrait of Madame J (Young Woman in Black),
1883
oil on canvas

An elegant young woman wears a black ensemble, completed by a plumed hat trimmed with bird wings and a translucent veil. This mysterious portrait—perhaps a woman in mourning dress—probably represents artist Mary Cassatt’s sister-in-law, Eugenia, who was known as “Jennie.” The darkness of the sitter’s apparel contrasts with the floral patterning of the armchair. In the background, Cassatt painted a fan by Edgar Degas that she owned, showing her admiration for the elder artist.

Alfred Stevens
Belgian, 1823–1906

Portrait of Mademoiselle Dubois, 1884
oil on canvas

This portrait shows Anne Dubois, a pupil of the Belgian painter, Alfred Stevens, in a fashionable ensemble, including a tall hat trimmed with black ostrich plumes. Standing on a veranda against a tan sunshade and trees, she holds a sprig of irises that provides a vibrant color accent. Stevens was a friend of Edgar Degas and the Impressionists, although he generally favored a smoother, more finished painting style with tighter brushwork. Degas admired, and sought to emulate, the commercial success Stevens enjoyed in the 1870s and 1880s.

Lent by the Minneapolis Institute of Art, Gift of funds from the Paintings Curatorial Council 2007 Germany trip members, the Paintings Curatorial Council's George S. Keyes Discretionary Fund, and the Ethel Morrison Van Derlip Fund 2017.101

Pierre-Auguste Renoir
French, 1841–1919

La Place Clichy, c.1880
oil on canvas

Pierre-Auguste Renoir shows a busy Paris street scene with a young woman in profile. She wears a bonnet trimmed with ostrich plumes and black ribbons. Behind her are the sketchy forms of promenading men in top hats and a carriage. Renoir's mastery of color is evident in the complementary contrast between the pale-yellow feathers of the hat and the violets in the woman's jacket. The Place Clichy is located in the Montmartre district of Paris, close to the studios of both Renoir and Edgar Degas.

Pierre-Auguste Renoir

French, 1841–1919

Girl Seated with a Hat, 1884

pastel on paper

This pastel shows a girl seated in profile, showing off her straw hat trimmed with billowing white ostrich plumes. This kind of summer hat was particularly favored by young women and girls. Pierre-Auguste Renoir was fascinated by women's headwear, and apparently designed a hat himself on one occasion. His biographer, Gustave Coquiot, described him as an "erotomaniac" about hats, implying an excessive interest. This work highlights his ability to use pastel to render the soft textures of feathers based on his knowledge of millinery plumage.

Mary Cassatt
American, 1844–1926

**Head of Simone in a Green Bonnet
with Wavy Brim (No. 2), c.1904**
pastel on paper

Simone, a child from the village near Mary Cassatt's home, peers out from a massive blue-green hat that nearly overwhelms her head. Cassatt made three portraits of Simone wearing this same hat, part of a larger interest in depicting young girls in large hats in the early 1900s. Cassatt used the pastel medium to highlight different textures, contrasting the smoothness of Simone's skin with the swooping, soft velvet or felt of the hat. Sketchy strokes at the crown suggest a plume.

Jules Chéret
French, 1836–1932

Halle aux chapeaux, 1892

lithograph

A woman and two girls gleefully try on new hats in this advertisement for the Halle aux chapeaux, the largest hat warehouse in Paris. Jules Chéret—known as the father of the modern poster—made numerous advertisements for clothing and hat shops, as well as for large department stores like Au Bon Marché and Printemps. Hats from the Halle aux chapeaux were affordable, starting at the relatively low price of 3.60 francs. By comparison, a hat from the boutique of Caroline Reboux could cost 150 francs.

Henri Marie Raymond de Toulouse-Lautrec
French, 1864–1901

Divan Japonais, 1892–93
color lithograph

Dressed in black, including an elegant plumed hat, the famous cancan dancer Jane Avril takes in a performance at the Divan Japonais café. Avril was a close friend of the artist, Henri de Toulouse-Lautrec. She often appeared in his paintings and prints from the 1890s, when he focused his attention on the clubs in the Montmartre district of Paris. Costumes were important in the dancer's performances, and this interest carried over into her everyday attire. Avril's ensemble here would have been the height of fashion in the 1890s.

Henri Marie Raymond de Toulouse-Lautrec
French, 1864–1901

La Revue blanche,
from the series *Les Maîtres de l'affiche*, 1895
lithograph

This poster for *La Revue blanche*, an art and literary journal, features a portrait of Misia Natanson, wife of the journal's founder, Thadée Natanson. Misia was known as the “Queen of Paris” and was renowned for her beauty, as well as for her great support of the arts. She is shown here in a fashionable gown with a straw hat embellished with a dramatic flourish of plumes. Henri de Toulouse-Lautrec captured Misia's larger-than-life persona by allowing her figure to dominate the poster.

Mildred Lane Kemper Art Museum, Washington University in
St. Louis. Gift of Melissa Henyan Redler, 1981 2017.104

Maison Virot

French, active c.1845–1915

Woman's Hat, c.1895

silk velvet ribbon, ostrich feathers,
bird of paradise feathers, paillettes and metal buckle

This hat was intended for evening wear, and is enlivened by black, blue, and green paillettes (spangles), which sparkle and reflect artificial light. Black ostrich and bird of paradise feathers lend a further flourish to this creation. Birds of paradise—both their feathers and whole carcasses—were imported to Paris from New Guinea and South-East Asia for use in hat design. This hat was made by the Virot fashion house (Maison Virot) a decade after the milliner and founder, Madame Virot, had retired.

Ancienne Maison Paul Viot & Berthe
French, active c.1845–1915

Woman's Hat, c.1905–1910
plush and ostrich feathers

This hat, with its oversized crown and sweeps of black ostrich plumes, is characteristic of the elaborately feathered hats designed by the leading milliner, Madame Viot. Viot was known for her interest in dramatic plumage. This hat was, however, made by her son, Paul, and her former *première* (shop owner), Berthe Raymond. The two established a joint business in 1886, creating hats that continued Madame Viot's legacy after her retirement in 1885.

Fine Arts Museums of San Francisco,
Gift of Mrs. Philip van Horne Lansdale 2017.39

Jeanne Lanvin
French, 1867–1946

Woman's Hat, c.1915

artificial silk, cotton plain-weave grosgrain ribbon,
ostrich feathers, and linen buckram lining

Long, black ostrich plumes provide an impressive trimming to this silk hat. Such plumes remained in vogue by 1915, largely because ostrich feathers were trimmed from the bird's body without killing the bird. This hat may have been used for horseback riding. Its elegant, monochrome quality is similar to headwear worn by "amazons," women known for their equestrian skills. This hat was made by Jeanne Lanvin, who began her career as a milliner before opening up her fashion house, which still operates today.

Eugénie Pariset
French, active 1874–1903

Woman's Bonnet, c.1875
silk velvet, ostrich feathers and gilded glass beads

This dark burgundy velvet bonnet is trimmed with a flourish of matching ostrich plumes, and a face-framing halo of gold beads. It was made by the milliner, Eugénie Pariset, who ran a shop in the heart of the millinery district close to the Paris Opéra and the Rue de la Paix. Her business ran for some 30 years but was not without scandal, as Pariset was accused of using her store as a front for prostitution.

Philadelphia Museum of Art: Gift of Mrs. W. Logan MacCoy, 1956
2017.75

Madame Pouyanne

French, active late 19th–early 20th century

Woman's Bonnet, 1885

wool felt, silk velvet, silk embroidery,
and bird of paradise and other feathers

According to one American reviewer in 1904, the Rue de la Paix milliner, Madame Pouyanne, was known for her “very artistic combination of colorings.” This felt bonnet showcases a range of colors that complement each other within a restricted range of earth tones. It is trimmed with brown and red-brown silk velvet ribbon, including a bow at the top, two coiling bird of paradise feathers, and sprays of light and dark brown feathers.

Madame Louise

English, active c.1870–1898

Woman's Bonnet, c.1888–1890

velvet, egret feather trim, and ribbon ties

Madame Louise's red and black velvet bonnet is decorated with a matching red aigrette, or spray of feathers, often from an egret bird. Its label indicates that Louise had shops in Regent Street, London and the Rue de la Paix, Paris. The latter address, however, was false and probably included to lend the hat extra cachet. Madame Louise—in reality, Mrs. E.A. Thompson—enjoyed considerable success in England, producing hats inspired by the latest French fashions.

E. Gauthier

French, active late 19th century

Woman's Capote, c.1890

silk tulle, velvet, ostrich feathers, pongee, paper,
and metallic thread

This capote, or close-fitting, cap-like hat, is trimmed with dyed mauve ostrich plumes and matching lavender poppy flowers. This mix of flowers and feathers was common in hat designs at the time. The capote, a small but elegant hat type, had been popular earlier in the 19th century and enjoyed resurgence around 1890, often decorated with rich ornamentation, as seen here. The maker of this hat, Madame Gauthier, had a shop on the affluent Champs-Élysées avenue in Paris.

Madame Marie Collin

French, active early 20th century

Woman's Hat, c.1900

silk velvet, feathers, and cut steel and brass buckles

This velvet hat demonstrates the continuing vogue for mauve hats into the 20th century. The hat is decorated with an aigrette, or spray of feathers, and delicate brass buckles. The aigrette came from the egret, a type of heron, which was hunted in large numbers for the millinery trade. Buckles—often also made in bronze, silver, or even gold—were an important part of hat design, attracting considerable attention in turn of the century fashion magazines.

Museum of Fine Arts, Boston. Gift of Mrs. H. de Forest Lockwood
2017.65

Anonymous

French, active late 19th century

Woman's Hat, c.1890

spotted nutcracker heads, golden pheasant feathers and felt

This conical black felt hat is trimmed with a spray of golden pheasant feathers that is anchored, somewhat gruesomely, by spotted nutcracker heads. This effect highlights the vogue for exotic plumage in late 19th-century Paris. The dramatic plumage of the golden, or Chinese, pheasant was greatly favored as a trimming for its rich red, yellow, and green feathers.

Anonymous

French, active early 20th century

Woman's Hat, c.1912

Tawny owl, glass, silk velvet, silk satin ribbon, and matting

Hat designs that incorporated whole bodies of birds reached their height in the years just before World War I (1914–1918). This velvet hat is decorated with satin ribbon and the whole taxidermied, or preserved body, of a tawny owl. This stocky, medium-size owl was found in France, and also more broadly across Europe and Asia. As public concern grew for the slaughter of exotic birds for the millinery industry, *modistes*, or hat designers, turned to domestic species like this owl, as well as ducks and chickens, for hat trimmings.

Caroline Reboux
French, active 1870–1956

Woman's Toque, c.1900

Lady Amherst's pheasant feathers and silk tulle

This toque, or small, narrow-brimmed hat, is entirely covered with colorful pheasant plumage in green, red, brown, and yellow, as well as two pheasant wings. The Lady Amherst pheasant species was introduced to England from China in the 19th century. Like the closely-related golden pheasant, it became particularly favored for hat trimmings because of its vibrant plumage. This hat is an exquisite example of Caroline Reboux's innovative design, both in the style of the hat as well as her use of plumage.

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SAINT LOUIS ART MUSEUM

Edgar Degas
French, 1834–1917

At the Milliner's, c.1882–98
oil on canvas

In this mysterious painting, Edgar Degas shows a client trying on a silk taffeta cream hat in front of a large mirror. Her reflected face appears as an abstract white oval. Degas began this picture in the early 1880s but reworked it in the late 1890s. He emphasized the customer's silhouette, and created flat areas of luminous color, as in the background wall's intense citrus yellow, and the floor's vibrant orange.

To the right is the cropped, stylized hand of the saleswoman, offering a russet hat. Degas was fascinated by hand gestures and once remarked, during a fitting session, on the “red hands of the little girl who holds the pins.” It is possible that he was commenting on the saleswoman's inflamed hands as a result of overwork.

Virginia Museum of Fine Arts, Richmond, Collection of
Mr. and Mrs. Paul Mellon, 2001.27. 2017.124

Edgar Degas
French, 1834–1917

The Milliners, c.1898
oil on canvas

In his last oil painting on the millinery theme, Edgar Degas shows a *modiste*, or milliner, who carefully trims a wide-brimmed straw hat. Her assistant sits alongside her, offering a curling ostrich plume and lemon yellow and scarlet flowers or feathers. Degas hides the face of the milliner, who was probably a *première*, or shop owner, in order to emphasize her intense concentration.

This work is notable for its intense colors, particularly the red of the milliner's dress and the vibrant orange of her chair. Degas included abstract lines of green around the women's heads that offset the dominant warm tones of the composition. In the background, lively pink brushstrokes cover circles of red that may originally have suggested wallpaper decoration.

Saint Louis Art Museum, Director's Discretionary Fund; and gift of Mr. and Mrs. Wilbur D. May, Dr. Ernest G. Stillman, Mr. and Mrs. Sydney M. Shoenberg Sr. and Mr. and Mrs. Sydney M. Shoenberg Jr., Mr. and Mrs. Irving Edison, and Harry Tenenbaum, bequest of Edward Mallinckrodt Sr., and gift of Mr. and Mrs. S. J. Levin, by exchange 25:2007

Edgar Degas
French, 1834–1917

At the Milliner's, c.1905–1910
pastel on three joined sheets of tracing paper

This large-scale pastel is Edgar Degas' last on the millinery theme, and generally recognized as one of his last pastels before he stopped working completely in 1912. Degas shows a milliner—probably a *première*—absorbed in trimming a hat with encircling blue ostrich plumes.

This pastel was executed over time, and made up of three joined sheets of paper. Initially Degas focused on the milliner. Later he added a sheet to the top of his composition, enabling him to include the upper body of the assistant, and an impressive flower-trimmed hat. He also affixed a sheet at the bottom, adding a table covered with richly colored plumes in salmon pink, blue, lavender, gray, orange, and red.

Edgar Degas
French, 1834–1917

Milliner Trimming a Hat, c.1905–1910
charcoal on paper

This charcoal drawing is a study for the milliner in the work *At the Milliner's* alongside, and is reunited with the pastel for the first time in an exhibition. Edgar Degas represents the woman in wide, leg-of-mutton sleeves, and emphasizes her concentration on the trimming of the hat. Charcoal became increasingly important as a medium in the artist's later works, offering an expressive line and rich tones. This image—like the other paintings and pastel by Degas in this gallery—appeared in his posthumous studio sale which was held over four separate dates through 1918 and 1919. It carries the red studio stamp.

Louise-Catherine Breslau
Swiss, 1856–1927

The Milliners, 1899

pastel on paper mounted on board

These two milliners, completely absorbed in their work, carefully examine and decorate their respective hats. Colorful trimmings—including orange, yellow, violet, and pink flowers and ribbons, as well as spools of thread and sheer lace—are scattered on the table before them. Louise Breslau, who was a follower and friend of Edgar Degas, often depicted intimate views of women painters and writers at work. Her sensitive treatment of these milliners suggests that she considered them artists in their own right.

Pierre-Georges Jeanniot

Swiss (active France), 1848–1934

At the Milliner's, 1900

oil on canvas

Pierre-Georges Jeanniot represents a lavish millinery salon, distinguished by the highly decorative decor. This scene offers a contrast to the simpler interiors of Edgar Degas' images. An elegant woman reclines on a chair and carefully considers the hats, garnished with white ostrich plumes, pink flowers, and tulle, in front of her. Jeanniot was a close friend of Degas, and was deeply influenced by the older artist's milliner pastels, praising them for their "exquisite color." See Degas' pastel, *At the Milliner's*, on view nearby as a fitting example.

Federico Zandomeneghi
Italian, 1841–1917

The Milliner, 1895–1900
oil on canvas

A single milliner carefully trims a small black hat with the red and yellow artificial flowers she holds in her lap. The close-up view and compressed space in this painting suggest the influence of Edgar Degas, as does the concentrated pose of the worker. She does not acknowledge the viewer, giving a sense of voyeurism to the image. Federico Zandomeneghi was an Italian native working in Paris, and exhibited in a number of Impressionist exhibitions. Degas referred to him as the “Venetian.”

Henri Marie Raymond de Toulouse-Lautrec
French, 1864–1901

The Milliner (Renée Vert), 1893
lithograph

This lithograph is a portrait of Renée Vert, an actual milliner at work. Her shop was located on the popular Rue Faubourg-Montmartre in the northern part of Paris. She is shown from behind, busily creating a black plumed hat, similar to those designed by Madame Virot, seen elsewhere in this exhibition. Henri de Toulouse-Lautrec considered Edgar Degas one of his artistic heroes, and was drawn to many of the same themes as the older artist, including cafés, brothels, and in this case, milliners.

Madame Georgette

French, active c.1900–1940

Woman's Hat, c.1910

silk lace, cotton flowers and leaves, and wire frame

This dramatic black lace hat from designer Madame Georgette shows her masterful use of artificial flowers. The lifelike cotton roses seem to grow from the crown of the hat as they extend upward. This wide-brimmed hat—Georgette's specialty—was a popular style in the 20th century, but was actually based on the large hats seen in 18th-century British paintings.

Philadelphia Museum of Art: Gift of Mrs. Pierre Fraley, 1994 2017.74

Ida Margueritte

French, active early 20th century

Woman's Hat, c.1910

beaver fur plush, ostrich feathers and silk velvet

The rich black plush of this hat contrasts sharply with the bright white ostrich plumes that cascade across the brim. It was designed by Ida Margueritte, one of the elite milliners of the early 20th century. She was frequently praised for her ingenuity as an artist. Surprisingly, this hat is a relatively subdued example of her work; her hats typically featured a huge array of oversized trimmings, including bows, flowers, and furs.

Fine Arts Museums of San Francisco, Gift of Jane Scribner 2017.37

Guillard Soeurs

French, active late 19th–early 20th century

Woman's Hat, c.1910

plain and basket weave straw, ostrich feathers, silk lace, and cotton flowers and leaves

This hat is particularly impressive as it features two different straw weaving techniques. The body of the hat is made of fine plain-weave straw, while the brim is lined with a coarser basket-weave straw. Delicate cotton flowers and silk lace embellish the crown, along with a massive ostrich plume. The makers of this hat, the Guillard Soeurs (Guillard Sisters), specialized in this kind of broad-brimmed picture hat, like their contemporary Madame Georgette, whose hat is on display nearby.

Philadelphia Museum of Art: Gift of Mrs. Pierre Fraley, 1975 2017.73

Eugène Atget
French, 1857–1927

Le Salon de Mme C., Modiste:
Place Saint-André-des-Arts,
Intérieur de Mme C., Modiste:
Place Saint-André-des-Arts,
from the album *Intérieurs Parisiens*, 1910
three albumen silver prints

In these close-up and radically cropped images, Eugène Atget shows two different views of extravagantly decorated hats in a milliner's salon. The hats were designed by a "Madame C." who is otherwise unknown: she does not appear in Parisian commercial directories at the time. Despite her relative anonymity, Madame C.'s hats serve as a testament to her skill as a milliner. Atget also photographed Madame C.'s dining room, seen to the right. The inclusion of her living space suggests that she made hats out of her own home, as did many women in the fashion industry in the early 20th century. Atget's images are some of the earliest photographs of millinery shop interiors.

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