

RENTON HISTORICAL SOCIETY & MUSEUM

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QUARTERLY

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FELT, FEATHERS & FANCY Renton's Millinery Trade

by Elizabeth P. Stewart

The first women to arrive in Renton came with their heads covered. Whether kerchief, straw hat, or fancy hat, women understood in the 1870s that a respectable woman covered her hair, even in the newly settling West. Though they were on the frontier with their husbands or sons, these women quickly sought to bring fashion to their new city, and elegant hats were one of those important markers of civilization. Millinery—the art of hat-making and hat decoration—both made the West livable and provided jobs for women, and reminded them that they were not so far from the homes they had left behind.

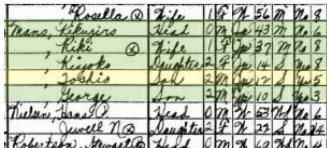
As early as 1909, when Renton was shifting from a predominantly male city to a more family-oriented place, the city had at least three millinery shops: one operated by Minnie Cope; another by Margaret J. (or sometimes G.) Stafford; and a third by Mrs. Leonard W. Cook.¹ Harriet Cook operated the Renton Millinery Parlor at Fourth and Williams; her husband was a mine laborer.² Fifty-one-year-old Minnie Cope and her twenty-nine-year-old daughter May S. Morrison were both living apart from their husbands in Renton in 1910. They lived above Cope's Notions on Burnett Avenue, with May working as a hat trimmer

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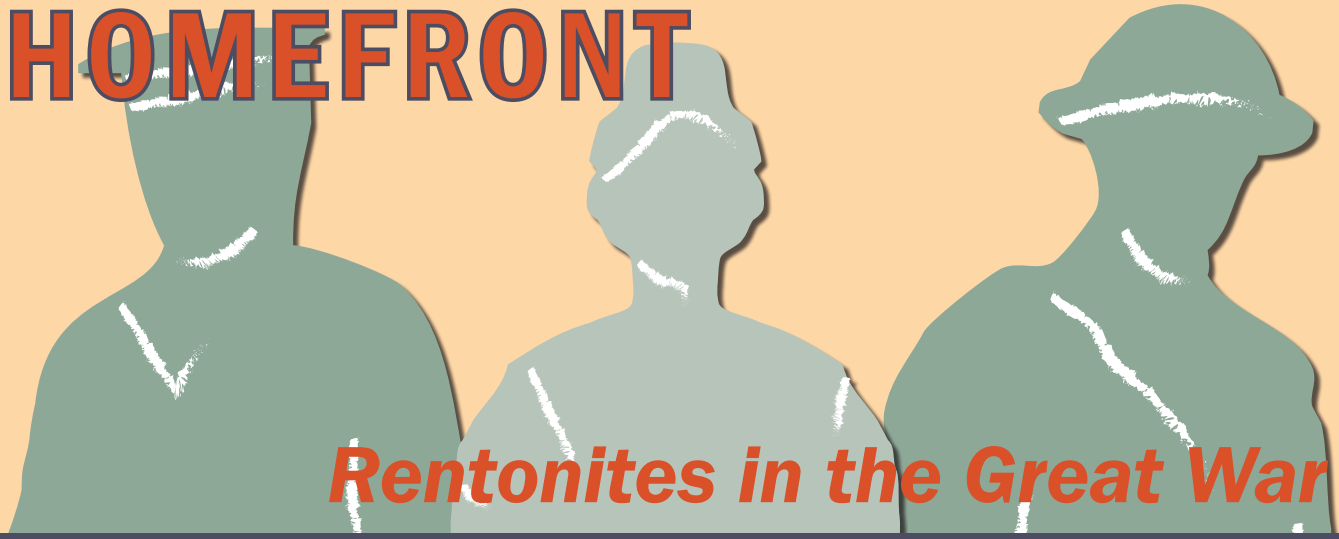


4 | Board Report: Board retreat and strategic planning.



8 | Collections Report by Sarah Samson, Curator.

On the BATTLEFRONT & the HOMEFRONT



Rentonites in the Great War

Like thousands of cities and towns across the U.S. Renton fully mobilized to support the war effort, sending its young men off to foreign battlefields. But war mobilization also involved mothers and nurses and farmers and draft board workers, too. This exhibit explores the experiences of these men and women confronting international war for the first time. For people who had never thought of themselves as part of a global community, WWI crystallized and clarified their beliefs about citizenship and its duties, national identity, and patriotism in ways that changed Renton forever.

From
MAY
28
to
NOVEMBER
11

MUSEUM WINS AKCHO AWARD FOR *75 OBJECTS*

In April Renton History Museum was awarded the Youth Award by AKCHO for our exhibit *A History of Renton in 75 Objects*. This exhibit, curated and installed by UW Museology students Blair Martin, Marina Mayne, Steffi Terasaki, and Molly Winslow with the help of Curator Sarah Samson, used unique artifacts and photos from the Museum's collection to help the visitor visualize 150-plus years of Renton's history. The Renton History Museum strives to work

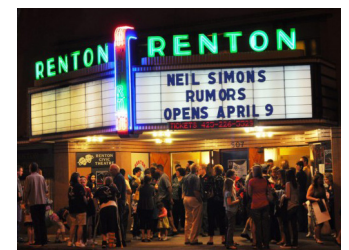
with students each and every year, giving them the opportunity to showcase their skills while gaining real-world job experience. By all metrics, *A History of Renton in 75 Objects* was a successful partnership, project, and exhibit.



RENTON CIVIC HONORED WITH CUSTER AWARD

Every year the Renton Historical Society gives the George and Annie Lewis Custer Award for Heritage Stewardship to a group or individual in the community that has demonstrated some special achievement in the documentation, preservation, or education about Renton history. This year's award-winner is the Renton Civic Theatre. Artistic Director Bil Huls and the Board of Directors have put special attention into preserving this Art Deco theater building, with beautiful results. Their

newly redecorated lobby includes a mini-exhibit on the building's history. Next up: new seating for theatergoers—check their web site to see how you can help. Congratulations, Renton Civic, for setting a preservation example!



UPCOMING EVENTS



BOOKMARKS AND LANDMARKS: *THE BIG BURN* BY TIMOTHY EGAN

June 13
7:00-8:30 pm

Egan tells the story of a 1910 forest fire that galvanized public opinion about the wilderness. No requests for book-signing, please. Must register with KCLS.



DIGITIZE YOUR AFRICAN AMERICAN HISTORY

June 16
1:00-3:00 pm

Bring your stories and songs, photos and video tapes, art and objects, genealogy research and more to this interactive workshop presented by Dr. Janice Lovelace.



RENTON RIVER DAYS
July 27-29

10:00-4:00 pm on Fri. and Sat.; 12:00-4:00 pm on Sun.

The Museum is FREE during Renton River Days week. Check out our special history activities in the Museum yard. *Renton History Live!* performances on Saturday.

BOARD REPORT

The Board of Trustees of the Renton Historical Society got the year off to a strong start, with a four-hour Board retreat held at the Renton Community Center. This Saturday working meeting gave trustees a chance to get to know one another better and to do some intensive work on the future of the Renton History Museum. The retreat was facilitated by Lynn Bohart, recently retired Executive Director of the Renton Community Foundation and now the principal of Lil Dog Communications, who brought a wealth of nonprofit experience to the table.

Among the retreat activities were an examination of the strengths, weaknesses, and upcoming opportunities and threats for the Museum. As strengths, trustees identified “creative” and “unconventional” exhibits; “great stories”; the Museum’s professional staff; our historic building; and support from the City of Renton. Opportunities that trustees cited included strengthening our relationship with the Renton School District; improved fundraising; and using more technology. Our historic building is also a challenge to be aware of as it ages; other possible challenges include the construction in our neighborhood and its parking impacts. Board members and staff will also be looking for solutions to our dwindling collection storage space and other changes in the environment, including competing leisure activities, political reshuffling, and changing funding sources.

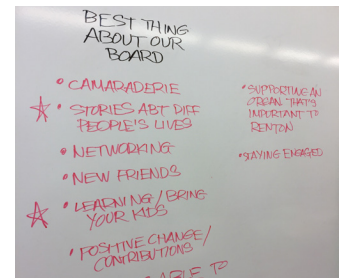
The Board also looked at ways of revitalizing the work they do, to constantly reignite their passion for the Museum. Tapping into their love for their work, an exercise about “The Best Thing About Our Board” identified these qualities: “camaraderie,” “learning and bringing your kids to learn,” “stories about different people’s lives,” and “being able to give back.” When exploring what they love about Renton, trustees said: it’s got “a small town feel with big city conveniences and big expectations,” as well as its parks, ethical government, diversity, and growing potential.

All these exercises will feed into this year’s updating of the Museum’s Strategic Plan. The Strategic Plan is our five-year roadmap for the Board and staff’s work. The Strategic Plan Committee will be meeting once or twice a month until the end of the summer to formulate a strong plan that will guide us into 2019 and beyond.

If you’re looking for a creative way to give back to the Renton community, consider joining the Board of Trustees of the Renton Historical Society. We are looking for a variety of skills and talents—including fundraising, human resources, and a background in law—and enthusiasm for outreach, events, and learning! Contact Museum Director Liz Stewart at estewart@rentonwa.gov or 425-255-2330 for more information or an application.



Board members participating in the Board retreat with facilitator Lynn Bohart earlier this year.



Whiteboard during exercises at the Board retreat.



Continued from page 1

and Minnie operating the business.³ Thirty-nine-year-old Margaret J. Stafford was a widow, and she was supporting her teenage son Harvey. Despite their lack of male support, both Cope and Stafford were able to operate their own shops—Cope’s in a stand-alone building on Burnett St. and Stafford’s in the newly built Spencer Building, the city’s showpiece “brick block” at Third and Williams in the early 1900s.⁴

Although Minnie Cope was off to Tenino by 1911, Stafford continued her millinery shop in Renton until at least 1915, quite an accomplishment given competition in Renton and Seattle. She regularly advertised the arrival of spring and fall lines of ladies’ hats. She was a skilled businesswoman, using the promise of “experienced trimmers” and price reductions to get customers into her shop. In 1912 she “offer[ed] tailored hats at prices that are a surprise to the ladies.”⁵ “You will find my prices the lowest,” she advertised.⁶

Mrs. Stafford had an “experienced trimmer at your service,” who could customize a hat to suit a customer’s taste or a particular dress. Women’s employment options were limited, so millinery seemed an ideal career for young women who were widowed or waiting slightly longer to marry, and needed to make their own living or supplement the family income. Hat-making or trimming was relatively clean work in

Cover photo:

Women over a certain age would not consider attending a party without a hat in the 1890s. This picnic on Talbot Hill shows the variety of headwear women had to choose from. (RHM# 41.0481)



Your presence is requested at my
Opening Display of Spring Millinery
 March 20, 1912
Mrs. M. J. Stafford
 Opposite Post-office

Above, left: Cope Notions & Millinery, 1909, with Minnie Cope (center) and daughter May Morrison (right). Cope sold the hats and the embellishments—ribbon, bows, and artificial flowers—needed to dress a hat. (RHM# 2006.043.022)

Above, right: Mrs. M. J. Stafford was Renton’s longest lasting millinery business. Mrs. Stafford married in 1917 and retired from millinery. (RHM# 1998.115.104)

Opposite, left: Unknown woman in Kenndale sporting a wide brimmed hat with a large fabric pouf, ca. 1905. (Charles W. Sanders Collection, RHM# 2014.026.090)

Opposite, right: Mrs. Charles B. Cowan wears a hat with three taxidermied Carolina parakeets on it. As the wife of prominent Seattle surgeon Dr. Charles Cowan, Mrs. Cowan wore the height of fashion in the 1900s. (Charles W. Sanders Collection, RHM# 2014.026.123)

a respectable, safe, female-only setting, and it was creative. In 1910 and 1911 Renton millinery trimmers included Rose Chevalier, Minnie Jenkins, Bertha Keller, Mary A. Williams, and sisters Gertrude and Nellie Kavanagh. In addition, Florence Nugent Tonkin worked as a milliner in a department store—probably Frederick & Nelson in Seattle—and Annie Walker was a milliner in a wholesale store—probably the famous Staadecker & Co., also in Seattle.⁷

Women could learn the millinery trade on the job or in schools in major cities; young women frequently wrote to advice columns asking about training for milliners.⁸ New York, London, and Paris were world renowned for their hats, and the best schools were also located there. In these schools young women learned hat-making from framing a hat, to covering and facing the frames, to “the making of folds, twists, ends, knots and bows.” “Even the knack of veil draping is made an art,” wrote one observer. “Often a girl has to make twelve or fifteen hats before she is competent.... Doing this brings into play many useful little achievements, such as steaming velvet, pressing silk and curling feathers.”⁹

In the 1870s through the early 1900s Victorian-era hats were adorned with ribbons, artificial flowers, artificial berries and leaves, bows, rosettes, and feathers. Some hats incorporated not just feathers, but bird wings—wired open to look as if a hat might take flight—or whole taxidermied birds, from beak to tail. As early as 1875 Mary Thatcher Higginson decried the sacrifice of birds for women’s fashionable hats in *Harper’s Bazaar*, writing “The outspread wings have lost their magic power, and



the little feet, instead of clasping some swaying bough, have been hopelessly entangled in meshes of velvet and lace.”¹⁰ As the national arbiter of all that was fashionable, *Harper’s Bazaar’s* editorializing against bird hats was very influential. In 1886 ornithologist Frank Chapman followed this up by conducting a two-day inventory of bird hats on the streets of New York City during which he identified 174 bird hats with 37 different species on them.¹¹

The “plume trade,” as it was called, did irreparable harm to bird populations like the snowy egret and the Carolina parakeet, and concerned women themselves began to take the lead in changing tastes. Bostonites Harriet Hemenway and Minna Hall organized educational tea parties at which they informed women of the ways in which their hats contributed to decimating living birds; their boycott formed the basis for the National Audubon Society and legislation protecting American birds. The Lacey Act of 1900 was the first federal law to prohibit selling illegally captured birds across state lines, and in 1918 the Migratory Bird Treaty Act criminalized the capturing, killing, or selling of any migratory bird or its parts, including nests, feathers, and eggs.¹²

Although the East Coast was the center of the debate about bird hats, Renton and Seattle ladies were not unaffected. The new bird protection legislation applied mainly to plume hunters and wholesalers, but game wardens did not rule out prosecuting the purchasers and wearers of the bird hats. Seattle was close to some important feather-hunting centers—like the future Malheur National Wildlife Refuge in Oregon—and milliners began to pay

close attention to the law. In September 1904 thirteen hat-makers and hat shop owners were arrested in Spokane for selling illegal plumage. By 1907 the *Seattle Star* identified the most up-to-date trend: with the latest decree by the National Milliners’ Association, “Newest Millinery is Strictly Vegetarian.”¹³

Hats in Renton were less grand than the best Victorians, however; it is likely they leaned more toward straw and ribbons than full-fledged bird hats. Only once, in 1913, did Mrs. Stafford advertise feathers at all, and Mrs. Arthur Everett Smith’s Renton Millinery Parlor advertised “a large showing of Imported hats, something that has never before been shown in Renton” in 1914.¹⁴ For those interested in grander hats, Seattle milliners had started placing ads in Renton newspapers, and Mrs. Stafford and Mrs. Smith found themselves competing with “Madame” Pearl Hemer’s The Paris Millinery.¹⁵

But it was not only the Seattle milliners that began putting those in Renton out of business. As American involvement in World War I looked more likely, excessive spending on elegant headwear began to seem extravagant and even unpatriotic, and styles simplified. Small Renton shops also struggled to compete against department stores like Frederick & Nelson’s and mail order catalogs like Sears Roebuck & Co., which promised to deliver the most beautiful hats at low prices to the customer’s door. These trends combined with women’s war work to all but put an end to the custom-designed hat in the small local shop. Mary Cook Smith closed Renton Millinery Parlors in 1914 to shift her attentions to her shop in Columbia

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Workers at the Ballard Locks, ca. 1913 (RHM# 2014.026.012)



Camp near Kennydale, ca. 1905 (RHM# 2014.026.075)



Garden of Eden Hotel, ca. 1905 (RHM# 2014.026.803)



Children near Kennydale, ca. 1905 (RHM# 2014.026.062)

COLLECTIONS REPORT

by Sarah Samson, Curator of Collections & Exhibitions



Sarah Samson
—
Curator

In 2014 we received a massive donation of 844 glass plate negatives, all taken by amateur photographer Charles W. Sanders. Prior to the negatives walking in the door we had no idea who this man was, and he remains at least a partial enigma. Born in Illinois in 1872, he doesn't show up in a Washington census until 1910 in Port Townsend (though his obituary puts him in Washington by 1904). He was a carpenter who traveled around the Puget Sound working on government projects including Fort Worden and the Ballard Locks, which he also photographed. He did portraiture on the side and a sizeable portion of the collection includes portraits of soldiers and citizens from the forts and Port Townsend areas.

Most interesting to us, though, was that he appears to be one of the early White settlers of Kennydale. Fortunately, he photographed his new neighbors, even before Kennydale was a neighborhood. His Kennydale photos show people in camps and newly built structures, including the Garden of Eden (as Kennydale was first known) Hotel.

At the time of donation we had no means to scan the negatives ourselves, nor could we afford to outsource the scanning for such a large collection. In early 2015 UW Museology graduate student Jema Hayes inventoried the whole collection and cataloged a select 200 of the negatives. She also rehoused the collection, ensuring it was properly stored in acid-free sleeves and custom boxes.

Last summer I mentioned the Sanders Collection while presenting a session at the Washington Museum Association annual meeting in Moses Lake. George Weis of the Fox Island Historical Society was at that session. Mr. Weis has extensive experience scanning negatives and he took a special interest in our collection. Earlier this year Mr. Weis very graciously donated a scanner capable of handling the collection. He also purchased special software for the Museum to use on this project.

Since gaining this spectacular new scanner I have scanned around 200 of the negatives. And nearly every single one has been cause for excitement as we've watched the image finally show itself. This collection is of regional importance and we can't wait to share it as we scan more.

MEMORIAL DONATIONS

February 16, 2018 - May 10, 2018

Ed Bergsma
Wendell & Cleo Forgaard

Barbara Boyungs
Wendell & Cleo Forgaard

Dolly Bruce
Larry & Jeannie Crook

James (Jim) Burdulis
Carrie & Greg Bergquist
Donovan Lynch

Carole Edlund
Paul & Nancy Duke

Richard Fritzier
Shirley Custer

Doris Girias
Wendell & Cleo Forgaard

Kay Jewett
Wendell & Cleo Forgaard

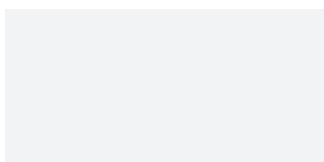
Cecilia Major
Greg & Carrie Bergquist

Jim Medzegian
Elizabeth P. Stewart

Sheila Wood Mottern
Greg & Carrie Bergquist

James (Corky) Pistoresi
Donovan Lynch

John Strugar
Wendell & Cleo Forgaard



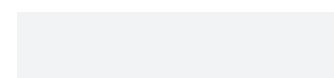
MEMORIAL DONATIONS OF \$100 OR MORE

Rachel Christensen
Anonymous

Norma Lou Jones
Bill Collins

Velma Melville
Anonymous

John "Jack" W. White
Barbara Dengel



THE 100th BIRTHDAY OF LOUISE GEORGE

Rachel Beatty & the Jenkins family
Sarah & Wil Samson
Betty Seligman
Elizabeth P. Stewart
(through Renton Community Foundation)

THE 103rd BIRTHDAY OF BEA MATHEWSON

Elizabeth K. Mathewson

GENERAL DONATIONS

Charmaine & Jim Baker
Trudy Dasovick
Steven Denison

CEDAR RIVER
CELLARS

GENERAL DONATIONS OF \$100 OR MORE

Jennifer Davis Hayes
(through Renton Community Foundation)

GENERAL DONATIONS OF \$500 OR MORE

Family of Cecilia Major
Ila M. Hemm

MATCHING GIFT DONATIONS

Rachel Beatty
Nordstrom



IN-KIND DONATIONS

Pritchard Design
George Weis



NEW MEMBERS

Muriel Lawty
Alice Lockridge

BENEFACTOR MEMBERS

Bob Aliment
Charmaine & James Baker
Nick & Irene Tonkin

PATRON MEMBERS

Lynne & Mike King

ANYONE REMEMBER PEOPLE'S PARK?

Or perhaps Lonely Acres? We have fleeting references to this park in what was known as Renton Junction, but we're not quite sure where it was. It was convenient to the Interurban railroad and the Pacific Highway. We know that African Americans held picnics there in the 1920s and 1930s, as did the Swiss Society. There was a clubhouse there, a tavern, and a dance pavilion, possibly at different times. It had a darker history, too; a notorious murder there closed its doors in 1938 and it was also a government-mandated gathering place for Japanese about to be sent to internment camps during WWII. If you have

memories about the park or objects or photos relating to the park, we would love to hear about them. Please contact Curator Sarah Samson at ssamson@rentonwa.gov or at 425-255-2330.



GIFT MEMBERSHIP DONORS

Anonymous

Continued from page 7

City, and Margaret Stafford, the longest lasting milliner in Renton, remarried and moved to Bellingham in 1917, retiring from hat-selling altogether.¹⁶

By 1920 Mary Spencer was the only milliner in the Renton census; many more women were stenographers, telephone operators, or saleswoman in retail stores.¹⁷ The 1920s created a new and different set of jobs for women—more public and more professional—and that also created a new and different desire for hats. When the Doris Morris Hat Shop opened in Renton in 1922, proprietor Carrie Patch Yates brought years of designing and sales experience to the manager's position. She had made and trimmed hats for Staadecker & Co. and managed the Bonnet Nook in Seattle. Her assistant, Margaret Shabro, had worked as a milliner for MacDougall & Southwick, another of Seattle's largest department stores.¹⁸ Department stores like Frederick & Nelson's or MacDougall & Southwick and manufacturers like Staadecker & Co. and Harper-Buchner Co. now served as training grounds for hundreds of Seattle-area women interested in careers in women's apparel.¹⁹

In the 1920s merchandisers began catering to the youth market, whose tastes were different than those of their mothers. The new hats were head-hugging, softer, and unembellished except for a discreet bow or leather band; they suited women's short, bobbed hair. The Doris Morris Shop promised that "high school girls will have a nice line of felt sports to select from" and the Vogue Specialty Shop carried "clever felts, soft straws, lovely silks."²⁰

In 1930 "picture hats," those embellished hats of the Victorian era, briefly threatened to make a comeback, but Louis Buchner, treasurer of the Harper-Buchner Hat Co., insisted that, "You can't tell me that women will ever tolerate those heavy, grotesque hats again. The new styles are too comfortable."²¹ He was right. By World War II hats were no longer a required accessory for the fashionable woman—the more they moved out into the world, the more they left their hats behind.

EPILOGUE

Lily K. Hedberg's worklife exemplified the path to success in women's apparel, post-millinery. Though she started in hats, Hedberg understood that the broader area of women's clothing represented the future. As a young woman she began her career at Frederick & Nelson as a salesgirl on the floor; by 1928 she was a department manager and by 1930 she was a buyer. By 1940 she was the women's wear buyer for the whole department store. In 1942 she opened a small shop in downtown Renton, next to Ethel Martin's Dress Shop. In 1955 Hedberg opened the Renton Mercantile Co. at 800 Third Avenue, the "dream of a lifetime." "I've wanted to provide a beautiful store where Renton shoppers can find the finest in clothing and gift items, and now the store is becoming a reality," Hedberg said.²²



Staff at the Renton Mercantile, with owner Lily Hedberg (4th from left). A few pared down hats of the 1940s sit on the front counter. (RHM# 2002.032.4401)

ENDNOTES

1 Ruth Gurney was apparently the very first milliner to operate in Renton as early as 1900, but we know little about her. She was thirty-nine years old in 1900, her husband Solon was a jewelry peddler, and they had one son, Adam. 1900 Renton census.

2 Harriet Cook employed Rose Chevalier as an apprentice and advertised a "Hat Renovatory" for those who did not want to buy new. *Renton Journal*, 22 Jan 1909, p.1; 1911 Renton City Directory; *Renton Weekly News*, 9 Oct 1908, p.2; "Ladies!," *Renton Journal*, 12 Mar 1909, p.3.

3 Cope was living with her second husband, Ambrose Cope, in Renton in 1909, and again in Olympia in 1911, so their separation must have been temporary. May Morrison later remarried. 1910 Renton census; 1911 Olympia City Directory. RHM# 2006.043.022.

4 1910 Renton census; RHM# 41.0431.

5 "Big Reduction in Tailored Hats," *Renton Herald*, 30 May 1912, p.3.

6 "Millinery Opening," *Renton Bulletin*, 11 Sep 1914, p. 3.

7 1910 Renton census; 1911 Renton City Directory.

8 "Cynthia Grey's Correspondents," *Seattle Star*, 25 Jul 1910, p.6; *Seattle Star*, 2 Nov 1910, p.6. One young widow gave her reasons for seeking training in millinery: "There are no wages in clerking, and I do not want to do laundry work."

9 "Making Their Gowns; How Women Save Money, Meanwhile Learning a Trade," *Seattle Post-Intelligencer*, 21 Jul 1895, p.12.

10 Quoted in Amelia Birdsall, "A Woman's Nature: Attitudes and Identities of the Bird Hat Debate at the Turn of the 20th Century," Senior Thesis, April 12, 2002 (Haverford College, Haverford, PA), 7.

11 He estimated that 50 species of American birds were being killed for their feathers. Jeanmarie Tucker, "The Bird Hat: Murderous Millinery," Maryland Historical Society blog, n.d. (<http://blog.mdhs.org/costumes/the-bird-hat-murderous-millinery>, accessed on 30 April 2018).

12 Jesse Greenspan, "The History and Evolution of the Migratory Bird Treaty Act," *Audubon Society News*, May 22, 2015 (<http://www.audubon.org/news/>

[the-history-and-evolution-migratory-bird-treaty-act](http://www.audubon.org/news/), accessed 30 April 2018); William Souder, "How Two Women Ended the Deadly Feather Trade," *Smithsonian Magazine*, March 2013 (<https://www.smithsonianmag.com/science-nature/how-two-women-ended-the-deadly-feather-trade-23187277>, accessed 30 April 2018).

13 "Arrested Milliners," *Seattle Star*, 22 Sep 1904, p.5; "Newest Millinery is Strictly Vegetarian," *Seattle Star*, 2 May 1907, p.4. Malheur National Wildlife Refuge was created in 1908 by Pres. Theodore Roosevelt after its population of white herons was decimated by plume-hunters. "Malheur National Wildlife Refuge," U.S. Fish and Wildlife web site (<https://www.fws.gov/refuge/Malheur/about.html>, accessed on 2 May 2018).

14 *Renton Bulletin*, 19 Sep 1913, p.3; *Renton Bulletin*, 10 Apr 1913, p.2.

15 *Renton Bulletin*, 23 Oct 1914, p.3; *Renton Bulletin*, 23 Oct 1914, p.3.

16 "Millinery Announcement," *Renton Bulletin*, 23 Oct 1914, p.3; *Bellingham Herald*, Sep 1966, n.p.

17 1920 Renton census.

18 "New Millinery Store to Open in the City," *Renton Bulletin*, 11 Aug 1922, p.1.

19 "Two Boys Who Used Their Heads and Others," *Seattle Times Magazine*, 6 Jul 1930, p.9. Black Bear Manufacturing was also an important source of employment for young Renton women, with nine Renton women employed as seamstresses in their overall factory in the 1920 census. 1920 Renton census; "Growth is Remarkable," *Seattle Sunday Times*, 17 Jul 1927, p.23.

20 "New Millinery Store to Open in the City," *Renton Bulletin*, 11 Aug 1922, p.1; "New Hats and Hats from Regular Stock," advertisement, *Renton Chronicle*, 15 Mar 1928, p.7.

21 "Two Boys Who Used Their Heads and Others," *Seattle Times Magazine*, 6 Jul 1930, p.9.

22 Her careful head for business allowed her to cultivate a real estate portfolio in downtown Renton as well. "Dream of a Lifetime Comes True; Lily Hedberg Opens New Store," *Renton Chronicle*, 22 Sep 1955, p.1. Hedberg represented Millinery to the Renton Soroptimists.



SAVE THE DATE!

Invite your history-minded friends and family to the History-Making Party benefiting the Renton Historical Society! This fantastically fun event features a catered dinner, dessert dash, raffle prizes, and silent & live auctions featuring upcycled home furnishings by local makers! Lively and lovable local emcees Aunt Dottie and Nephew Aaron will be on-hand providing entertainment and laughs. Tickets are \$45 and will be available on BrownPaperTickets.com and at the Museum.

On
SEPTEMBER
26
doors open at
5:30 PM

MEMBERSHIP FORM

Please select a membership level:

BASIC MEMBERSHIPS

- Individual \$30
- Student/Senior \$20
- Family \$40

SUSTAINING MEMBERSHIPS

- Benefactor \$75
- Patron \$150
- Business/Corporate \$175
- Life membership \$750

Please consider making a tax-deductible donation! Your donations help us provide new exhibits and exciting programs.

Donation: \$ _____

Name: _____

Address: _____

Phone: _____

PAYMENT INFORMATION

Visa or MC #: _____

Exp. date: _____

Signature: _____

Please make checks payable to the Renton Historical Society.



Renton History Museum
235 Mill Avenue South
Renton, WA 98057

Phone: 425.255.2330
Fax: 425.255.1570
rentonhistory.org

RENTON HISTORY MUSEUM
 235 Mill Ave. S
 Renton, WA 98057

IN HINDSIGHT...



Price	wanted.	\$3.19
If by mail, postage extra, 25 cents.		
No. 18K16022		
Ladies' or misses' hand made Suit Hat in very stylish toque effect. Our illustration does not begin to show the beauty of this hat. Frame is entirely covered with silk and hair combination braid in pretty pattern, edge of brim and crown being finished with a wide fluted ruffle of braid. Trimming consists of a very large rosette effect made of rows of best taffeta silk and fluted braid laid in alternating folds. Double wing effect protruding from the rosette gives a finishing touch. The rosette is centered with a large ball pin. Wide folds of taffeta silk extend around the entire crown. Comes in black, brown or navy. Be sure to state color wanted. Real \$5.00 value. Our price . . . (If by mail, postage extra, 21 cents.) . . .		
		\$3.48
		\$3.48
No.		

Unknown woman in a bird wing hat, ca. 1895. Her hat bears a resemblance to hat #18K16022, from the 1908 Sears, Roebuck & Co. catalog, which sold for \$3.48. (RHM# 2000.127.2820 and image from Sears catalog)