

A RETRIEVAL SYSTEM  
FOR AN HISTORIC COSTUME COLLECTION

by

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B.S., Texas Technological University, 1969

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A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles and Interior Design

Kansas State University

Manhattan, Kansas

1978

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Major Professor

Document

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"The consciousness of being perfectly  
well-dressed, brings an inward tranquility that  
religion is powerless to dispose."

From "The Tattler" - 1895  
a young lady to Ralph Waldo  
Emerson

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## ACKNOWLEDGEMENTS

The author extends her sincere gratitude to:

Dr. Barbara Reagan, Assistant Professor of Clothing, Textiles, and Interior Design, and major professor, for her professional guidance, constructive criticism, and encouragement.

Ludwig Villasi, Assistant Professor of Clothing, Textiles and Interior Design, and Dr. Donald Neiman, Assistant Professor in History, committee members, for their help and support.

Dr. Margaret Ordonez, Assistant Professor in Clothing, Textiles and Interior Design, for her willingness to share her knowledge and experience.

Les Streit, Instructor, for his skill and enduring patience through long hours of photographing.

Richard L. Austin, John R. Austin, and Traci Leigh Austin, husband and children, for two years of loving encouragement, support, and understanding which enabled her to complete this project.

CHAPTER I  
INTRODUCTION

Clothing has been an integral part of man's existence since that first prehistoric man wrapped an animal skin about his body and found that it kept out the cold. However, protection from the elements is not the only, nor necessarily the most important factor associated with the wearing of garments. Man possesses an innate desire for artistic expression that compels him to adorn his body.<sup>1</sup> It is in this aspect that costume is different from clothing. Clothing is functional and protective; costume is more complex, reflecting a variety of factors, such as social status, conception of modesty, self-image, and the importance of religion.<sup>2</sup> Much of history is closely associated with the design of costume. It is for this reason that it is valuable to study this very intimate and illuminating part of man's history.

People have long recognized the importance of preserving costume as a part of their heritage, and as a result, many historic costume collections exist today. These costumes are invaluable in studying the evolution of design, as well as the technological advances mankind has made, such as use of fastenings, knowledge of fit, and development of the textile industry. However, using a costume collection for teaching and research can only be efficient, effective, and

thorough if the collection is cataloged, and well documented with a retrieval system.

The extensive historic costume collection at Kansas State University located in the Department of Clothing, Textiles, and Interior Design contains approximately five hundred men's, women's, and children's garments, as well as a number of undergarments, hats, shoes, and accessories. The earliest item, an infant's corset, dates from the 1770's, while the latest items are from the 1970's. A large portion of the collection dates from the late nineteenth and early twentieth centuries. Most of the garments have been donated over the years to the University by faculty, students, and people in the community.

In recent years this collection was consolidated in a central location, and attempts have been made to date and classify the garments. However, only a few records have been kept on the garments, and no overall file has been developed. For this reason it is difficult and very time consuming to locate specific garments when they are needed for teaching and research.

Consequently, the purposes of this study were:

1. To catalog, date, and classify that portion of the costume collection consisting of women's outerwear from the time period of 1810-1919.
2. To develop an indexing system in which the design and construction, and conservation information are recorded.

3. To photograph the garments for identification purposes.

4. To research and record historical background information on some of the costumes, their original owners, and donors.

5. To familiarize the Clothing, Textiles, and Interior Design faculty with the cataloging system developed in this study.

#### Significance of the Study

The system established in this study makes possible a more efficient use of the historic costume collection. By locating a garment through the use of a card catalog, costumes are protected from unnecessary and harmful handling. This is of utmost importance when dealing with old, fragile garments that can be easily damaged by improper or frequent handling.

A comprehensive system for recording the number and types of items in a costume collection is essential. It also may serve as a guide for new acquisitions by indicating deficiencies and strong points in the existing collection. The indexing system developed in this study allows instructors and researchers to locate garments that have specific features that are needed for study or illustration in classes.

Other universities or small collection owners may be able to use this method as a guide for developing and instituting their own retrieval systems. Furthermore, there is a very real need for a flexible, universal cataloging and retrieval system that can be used by universities across the nation.



### Limitations and Delimitations

This study was limited to the historic costume collection in the College of Home Economics at Kansas State University. Because of time limitations and the large total number of garments in this collection, only women's outerwear from the time period 1810-1919 were evaluated and cataloged. The amount of information available on the lives of historical personages covered in this project was another limiting factor.

### Definition of Terms

Costume: For the purposes of this study, designates dress in general, and especially a suit of dress, characteristic of a period, country, or social class.

Design characteristics: Those details that determine how a garment looks, such as silhouette; sleeve, bodice, and collar style; types of trim or decoration; and type of fabric.

Construction characteristics: Those elements that determine how the garment was made, such as machine or hand sewn, type of closures, means by which the silhouette was achieved, the presence of padding or stays, the number and position of darts and seams in the bodice.

Conservation data: Information on the physical condition of the garment and the specific needs of that garment such as repair and support of seam areas, and cleaning method needed. Information on what has been previously done to preserve the garment was also included.

Outerwear: Any garment that is not classified as underwear;  
i.e. dress, skirt, bodice, coat, or cape.

## CHAPTER II

### REVIEW OF LITERATURE

Catalog systems for historic textiles and costumes vary in their complexity, depending on institutions, collections, or museums. A written record in some form is necessary simply to maintain physical control of a collection. When historic and descriptive information of individual objects is added, however, records become completely indispensable. Chenhall, in his book on computer cataloging, discusses what constitutes an adequate record-keeping system, or, in other words, a catalog. He describes a catalog as "a cross-index--one that covers not just categories of data that demand attention (e.g. donor names) but numerous areas of provenance, taxonomic classification, and descriptive data as well."<sup>1</sup>

The simplest form of a museum catalog is index cards on which are put the registration numbers, brief statements for identification, a number of statements about the history of each object, where it was found or created, who owns it, and, finally, descriptive data concerning materials and techniques used in constructing the item and dimensions. These cards may simply be arranged by donor name. For multiple retrieval purposes, on the other hand, they could be arranged by artist's name, date of manufacture, or place of origin, each requiring a different file.

Chenhall brings out several problems in using a card file. The first is having to decide upon the best classification system to use in filing the cards so that the multiple objectives

of the users are met. The second problem is in maintaining a reasonable consistency in the terms used on the cards for classification. If a problem arises as to where to place a card (i.e. Is a beaded Iroquois dress "beadwork" or "clothing"?) multiple cards could be made and placed in both sections. The amount of labor involved in a card index system is a major problem. Preparing, filing, and controlling the card files is a big undertaking. Multiple cards make this problem even more complex. Finally, data redundancy is a problem. Should each card, for example have all the same information on it? In the most efficient systems, only the information necessary for each particular record is placed on the cards contained in that record.

An efficient method of cataloging would consist of maintaining complete documentation of the objects in document files, and then using the catalog as an index to those files. This may solve the problem of serving the different information needs of the collection management and researchers working with the collection. It must be kept in mind that a catalog is basically a "finding device".

Chenhall reiterates by stating the universal museum cataloging problem. This is first of all deciding what are the informational needs of the particular institution. When that has been ascertained, the documentation that is necessary to meet those needs must be determined.

If a costume collection is small, consisting of no more than twenty or thirty garments, it would be possible for

a curator to remember where each one comes from, as well as the history related to each object. However, if a collection numbers in the hundreds, or more, it is impossible to keep all information in one's head. This is why record keeping is so important.

The three components of record keeping in relation to a costume collection are registration, accessioning, and cataloging. Each of these processes are different from the others because of the different purposes for which each is used. Registration is the first process which an object undergoes when it is received by a museum or other institution. Guthe says,

To register an object is to assign to it an individual place in a list or register of the materials in the collection in such a manner that it cannot be confused with any other object listed.<sup>2</sup>

Registration and accessioning are significantly different from cataloging. The primary purpose of cataloging is to retrieve information. Therefore the definition of cataloging is to assign an object "...to one or more categories of an organized classification system so that it and its record may be associated with other objects similar to or related to it."<sup>3</sup>

There have been few studies in the area of cataloging and retrieval systems specifically for historic costume collections. In one such study from the University of Kentucky, Skewes made a survey of retrieval systems for historic costumes in 262 museums throughout the country.<sup>4</sup> She found that

museums use a registration number, consisting of the year of acquisition followed by a sequence of numbers. A sample number given was 75.37.1a, where "75" is the year of donation, "37" is the item number within the accession year, and "1a" is the item number within the gift with "a" representing an integral part of an item within the gift. This last number usually determined a general classification, such as men's, women's or children's garment, or accessory. The use of a registration number was recommended so that a newly acquired item, or group of items, could be easily associated with any information related to the item. This allows a garment to be put in storage until it can be thoroughly examined and cataloged, without losing information that came with it.

Cataloging cards used by the museums surveyed by Skewes included the following information: 1) accession number, 2) date received, 3) source of acquisition, 4) description, 5) date or period, 6) fabric or type of fabric structure, 7) and condition. The majority of the museums did use cross reference files. Simplicity was stressed in reference to cataloging.

In another study from San Jose State University, California, Deshon devised a catalog card which included the following information: 1) inventory code number, 2) approximate date of the garment, 3) color, 4) fabric type, 5) fiber content, 6) and a history or background of the garment.<sup>5</sup>

A sample inventory number given was I-b-4. The "I" indicated the decade date (1900-1909), the "b" told the type of garment (dress), and the "4" indicated the number of that

garment in the series within that decade. In other words, the garment would be the fourth dress of the 1900-1909 decade to be cataloged. One weakness of this system lies first in the use of letters. The limited number of letters limits the number of categories without pairing letters. Also one would not be able to know the date at a glance, unless one was very familiar with the decade classifications. This system does not allow for very "fine" dating either, ignoring the differences in styles between the first and last of a decade.

Deshon gave some precautions to consider when dating costumes. These were:

1. There is a time lag in fashions from Europe to America, and from east to west in America itself.
2. Fashions seen in older books are those of the wealthy.
3. Lower class garments were not often preserved or photographed.
4. Many garments were remade, shortened, or changed, sometimes many years after they were first made.
5. All these factors make definite dating of garments very difficult.

Another cataloging system was described by Carr in a study of women's undergarments at Oklahoma State University.<sup>6</sup> In this study a classification of the physical condition of the garments was given. Different colored catalog cards were used for each of the classifications for easy identification of fragile garments.

A sample number of this cataloging system (again using letters) is UG-Ca-10. The first digit designates the major category - UG for undergarment. The second digit is the first two letters of the subdivision (Ca-camisoles, Dr-drawers, Pe-petticoats). Each garment in each subdivision is numbered consecutively for the last digit. This number was put on the garment with indelible ink or applied to a sewn or ironed on water resistant tag. Carr also gave her procedure for cleaning and storing the undergarments with which she worked.

Again the weakness of this system lies partially with the use of letters, which prevents the system from becoming computerized. Another weakness is the total lack of dating information.

Dating a costume is one of the most important aspects in cataloging a garment. Because costumes found in costume collections rarely conform completely to styles found in fashion illustrations, dating is also the most difficult phase of cataloging. There is seldom a definite time when one style ends and another begins. Changes come gradually, and new styles blend with old ones. Each institution has its own method for dating. Vachon has tried to facilitate the dating process by developing a check list divided into decades.<sup>7</sup> The garment is examined, and the various design features are checked on the worksheet. When the examination is finished, the checks in each decade are added up. The decade with the most checks is then determined as the date of the garment. The



concept is good, but makes no allowance for garments that have been remade and therefore do not always fit into just one decade.

Ornamentation on costume can give clues to the date of a garment. Weale, at Florida State University, found that the use of decorative details occurred in trends and applied the widespread use of individual details to definite time periods.<sup>8</sup> When assigning a decade date to the garments used in the study, Weale examined the garments and dated them according to the following criteria: silhouette, skirt style, bodice type, neckline and collar, sleeve style, fabric, and color. Periodicals were used as far as possible in documenting the dates of the garments.

Lumbra, in her study, "Every-Day Women's Dresses Worn in the United States During the Period 1870-1900", developed verbal, not visual, identifying criteria for the specific dating of fashionable every-day women's dresses.<sup>9</sup> The categories she used were skirts; bodices; collars, cuffs, and neck finishes; sleeves; trimmings; pockets; and dress fabrics. Lumbra noted the constant changing of fashion, through variation in styles of the elements mentioned above, and the importance of these changes in the dating of historic costume. Fashion periodicals and women's magazines of the time period studied were used as resource material for determining the fashion changes within the different categories. Using a chronological listing of these details as verbal identifying criteria, the costumes used in this study were dated.

## CHAPTER III

### PROCEDURE

The costume collection in the Department of Clothing, Textiles and Interior Design is a fairly large one, consisting of over one thousand garments and accessories. Time limitations made it necessary to choose only a portion of the collection. Since women's garments constitute the largest part of the study. This choice was narrowed even further to outerwear from the time period of 1810-1919. The earliest woman's garment is dated c. 1810, which is the reason for the beginning date; 1919 was chosen as a cut-off date because truly "modern" dress is considered to begin with the 1920's.

Before the selected garments could be cataloged, a worksheet for this purpose had to be developed. General information was included on this form, such as date, origin, donor, size, and condition. Each portion of a woman's garment--bodice and skirt--was then analyzed from a construction and historical viewpoint to determine what categories would be included. The results can be seen in the sample worksheet in Figure 1.

After the worksheet was developed, all garments were analyzed using the categories on the worksheet. Each garment was dated, the donor and origin (if known) were recorded, and a brief description was written. The garment was then carefully examined to determine its physical condition, and

Catalog No.	Location	Accession No.	Photo Nos.
Object--			
Date--			
Origin--			
Donor--			
Description--			
Size--			
Condition--			
Restoration Suggestions--			
Display--			
Remarks--			
References--			
SILHOUETTE			
Tubular			
Belt			
Bustle			
Hombosom			
Hourglass			
Initial when complete			
BODICE			
Type of fit			
Close fit			
Houson			
Straight			
Other			
Position of shoulder seam			
F B M			
Shoulder length			
low armseye			
# B seams			
from shoulder			
from armseye			
Side seams			
Warts			
#F			
Origin			
shoulders			
arm seams			
waistline			
other			
Yoke			
Gathers			
Tucks			
Pleats			
Separate bodice			
Waistlength			
Shoulder length B			
gathered			
pleated			
flared			
Curvass			
Polonaise			
Other			
Waistline			
No seam			
Princess			
Printed F			
Straight			
Other shape			
Low			
Normal			
Raised			
Neckline			
Round			
Square			
V-shape			
Jewel			
Other			
Other features			
Collars			
Band			
Mandarin			
Full-roll			
Partial roll			
Flat collar			
Pointed			
Rounded			
Other			
Closure			
Buttons			
CB			
RF			
LF			
LB			
Side			
Surplice			
Types			
books			
buttons			
lacing			
snaps			
others			
Other bodice features			
Underlining			
Lining			
Stays			
Location F_(#)B_(#)			
S_(#)			

Fig. 1 Cataloging Worksheet (continued)

Other bodice features (cont)		Other bodice features (cont)		Other bodice features (cont)		DECORATIVE FEATURES	
padding		padding		padding		DECORATIVE FEATURES	
padding		padding		padding		B	S
inner waistband		padding		padding		K	SL
inner waistband		padding		padding		L	C
tied		padding		padding			
buckled		padding		padding			
buttoned		padding		padding			
other		padding		padding			
Sleeves		padding		padding			
Sleeveless		padding		padding			
Shape of armscye		padding		padding			
1 piece		padding		padding			
2 piece		padding		padding			
Flare		padding		padding			
straight		padding		padding			
curved		padding		padding			
Bishop		padding		padding			
Pagoda		padding		padding			
Leg o' mutton		padding		padding			
Other		padding		padding			
Cuff		padding		padding			
band		padding		padding			
lace		padding		padding			
back		padding		padding			
other		padding		padding			
Ease at elbow		padding		padding			
Undersleeve		padding		padding			
SKIRT		padding		padding			
Shape		padding		padding			
Type		padding		padding			
tubular		padding		padding			
bustle		padding		padding			
bell		padding		padding			
with train		padding		padding			
gathered		padding		padding			
pleats		padding		padding			
box		padding		padding			
knife		padding		padding			
inverted		padding		padding			
accordion		padding		padding			
gauging		padding		padding			
darts		padding		padding			
tucks		padding		padding			
gores		padding		padding			
godets		padding		padding			
Supportive fabric		padding		padding			
Type		padding		padding			
right		padding		padding			
placement		padding		padding			
Finish		padding		padding			
braiding		padding		padding			
conditioning		padding		padding			
facings		padding		padding			
self-fabric		padding		padding			
other		padding		padding			
plain hem		padding		padding			
dust ruffle		padding		padding			
other		padding		padding			
Bel features		padding		padding			
Half belts		padding		padding			
Sashes		padding		padding			
Buckles		padding		padding			
Streamers		padding		padding			
CONSTRUCTION DETAILS		padding		padding			
Hand stitched		padding		padding			
Machine stitched		padding		padding			
Seam finishes		padding		padding			
bound		padding		padding			
cast		padding		padding			
running		padding		padding			
pinking		padding		padding			
none		padding		padding			
other		padding		padding			
FABRIC		padding		padding			
Name		padding		padding			
Weave		padding		padding			
Fiber content		padding		padding			
W		padding		padding			
F		padding		padding			
Lining		padding		padding			
W		padding		padding			
F		padding		padding			
Name		padding		padding			
Buttons		padding		padding			
Location		padding		padding			
Type		padding		padding			

(concluded) Cataloging Worksheet

any damage or need for conservation was recorded. The next step was to record the design and construction features, fabric type and fiber content of the garment. Examples of completed worksheets and photographs of five garments are in Figures 2 through 11.

The date assigned to each garment when it was cataloged came from several sources. Occasionally a date was already assigned to a garment by the donor. When this date conflicted with the apparent style date, this discrepancy was noted on the worksheet. Several garments were found to have been re-made, with the original style being close to the earlier date. In all cases, the apparent style date was the one used for cataloging. A number of primary and secondary sources were used to confirm the dates of the garments and define the various design details.

When all garments were cataloged, the information contained on the worksheet was developed into several files to be used as an aid in classroom study and research. The Department of Clothing, Textiles, and Interior Design faculty was consulted in determining which categories on the worksheet would be most beneficial for classroom study. Those determined to be the most useful were design features, fabric type, and type of fabric construction.

All of the selected garments were photographed for identification purposes. Black and white photographs of the garments lying flat were judged to be sufficient to show what the garments looked like. Five garments were selected to be

photographed in color on dress forms as examples of typical garments for which the worksheets were developed. The color slides will also be used in the classroom to show good examples of the five basic silhouettes. Information was collected on the people who wore and/or donated clothing to the costume collection in Justin Hall. Records in the Department of Special Collections in Farrell Library at Kansas State University were searched for information on people connected with the university. Persons with knowledge of local history were interviewed. In some cases, members of the families connected with the costume collection contributed information.

A catalog numbering system for the entire costume and textile collection is in the process of being developed. Consequently, the costumes were numbered in sequential order beginning with one. When the numbering system is developed, all garments will be assigned permanent catalog numbers. This should be accomplished by mid-1978.

Fig. 2 White Muslin Empire Gown c. 1810





Catalog No.	Location	Accession No.	Photo Nos.
17	HC-10		
Object--White Muslin Dress - women's			
Date-- c. 1810			
Origin--			
Donor-- Mrs. Arthur Peine			
Description-- White cotton, Empire style dress w/ drawing waistline, low round neckline, Embroidery at skirt edge. Van Dyke edging at neckline and sleeve bottom, also hem.			
Size-- 29" at high waist. Very small.			
Condition-- Excellent.			
Restoration Suggestions-- Clean to neutralize			
Display--			
Remarks-- Bustline extremely high. Length of bodice at CE is 4". Embroidery extremely fine. Very small armholes.			
References--			
SILHOUETTE			
Tubular <input checked="" type="checkbox"/>			
Bell <input type="checkbox"/>			
Bustle <input type="checkbox"/>			
Pompadour <input type="checkbox"/>			
Hourglass <input type="checkbox"/>			
Initial when complete <i>of</i>			
BOODICE		MAISTLINE	
Type of fit		No seam	
Close fit		Princess	
Blouson		Pointed F	
Straight		Straight <input checked="" type="checkbox"/> B	
Other		Other shape	
Position of shoulder seam		Low	
F		Normal	
B		Round	
N		Bound	
Shoulder length		Neckline	
normal		Square	
low armeye		V-shape	
J B seams		Jewel	
from shoulder		Other wide <u>waist</u>	
from armeye 2		Other features	
Side seams		Collars	
Barts		Band	
M		Panderin	
H		Full-roll	
Origin		Flat-roll	
shoulders		Flat collar	
side seams		Pointed	
waistline <input checked="" type="checkbox"/>		Rounded	
other		Other	
Yoke		Closure	
Gathers <input checked="" type="checkbox"/>		CF	
Waistline		RF	
Pleats		LF	
Gathers		CB	
Side		RB	
Separate bodice		LB	
Waistlength		Surplice	
Shoulder length		Types	
length B		hooks	
F		bottoms	
S		lacing	
gathered		seams	
pleated		zippers	
flared		other details of pins	
Cuirass		Other bodice features	
Polonaise		Underlining	
Other		Lining	
		Stays	
		Location F <u>5-110-11</u>	

Fig. 3 Completed Catalog Worksheet for 1810 Gown (continued)

Other bodice features (con't)

Padding  
 lined  waistband  
 tied   
 buckled   
 buttoned   
 other \_\_\_\_\_

Sleeves  
 sleeveless   
 Shape of armscye  
 1 piece  2 piece   
 fitted   
 straight   
 curved   
 Bi-swing   
 Puffed   
 Leg o' mutton   
 Other  underskirt  
Cuffs  
 band   
 lace   
 turn back   
 other   
 Ease at elbow   
 Undersleeve

SKIRT

Shape  
 type   
 tubular   
 bustle   
 bell   
 w/train   
 How attained   
 gathers   
 pleats   
 box   
 knife   
 inverted   
 accordian   
 gasping   
 darts   
 darts   
 pockets   
 pockets

waists

half hoops  
 ties  
 separate substructure  
 other \_\_\_\_\_  
Construction  
 Single skirt   
 Double skirt   
 complete underskirt   
 partial   
 covered on  
 F \_\_\_\_\_  
 B \_\_\_\_\_  
 S \_\_\_\_\_  
 Other \_\_\_\_\_

lined

lined   
 underlined   
Closures  
 type SF CB Z S \_\_\_\_\_  
 None \_\_\_\_\_  
 Methods  
 tie   
 snap   
 hook   
 button   
 pinned   
 elastic   
 other  drawstring

Waistband

band   
 faced   
 shaped   
 Self fabric   
 Tape   
 Lining   
 interfaced   
Pockets  
 patch   
 Inseam   
 Welt   
 Pocket hole   
 Match   
 Other \_\_\_\_\_

Ham

Supportive fabric  
 type \_\_\_\_\_  
 height \_\_\_\_\_  
 Finish  comment \_\_\_\_\_  
 bald   
 cording   
 faced   
 self-fabric   
 other \_\_\_\_\_  
 plain hem   
 dust ruffle   
 other  handkerchief

Belt

belts   
 half belts   
 ties   
 Buckles   
 Streamers

CONSTRUCTION DETAILS

Hand stitched   
 Machine stitched   
 Seam finishes   
 overcast   
 bound   
 running   
 pinking   
 other \_\_\_\_\_

FABRIC

Name Magnin  
 Weave Dobby  
 Fiber content   
 F Cotton  
 C Woolen  
 Lining   
 W Cotton  
 F Cotton  
 Name Paris, Tex

DECORATIVE FEATURES

	S	SK	SL	C
Shirring				
Texting				
Yocking				
Sash				
Smocking				
Waistband				
Scallops				
TURNS				
Piping				
Braid				
Lace				
Insertion				
Binding				
Beads				
Topstitching				
Burbling				
Ribbon				
Embroidery				
Smocking				
Contrast trim				
Buttons				
Other				
Waistband				
BUTTONS				
Location				
Type				

(concluded) Completed Catalog Worksheet for 1810 Gown

Fig. 4 Wedding Dress of 1859



Catalog No.	Location	Accession No.	Photo Nos.
	337-1		
Object--Green plaid wedding dress - woman's			
Date-- 1859			
Origin--Olivier Crokes Foot, Syracuse, N.Y.			
Donor-- Ina F. Coules			
Description--Silk tulle dress w/fitted bodice, puffed sleeves, and full skirt. Skirt bubble is gaped and front is pleated.			
Size-- 25" wst.			
Condition-- Many holes, some tears. Silks brittle.			
Fur to go on			
Restoration Suggestions--holes need repaired and supported. Spring 1971.			
Display-- 12-77/1-78			
Remarks--Silk lace scarf given it. Has been remade. Had tulle on - stitching lines can be seen 1 3/4 inches apart all around skirt. Dart marked on references-- 61265.			
SILKHOETIE			
Tubalop			
Bell ✓			
Bustle			
Monobosom			
Hourglass			
Initial when complete <u>sf</u>			
BODICE		Waistline	
Type of fit		Low	
Closely fit ✓		Normal ✓	
Blouse		Raised	
Straight		Neckline	
Other		Square	
Position of shoulder seam		A-line	
F ✓ B ✓ N		Other	
Shoulder length		Other features <u>Square</u>	
normal		Collars	
low armeye ✓		Band	
# B seams		Mandarin	
from shoulder		Full-roll	
from armeye ✓		Partial-roll	
Side seams ✓		Flat collar	
Darts		Pointed	
# ✓		Rounded	
Origin		Other	
shoulders		Closure	
side seams		Zip	
waistline ✓		CF ✓ V ✓ BF	
other		SL ✓ LF	
Yoke		Side	
Gathers		Surplice	
Tucks		Types	
Pleats		hooks	
Separate Bodice		buttons	
Waistlength		lacing	
Skirt		snaps	
gathered		zippers	
pleated		Other bodice features	
flared		Lining	
Collars		Stays	
Polonaise		Location F (r) B (t)	
Other		<u>5 (r)</u>	

Fig. 5 Completed Catalog Worksheet for 1859 Wedding Dress (continued)

Item	Supportive fabric	Decorative features
<p><b>Other bodice features (cont')</b></p> <p>padding _____</p> <p>limerid waistband _____</p> <p>backed _____</p> <p>buttoned _____</p> <p>other _____</p> <p><b>Sleeves</b></p> <p>Sleeveless _____</p> <p>Shape of armhole _____</p> <p>1 piece 2 piece _____</p> <p>Fitted _____</p> <p>straight _____</p> <p>curved _____</p> <p>Bishop _____</p> <p>Puffed _____</p> <p>Leg o' mutton _____</p> <p>Other _____</p> <p>Cuff _____</p> <p>band _____</p> <p>lace _____</p> <p>turn back _____</p> <p>other _____</p> <p>Ease at elbow _____</p> <p>Undersleeve _____</p> <p><b>SKIRT</b></p> <p>Shape _____</p> <p>Type _____</p> <p>subular _____</p> <p>bustle _____</p> <p>bell _____</p> <p>w/train _____</p> <p>How obtained _____</p> <p>gathered _____</p> <p>pleats _____</p> <p>box _____</p> <p>knife _____</p> <p>inverted _____</p> <p>accordion _____</p> <p>gathering _____</p> <p>tufts _____</p> <p>torse _____</p> <p>gorset _____</p> <p>gocets _____</p>	<p>poofs _____</p> <p>half hoops _____</p> <p>ties _____</p> <p>separate substructure _____</p> <p>Construction _____</p> <p>Single skirt _____</p> <p>Double skirt _____</p> <p>complete underskirt _____</p> <p>partial _____</p> <p>covered on _____</p> <p>F _____</p> <p>B _____</p> <p>S _____</p> <p>Other _____</p> <p>Lined _____</p> <p>Underlined _____</p> <p>Closures _____ SF _____ S _____</p> <p>LF _____ CB _____</p> <p>None _____</p> <p>Methods _____</p> <p>tie _____</p> <p>snap _____</p> <p>hook _____</p> <p>button _____</p> <p>plinned _____</p> <p>elastic _____</p> <p>other _____</p> <p>Waistband _____</p> <p>Rounded _____</p> <p>Shaped _____</p> <p>Tape _____</p> <p>Self fabric _____</p> <p>Lining _____</p> <p>Interfaced _____</p> <p>Pockets _____</p> <p>Patch _____</p> <p>Inseam _____</p> <p>Welt _____</p> <p>Pocket hole _____</p> <p>Match _____</p> <p>Other _____</p>	<p>Shirring _____</p> <p>Pleating _____</p> <p>Locking _____</p> <p>Smocking _____</p> <p>Quilting _____</p> <p>Scallops _____</p> <p>IRISH _____</p> <p>Piping _____</p> <p>Brain _____</p> <p>Lace _____</p> <p>Insertion _____</p> <p>Eyeing _____</p> <p>Beads _____</p> <p>Popstitching _____</p> <p>Pinching _____</p> <p>Ribbon _____</p> <p>Embroidery _____</p> <p>Applique _____</p> <p>Soft hem _____</p> <p>Bobblets _____</p> <p>Other _____</p> <p>Buttons _____</p> <p>Location _____</p> <p>Type _____</p>
<p><b>Supportive fabric</b></p> <p>Type _____</p> <p>Height _____</p> <p>Placement _____</p> <p>Folding _____</p> <p>bead _____</p> <p>conting _____</p> <p>faceted _____</p> <p>self-fabric _____</p> <p>other _____</p> <p>plain hem _____</p> <p>dust ruffle _____</p> <p>Other _____</p> <p>Other Features _____</p> <p>Belt _____</p> <p>Half belts _____</p> <p>Buckles _____</p> <p>Streamers _____</p> <p><b>CONSTRUCTION DETAILS</b></p> <p>Hand stitched _____</p> <p>Machine stitched _____</p> <p>Seam finishes _____</p> <p>overcast _____</p> <p>bound _____</p> <p>running _____</p> <p>pinking _____</p> <p>none _____</p> <p>other <u>scallopes</u> _____</p> <p><b>FABRIC</b></p> <p>Name <u>Wool</u> _____</p> <p>Weave <u>Wool</u> _____</p> <p>Fiber content <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>S <u>Wool</u> _____</p> <p>Lining _____</p> <p>W <u>Wool</u> _____</p> <p>S <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>F <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>F <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>F <u>Wool</u> _____</p>	<p>Belts _____</p> <p>Half belts _____</p> <p>Buckles _____</p> <p>Streamers _____</p> <p><b>CONSTRUCTION DETAILS</b></p> <p>Hand stitched _____</p> <p>Machine stitched _____</p> <p>Seam finishes _____</p> <p>overcast _____</p> <p>bound _____</p> <p>running _____</p> <p>pinking _____</p> <p>none _____</p> <p>other <u>scallopes</u> _____</p> <p><b>FABRIC</b></p> <p>Name <u>Wool</u> _____</p> <p>Weave <u>Wool</u> _____</p> <p>Fiber content <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>S <u>Wool</u> _____</p> <p>Lining _____</p> <p>W <u>Wool</u> _____</p> <p>S <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>F <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>F <u>Wool</u> _____</p> <p>W <u>Wool</u> _____</p> <p>F <u>Wool</u> _____</p>	<p>Buttons _____</p> <p>Location _____</p> <p>Type _____</p>

Fig. 6 Green Brocade Bustle Dress of 1870





Catalog No.	Location	Accession No.	Photo Nos.						
	HC-10								
Object--Silk bodice & skirt--women's									
Date--c. 1870									
Origin--Mrs. Robert P. McCullough - aunt of Mrs. Mattie Cherrilink									
Donor--Miss Helen Green & Mrs. John Pagel									
Description--Green silk novelty taffeta w/ green velvet ribbon trim. Bodice bodice w/ position back. Pleated on sleeves & shoulder skirt. Much hand sewing in seams. (See Remarks)									
Size--Wht. 27 1/2"									
Conditions--Good. Perspiration stains. Covered buttons worn.									
Restoration Suggestions--Vacuum. Protect buttons									
Small repair									
Display--									
Remarks--Has been remade. Dated by donors as 1840. Collar have been original date. Probably worn w/ late 19th c. bodice bodice.									
References--									
SILHOUETTE									
Tubular									
Belt									
Bustle	<input checked="" type="checkbox"/>	initial when complete	<i>af</i>						
Monobosom									
Bourgisane									
<table border="0"> <tr> <td style="vertical-align: top;">           BODICE            Type of fit  <input checked="" type="checkbox"/> Close fit  <input type="checkbox"/> Loose  <input type="checkbox"/> Straight  <input type="checkbox"/> Other shape _____         </td> <td style="vertical-align: top;">           Neckline  <input checked="" type="checkbox"/> Round  <input type="checkbox"/> Square  <input type="checkbox"/> V-shape  <input type="checkbox"/> Jewel  <input type="checkbox"/> Other _____         </td> <td style="vertical-align: top;">           Position of shoulder seam  <input type="checkbox"/> F  <input type="checkbox"/> B  <input checked="" type="checkbox"/> N  <input type="checkbox"/> normal  <input checked="" type="checkbox"/> armseye  <input type="checkbox"/> from shoulder  <input type="checkbox"/> from armseye            Side seams  <input type="checkbox"/> Dart  <input type="checkbox"/> #2  <input type="checkbox"/> #B  <input type="checkbox"/> Origin  <input type="checkbox"/> shoulders  <input type="checkbox"/> side seams  <input checked="" type="checkbox"/> waistline  <input type="checkbox"/> other _____         </td> <td style="vertical-align: top;">           Collars  <input type="checkbox"/> band  <input type="checkbox"/> Mandarin  <input type="checkbox"/> full-roll  <input type="checkbox"/> Partial roll  <input type="checkbox"/> Flat collar  <input type="checkbox"/> Pointed  <input type="checkbox"/> Rounded  <input type="checkbox"/> Other _____         </td> <td style="vertical-align: top;">           Closure  <input type="checkbox"/> Cl  <input type="checkbox"/> B  <input type="checkbox"/> LF  <input type="checkbox"/> S  <input type="checkbox"/> RB  <input type="checkbox"/> LB  <input type="checkbox"/> Slips  <input type="checkbox"/> Supplce  <input type="checkbox"/> Types _____  <input type="checkbox"/> hooks  <input type="checkbox"/> buttons  <input type="checkbox"/> lacing  <input type="checkbox"/> snaps  <input type="checkbox"/> zippers  <input type="checkbox"/> other _____         </td> <td style="vertical-align: top;">           Other bodice features  <input type="checkbox"/> Underlining  <input type="checkbox"/> Lining  <input type="checkbox"/> Slips            Location F (1) B (1) S (1)         </td> </tr> </table>				BODICE Type of fit <input checked="" type="checkbox"/> Close fit <input type="checkbox"/> Loose <input type="checkbox"/> Straight <input type="checkbox"/> Other shape _____	Neckline <input checked="" type="checkbox"/> Round <input type="checkbox"/> Square <input type="checkbox"/> V-shape <input type="checkbox"/> Jewel <input type="checkbox"/> Other _____	Position of shoulder seam <input type="checkbox"/> F <input type="checkbox"/> B <input checked="" type="checkbox"/> N <input type="checkbox"/> normal <input checked="" type="checkbox"/> armseye <input type="checkbox"/> from shoulder <input type="checkbox"/> from armseye Side seams <input type="checkbox"/> Dart <input type="checkbox"/> #2 <input type="checkbox"/> #B <input type="checkbox"/> Origin <input type="checkbox"/> shoulders <input type="checkbox"/> side seams <input checked="" type="checkbox"/> waistline <input type="checkbox"/> other _____	Collars <input type="checkbox"/> band <input type="checkbox"/> Mandarin <input type="checkbox"/> full-roll <input type="checkbox"/> Partial roll <input type="checkbox"/> Flat collar <input type="checkbox"/> Pointed <input type="checkbox"/> Rounded <input type="checkbox"/> Other _____	Closure <input type="checkbox"/> Cl <input type="checkbox"/> B <input type="checkbox"/> LF <input type="checkbox"/> S <input type="checkbox"/> RB <input type="checkbox"/> LB <input type="checkbox"/> Slips <input type="checkbox"/> Supplce <input type="checkbox"/> Types _____ <input type="checkbox"/> hooks <input type="checkbox"/> buttons <input type="checkbox"/> lacing <input type="checkbox"/> snaps <input type="checkbox"/> zippers <input type="checkbox"/> other _____	Other bodice features <input type="checkbox"/> Underlining <input type="checkbox"/> Lining <input type="checkbox"/> Slips Location F (1) B (1) S (1)
BODICE Type of fit <input checked="" type="checkbox"/> Close fit <input type="checkbox"/> Loose <input type="checkbox"/> Straight <input type="checkbox"/> Other shape _____	Neckline <input checked="" type="checkbox"/> Round <input type="checkbox"/> Square <input type="checkbox"/> V-shape <input type="checkbox"/> Jewel <input type="checkbox"/> Other _____	Position of shoulder seam <input type="checkbox"/> F <input type="checkbox"/> B <input checked="" type="checkbox"/> N <input type="checkbox"/> normal <input checked="" type="checkbox"/> armseye <input type="checkbox"/> from shoulder <input type="checkbox"/> from armseye Side seams <input type="checkbox"/> Dart <input type="checkbox"/> #2 <input type="checkbox"/> #B <input type="checkbox"/> Origin <input type="checkbox"/> shoulders <input type="checkbox"/> side seams <input checked="" type="checkbox"/> waistline <input type="checkbox"/> other _____	Collars <input type="checkbox"/> band <input type="checkbox"/> Mandarin <input type="checkbox"/> full-roll <input type="checkbox"/> Partial roll <input type="checkbox"/> Flat collar <input type="checkbox"/> Pointed <input type="checkbox"/> Rounded <input type="checkbox"/> Other _____	Closure <input type="checkbox"/> Cl <input type="checkbox"/> B <input type="checkbox"/> LF <input type="checkbox"/> S <input type="checkbox"/> RB <input type="checkbox"/> LB <input type="checkbox"/> Slips <input type="checkbox"/> Supplce <input type="checkbox"/> Types _____ <input type="checkbox"/> hooks <input type="checkbox"/> buttons <input type="checkbox"/> lacing <input type="checkbox"/> snaps <input type="checkbox"/> zippers <input type="checkbox"/> other _____	Other bodice features <input type="checkbox"/> Underlining <input type="checkbox"/> Lining <input type="checkbox"/> Slips Location F (1) B (1) S (1)				

Fig. 7 Completed Catalog Worksheet for 1870 Bustle Dress (continued)

Item	Supportive Fabric	Decorative Features	S	SK	SL	C
<p>Other bodice/features (cont.)</p> <p>Padding <input checked="" type="checkbox"/> <input type="checkbox"/></p> <p>Inner waistband</p> <p>backed <input type="checkbox"/></p> <p>buttoned <input type="checkbox"/></p> <p>other _____</p> <p>Sleeves</p> <p>Sleeveless <input type="checkbox"/></p> <p>Shape of armcye</p> <p>1 piece <input type="checkbox"/> 2 piece <input type="checkbox"/></p> <p>Fitted <input checked="" type="checkbox"/> <input type="checkbox"/></p> <p>straight <input type="checkbox"/></p> <p>curved <input checked="" type="checkbox"/></p> <p>Risnopp _____</p> <p>Placed _____</p> <p>Other button _____</p> <p>Cuff _____</p> <p>band _____</p> <p>lace _____</p> <p>turn back _____</p> <p>other _____</p> <p>ease at elbow _____</p> <p>Undersleeve _____</p> <p>SKIRT</p> <p>Shape</p> <p>Subular <input checked="" type="checkbox"/></p> <p>bell <input checked="" type="checkbox"/></p> <p>w/train _____</p> <p>How attained</p> <p>gathers <input checked="" type="checkbox"/></p> <p>pleats <input checked="" type="checkbox"/></p> <p>box <input checked="" type="checkbox"/></p> <p>knife <input checked="" type="checkbox"/></p> <p>inverted <input checked="" type="checkbox"/></p> <p>according <input checked="" type="checkbox"/></p> <p>gathering <input checked="" type="checkbox"/></p> <p>gangs _____</p> <p>locks _____</p> <p>cord _____</p> <p>gods _____</p>	<p>poofs _____</p> <p>half hoops _____</p> <p>ties _____</p> <p>separate substructure</p> <p>other _____</p> <p>placement _____</p> <p>Finish <input checked="" type="checkbox"/></p> <p>braid <input checked="" type="checkbox"/></p> <p>cording _____</p> <p>knocking _____</p> <p>quilting _____</p> <p>Scallops _____</p> <p>complete underskirt</p> <p>partial <input type="checkbox"/></p> <p>covered on _____</p> <p>F _____</p> <p>B _____</p> <p>S _____</p> <p>Other _____</p> <p>Lined <input checked="" type="checkbox"/></p> <p>Underlined _____</p> <p>Clasp _____</p> <p>SF, L, S</p> <p>SB _____</p> <p>CB _____</p> <p>None _____</p> <p>Methods</p> <p>tie _____</p> <p>snap _____</p> <p>hook _____</p> <p>button _____</p> <p>planned <input checked="" type="checkbox"/></p> <p>elastic <input checked="" type="checkbox"/></p> <p>other _____</p> <p>Waistband</p> <p>none-faced _____</p> <p>Shaped _____</p> <p>Sat _____</p> <p>Tape _____</p> <p>Lining _____</p> <p>Interfaced _____</p> <p>Pockets</p> <p>patch _____</p> <p>Inseam _____</p> <p>Welt _____</p> <p>Pocket hole _____</p> <p>Watch _____</p> <p>Other _____</p>	<p>Shirring _____</p> <p>Pleating _____</p> <p>Lucking _____</p> <p>Smocking _____</p> <p>Quilting _____</p> <p>Scallops _____</p> <p>TRIMS</p> <p>Piping _____</p> <p>Braid _____</p> <p>Trim _____</p> <p>Interction _____</p> <p>ginging _____</p> <p>Beads _____</p> <p>Tops (flaring) _____</p> <p>Puching _____</p> <p>Pibbon _____</p> <p>Embrosery _____</p> <p>Applique _____</p> <p>Self-trim _____</p> <p>ROSETTES _____</p> <p>Other _____</p> <p>BUTTONS</p> <p>Location _____</p> <p>Type _____</p>	<p>Supportive Fabric</p> <p>Type _____</p> <p>height _____</p> <p>placement _____</p> <p>Finish <input checked="" type="checkbox"/></p> <p>braid <input checked="" type="checkbox"/></p> <p>cording _____</p> <p>self-fabric _____</p> <p>other _____</p> <p>plain lam _____</p> <p>dust ruffle _____</p> <p>Other Features _____</p> <p>Belts _____</p> <p>Half belts _____</p> <p>Sashes _____</p> <p>Socks _____</p> <p>Streamers _____</p> <p>CONSTRUCTION DETAILS</p> <p>Hand stitched (covered) <input checked="" type="checkbox"/></p> <p>Machine stitched <input checked="" type="checkbox"/></p> <p>Seam finishes</p> <p>overcast <input checked="" type="checkbox"/></p> <p>bound _____</p> <p>running _____</p> <p>pinking _____</p> <p>none _____</p> <p>other <u>Scalage</u> _____</p> <p>FABRIC</p> <p>Wool <input checked="" type="checkbox"/></p> <p>Wesve <input checked="" type="checkbox"/></p> <p>Fiber content</p> <p>F silk _____</p> <p>F silk _____</p> <p>N linen _____</p> <p>F linen _____</p> <p>Rayon _____</p> <p>Wig _____</p> <p>Wig Cotton _____</p>	<p>covered</p> <p>covered</p> <p>covered</p>		

(concluded) Completed Catalog Worksheet for 1870 Bustle Dress (continued)

Fig. 8 Hourglass Silhouette Dress of c. 1890



Catalog No.	Location	Accession No.	Photo Nos.
	H-C-10		
Object-- Silk velvet bodice and skirt-women's			
Date--c.1890			
Origin--			
Donor-- Mrs Arthur Peine			
Description--Grey flowered resist print. Trimmed w/ rose colored velvet-plush on front bodice, inset on skirt. Velvet each cut & trimmed w/ fringe made of raveled dress fabric.			
Size-- 23 1/2" wst.			
Condition-- Excellent			
Restoration Suggestions-- Vacuum			
Display--			
Remarks-- Probably worn w/ detachable collar or drape.			
References-- Bradford - p. 255-257			
SILHOUETTE			
Tubular			
Bell			
Bustle			
Honoroloom			
hourglass <input checked="" type="checkbox"/>			
Initial when complete <i>af</i>			
BODICE		Type of fit <input checked="" type="checkbox"/> Close fit <input type="checkbox"/> Homogenous	
Blousing		Straight	
Other		Position of shoulder seam	
F		B	
N		K	
Shoulder length		normally	
low armseye		from shoulder	
from armseye 4		Side seams	
flared		flat	
Origin		shoulders	
side seams		waistline <input checked="" type="checkbox"/>	
other		Origin	
Gathers		Tucks <input checked="" type="checkbox"/> Shoulder to waist	
Pleats		Seamless Bodice	
length		B	
F		S	
gathered		pleated	
flared		Polonaise	
Other		Other	
Valistline		No seam	
Princess		Pointed F <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/>	
Straight		Other shape	
Low		Normal	
Raised		Neckline	
Square		V-shape <input checked="" type="checkbox"/>	
Jewel		Other features	
Collars		Band	
Pandarlin		Full-roll	
Partial roll		Pointed collar	
Rounded		Other	
Closure		LF	
RF		LF	
LB		LB	
Side		Surplice	
Types		books	
buttons		hooky	
snaps		zippers	
other		Other bodice features	
Underlining		Lining <input checked="" type="checkbox"/>	
Stays <input checked="" type="checkbox"/>		Location F 51) 51(1)	
		52(1)	

Fig. 9 Completed Catalog Worksheet for 1890 Dress (continued)

Other bodice features (cont)		poofs		Supportive fabric		DECORATIVE FEATURES			
Padded <input type="checkbox"/> Lined <input type="checkbox"/> Band <input type="checkbox"/> buckled <input type="checkbox"/> buttoned <input type="checkbox"/> other <input type="checkbox"/>		loops <input checked="" type="checkbox"/> ties <input type="checkbox"/> separate substructure <input type="checkbox"/> Construction <input type="checkbox"/> Single skirt <input checked="" type="checkbox"/> Double skirt <input type="checkbox"/> complete underskirt <input type="checkbox"/> partial covered on <input type="checkbox"/> F <input type="checkbox"/> B <input type="checkbox"/> S <input type="checkbox"/> Other <input type="checkbox"/>		Type <input type="checkbox"/> height <input type="checkbox"/> placement <input type="checkbox"/> Flat <input checked="" type="checkbox"/> braided <input checked="" type="checkbox"/> curdling <input type="checkbox"/> faced <input type="checkbox"/> self-fabric <input type="checkbox"/> other <input type="checkbox"/> plain hem <input type="checkbox"/> dust ruffle <input type="checkbox"/> other <input type="checkbox"/>		S	SK	SL	C
<b>Sleeves</b> Sleeveless <input type="checkbox"/> Shape of armscye 1 piece <input type="checkbox"/> 2 piece <input type="checkbox"/> Fitted <input type="checkbox"/> straight <input type="checkbox"/> curved <input type="checkbox"/> Bishop <input type="checkbox"/> Puffed <input type="checkbox"/> Long <input type="checkbox"/> Other <input type="checkbox"/>		Underlined <input type="checkbox"/> Closures SF <input type="checkbox"/> SF <input type="checkbox"/> CB <input type="checkbox"/> S <input type="checkbox"/> None <input type="checkbox"/> Methods <input type="checkbox"/> tie <input type="checkbox"/> snap <input type="checkbox"/> hook <input checked="" type="checkbox"/> button <input type="checkbox"/> pinned <input type="checkbox"/> elastic <input type="checkbox"/> other <input type="checkbox"/>		Belts <input type="checkbox"/> Half belts <input type="checkbox"/> Buckles <input type="checkbox"/> Straps <input type="checkbox"/>					
band <input type="checkbox"/> lace <input type="checkbox"/> turn back <input checked="" type="checkbox"/>		elastic <input type="checkbox"/> other <input type="checkbox"/> tubular <input type="checkbox"/> button <input checked="" type="checkbox"/> ball <input type="checkbox"/> W/strain <input type="checkbox"/> How attained <input type="checkbox"/> gathers <input type="checkbox"/> pleats <input type="checkbox"/> box <input type="checkbox"/> knife <input checked="" type="checkbox"/> inverted <input type="checkbox"/> accordion <input type="checkbox"/> gauging <input type="checkbox"/> darts <input type="checkbox"/> tucks <input type="checkbox"/> gores <input type="checkbox"/> godets <input type="checkbox"/>		Other features <input type="checkbox"/> Insertion <input type="checkbox"/> Beading <input type="checkbox"/> Top stitching <input type="checkbox"/> Beading <input type="checkbox"/> Ribbon <input type="checkbox"/> Embroidery <input type="checkbox"/> Applique <input type="checkbox"/> Seams <input type="checkbox"/> Seam finishes <input checked="" type="checkbox"/> overcast <input checked="" type="checkbox"/> bound <input type="checkbox"/> running <input type="checkbox"/> pinking <input type="checkbox"/> none <input type="checkbox"/> other <input type="checkbox"/>					
<b>SKIRT</b> Style <input type="checkbox"/> Type <input type="checkbox"/>		Waistband <input type="checkbox"/> lined <input type="checkbox"/> faced <input type="checkbox"/> Shaped <input type="checkbox"/> Self fabric <input type="checkbox"/> Tape <input checked="" type="checkbox"/> Lining <input type="checkbox"/> Interfaced <input type="checkbox"/> Pockets <input type="checkbox"/> Patch <input type="checkbox"/> Inseam <input type="checkbox"/> Belt <input type="checkbox"/> Pocket hole <input checked="" type="checkbox"/> Notch <input type="checkbox"/> Other <input type="checkbox"/>		<b>CONSTRUCTION DETAILS</b> Hand stitched <input type="checkbox"/> Machine stitched <input checked="" type="checkbox"/> Seam finishes <input type="checkbox"/> overcast <input checked="" type="checkbox"/> bound <input type="checkbox"/> running <input type="checkbox"/> pinking <input type="checkbox"/> none <input type="checkbox"/> other <input type="checkbox"/>					
		<b>FABRIC</b> Name <input type="checkbox"/> Weave <input type="checkbox"/> Fiber content <input type="checkbox"/> W <input type="checkbox"/> S <input type="checkbox"/> L <input type="checkbox"/> Lining <input type="checkbox"/> W <input type="checkbox"/> Cotton <input type="checkbox"/> F <input type="checkbox"/> Name <input type="checkbox"/>		<b>BUTTONS</b> Location <input type="checkbox"/> Type <input type="checkbox"/>					

(concluded) Completed Catalog Worksheet for 1890 Dress

Fig. 10 Monobosom Silhouette Dress of c. 1900





Catalog No.	Location	Accession No.	Photo Nos.
	HC-11		
Object-- Striped dress - women's			
Date-- 1900			
Origin--			
Donor--			
Description-- Novelty weave of wine & cream stripes, trimmed w/wine colored satin ribbon (blown holes) w/lace yoke & high wired collar. Built like bicyclette. Three-quarter sleeves, satin cash w/rosette, 2 narrow flounces at hem.			
Size-- Wst. 27"			
Condition-- Excellent; dirty			
Restoration suggestions-- Possibly wet clean. (Check dyes)			
Display--			
Remarks--			
References--			
SILHOUETTE			
Tubular			
Bell			
Bustle			
Panobosom ✓			
Hourglass			
Initial when complete <i>af</i>			
BODICE		Hemline	
Type of fit	Neckline	Princess	Other shape
Blouson	Other	Strapless	Other shape
Other	Position of shoulder seam		
F B N	Shoulder length		
normal	low armhole		
F B seams 2	from shoulder		
from armhole	from armhole		
Side seams	Darts		
ff	ff		
Origin	Collars		
shoulders	Band		
side seams	Mandarin		
waistline	Full-roll		
other	Partial roll		
Gathers	Flat collar		
Tucks	Pointed		
Pleats	Rounded		
Other	Other		
Origin	Waistline		
waist	Other		
Separate Bodice	Collar		
Skirted	CB		
Waistlength	CB		
length B	FB		
pleated	LF		
pleated	LD		
flared	Surplice		
Other	Types		
Polonaise	hooks		
Other	buttons		
	lacing		
	snaps		
	zippers		
	other bodice features		
	Underlining		
	Labels		
	Slips		
	Location F (F) B (F)		

Fig. 11 Completed Catalog Worksheet for 1900 Dress (continued)

Other bodice features (cont)		poufs		Supportive fabric		DECORATIVE FEATURES			
Padding Inner waistband buckled buttoned other Sleeves Sleeveless Shape of armhole 1 piece 2 piece Fitted straight curved Bishop Pagoda Leg o'utton Other Cuff band acc back other Ease at elbow Undersleeve SKIRT Shape Type tubular bustle ball w/ra in gathered pleated inverted accordion gauging darts tucks gores Godets		half hoops ties separate substructure other Construction Single skirt Double skirt complete underskirt covered on B R other Lined Underlined Closure Cf SF CB S Methods tie top hook button pinned elastic other Waistband none--faced Shaped Tape Self fabric Lining interfaced Pocket Patch Inseam Molt Pocket hole Match Other		Hem Supportive fabric Type height placement Finish braid cording faced self-fabric other plain hem bust ruffle other Other features Belts Half belts Sashes Buckles Streamers CONSTRUCTION DETAILS Hand stitched Machine stitched Seam finishes bound cast ruffling none pinking other FABRIC Name Weave Fiber content Lining Lining F F Name		S SK SL C Shirring Pleating Tucking Smocking Quilting Scallops TRIMS Piping Braid Lace Insertion Beading Top stitching Binding Ribbon Embroidery Raffling Self-trim Posettes Other BUTTONS Location Type			
						S SK SL C Shirring Pleating Tucking Smocking Quilting Scallops TRIMS Piping Braid Lace Insertion Beading Top stitching Binding Ribbon Embroidery Raffling Self-trim Posettes Other BUTTONS Location Type			

(concluded) Completed Catalog Worksheet for 1900 Dress

## CHAPTER IV

### RESULTS AND DISCUSSION

The purpose of this thesis was to develop an organized retrieval system that would facilitate instruction and research using an historic costume collection. When all information was gathered and analyzed, several filing systems were devised.

#### General Catalog File

This file includes a black and white photo of the garment for identification along with information such as date, brief description, donor, location, and existence and location of related articles or documents. Display information--when and how long the garment was displayed--is also included on the card. Each card is coded as to the condition of the garment--green (excellent), yellow (good), orange (fair), and red (poor). This file was organized by dates of the garments. Figure 12 is an example of a general catalog card.

#### Donor File

Donor names and addresses were entered on individual cards, along with a list of the garments donated and their locations. The garments are listed by catalog number and date of accession as shown in Figure 13.

#### Biographical File

This file associates garments with donors and the

(photo placed here)	#
	Object: Date: Description Color: Size: Fabric: Fiber:
	Accession # Donor: History:
	Location: Photo Nos.:

Related Articles or Documents:	Location:
Display Information:	

Fig. 12. Sample of General Catalog Card.

DONOR FILE
Name:
Address:
Items donated: (date received)
(items listed by catalog numbers)

Fig. 13 Sample Donor File Card

CONSERVATION FILE			
WET CLEANING			
#	location	#	location

Fig. 14 Sample Conservation File Card

people who actually wore them. The information includes name, birth and death dates, items (by catalog number) related to the person, and background information on the person. Information collected for this thesis is given in the following chapter, and a sample card can be seen in Figure 15.

### Conservation File

This file will be used to find appropriate garments for research and for projects in the textile conservation course offered at Kansas State University. It also will be used to find garments to be displayed. One of the more important uses for this file is as a general reference for maintenance of the costume collection--to enable the curator to know the condition of any garment without physically handling it.

When this file was developed, a condition code was established. That code is as follows:

- a. Excellent--May be used for display with normal precautions
- b. Good--Some care is needed, but may be displayed
- c. Fair--Fragile; display not recommended
- d. Poor--Extreme care needed; not suitable for display

Several categories were utilized in organizing this file. Each section pertains to what must be done to the garments to get them in the best possible condition, and a sample card is shown in Figure 14. A listing of these categories is given in the appendix.

BIOGRAPHICAL FILE

Name:

Birth and death dates:

Related Articles

#	location

History:

Fig. 15 Sample Biographical File Card

### Object File

In Justin Hall there are fourteen display windows used by the Visual Merchandizing classes. Each semester this class is given the opportunity to use the costume collection for display. For this reason, it is often necessary to find a particular kind of garment. This file facilitates that process, and is also a great help in research. Examples of object categories are sportswear, wedding gowns, hobble skirts, and graduation dresses. For a complete listing of categories, see the Appendix; and for a sample card see Figure 16.

### Subject File

This file is the most comprehensive one, and its development was the original purpose for this study. The information it contains was taken from the worksheet. Although it is mainly a cross index of design and construction criteria, it also contains sections for information on which garments were remade and the original purchase place of the garments. Figure 17 is an example of this card.

### Additional Files

In addition to the card files described above, regular files containing related articles and information also were needed. Files labeled Correspondence (acknowledgement of donations), Documents (wedding announcements, letters, photographs), Accessions Records, Conservation Reports (on repaired garments), and Cataloging Worksheets were established.

As has been previously stated, one problem with a card catalog system is maintenance and the labor involved in typing



OBJECT FILE			
WEDDING GOWNS			
#	location	#	location

Fig. 16 Sample Object File Card

SUBJECT FILE			
SLEEVES--Leg o'Mutton			
#	location	#	location

Fig. 17 Sample Subject File Card

multiple cards. To counteract this problem at least partially, multiple cards were eliminated entirely. The general catalog cards are the only ones that are made for individual garments. In all the other files, only the catalog number and location of the garments were recorded on the cards. For example, all garments that need only a small amount of repair work and their location were listed on the card for small repair located in the conservation file. The presence of the location code eliminated the need to look in the general catalog file for the location of each garment.

CHAPTER V  
BIOGRAPHICAL SKETCHES

One of the purposes of this study was to research background information of the people who wore and donated the garments in the costume collection. Until this time, these people were simply names on paper. Knowing something of who they were, what they did, and where they lived creates a human element that makes the study of costume history much more personal.

Nellie Kedzie-Jones

Nellie Sawyer Kedzie-Jones was a prominent figure at Kansas State Agricultural College in the 1880's and 1890's. After graduation from KSAC in 1876, and teaching in grade schools at Milford and Ottawa, Kansas, she married Robert F. Kedzie in 1881. She then resided in Starkville, Mississippi, where her husband taught chemistry at Mississippi Agricultural College. Seven weeks after the marriage, Mr. Kedzie died of malarial fever. Mrs. Kedzie returned to Manhattan, Kansas and in 1882 began to teach "household economy" at KSAC. The following year she received a Master of Science degree, and in 1887 became professor of household economy and hygiene. She held this position until 1897, at which time she resigned.<sup>1</sup>

In 1896, the Populists won political control of Kansas. This group felt that some of their beliefs were being actively suppressed by the administration of KSAC president George T. Fairchild. One of the first actions they took was the reorganization of the Board of Regents of Kansas State Agricultural

College. When a Populist majority on the board was achieved, they approved a resolution that "... the term of employment of all the present employees shall expire June 30, 1897."<sup>2</sup> All resignations were duly received, President Fairchild's was accepted, and all other faculty were offered employment again.<sup>3</sup> Mrs. Kedzie declined to be rehired because of the "resignation of her friend and protector, President George T. Fairchild."<sup>4</sup>

In 1901, Mrs. Kedzie married Prof. Howard M. Jones of Berea College, Kentucky. In 1903 they moved to Kalamazoo, Michigan, where Mr. Jones "exchanged the professor's chair for the pulpit"<sup>5</sup> of the Congregational Church.

In 1925, Mrs. Jones was given the honorary degree of Doctor of Laws, and in 1933 retired from professional life. The Industrialist noted this last occasion, commenting that "She was Aunt Nellie in magazine articles and in radio talks on homemaking"<sup>6</sup>, and that she did a series of lectures on "Women I Have Known". Some of these women include Jane Addams, Julia Lathrop, and Susan B. Anthony.<sup>7</sup>

In 1934 Mrs. Jones donated an "old-fashioned wardrobe of undergarments and a nightgown"<sup>8</sup> to the Department of Clothing and Textiles. These garments were made under the supervision of Mrs. Jones a few years previous to the building of Kedzie Hall, which was the first building entirely devoted to the teaching of domestic science and art.<sup>9</sup> She was the oldest living graduate of Kansas State in 1938. She died on April 19, 1956 in Madison, Wisconsin, at the age of 98.<sup>10</sup>

Mrs. Elida E. Winchip

Mrs. Winchip was born in Warren County, New York on September 23, 1849. She married Jesse K. Winchip in 1869; after her husband's death, was appointed superintendent of sewing at KSAC.<sup>11</sup> In 1884, the Industrialist noted that "Both the friends of the College and those of Mrs. Winchip will be glad to know that her efficient aid is to be given to the women's department in the sewing rooms this year."<sup>12</sup> Seven months later the same publication announced that her appointment had been made permanent by the Board of Regents. Her salary was set at \$600 per annum, and was increased to \$800 in 1886.<sup>13</sup> Mrs. Winchip was caught in the political turmoil of 1897 when the Populist-controlled Board of Regents asked for the resignation of all faculty members. She was re-elected by the Board of Regents, "but after her assistant was appointed without her knowledge and apparently without the personal knowledge of the board, offered her resignation".<sup>14</sup> She later accepted a position in the sewing department of Bradley Institute, at Peoria, Illinois.<sup>15</sup> On January 8, 1916, notice of her death was published.<sup>16</sup>

Mrs. Winchip was not a donor or an owner of any of the costumes in Justin Hall, but she was the seamstress that made several of them.

Mrs. Hattie Cheseldine

Another seamstress of costumes in the collection was Mrs. Hattie Cheseldine. The sewing department began at KSAC

in December, 1873, when she was given three sewing machines and the chapel stage for a classroom. The following year, the classes were held in the library, and in 1875 were moved to a new building. Practical dressmaking and plain sewing of all kinds were taught. This was the beginning of the present school of home economics.<sup>17</sup>

### Ina F. Cowles

Ina Cowles was elected as assistant in Domestic Art in 1902 at a salary of \$400 a year.<sup>18</sup> In 1904, she published an article titled "Textiles Among the Ancients."<sup>19</sup> She received a year's leave of absence without pay because of ill health in 1915. In 1941, as an associate professor, was placed on a half-time basis.<sup>20</sup> The Collegian, the school newspaper, printed notice of her death in Lawrence at age 85, in May, 1962.<sup>21</sup> Miss Cowles donated a beautiful 1859 green silk wedding gown worn by Olivia Cowles Root near Syracuse, N.Y. A photograph of this gown can be seen in figure 4. A photograph of Miss Cowles appears in The Bell Clapper-- the 1905 KSAC yearbook.

### Ina Holroyd

In 1901, Ina Holroyd was given the position of second assistant in the Preparatory Department of KSAC at a salary of \$25 a month.<sup>22</sup> In July of the same year she was promoted to assistant. By 1907 her salary had increased to \$840 per annum.<sup>23</sup> She became an instructor in mathematics and eventually founded and edited the Bulletin of the Kansas Association of Mathematics Teachers. A graduate of Kansas State Teacher's College at

Emporia, she received a Bachelor of Science from KSAC, and a Master of Arts from Columbia University.<sup>24</sup> She was granted emeritus status after forty-eight years of teaching. On October 1, 1951, she died of a stroke at age 74.<sup>25</sup> Miss Holroyd donated several garments, one of which was her graduation dress from KSAC.

### Jesse Wagner

Jesse Wagner was a 1900 graduate of KSAC--the class of the "naughty-naughts."<sup>26</sup> In the yearbook for that year is a brief biography, presumably written by her, along with a photograph.

Jesse Wagner was born in Dickinson county, February 15, 1880. In a rural home at Enterprise she spent her early school days, graduating in May, 1897. Entering K.S.A.C. the same year, she took up Sophomore work with the present class, and soon became a loyal member of the Ionian Society. She closes the college course with loving memories of the past and glowing visions of the new century dawning for the class of 1900.<sup>27</sup>

On a page in The Sledge titled "Statistics as Seen by the Class 'Fool'", the author of the page--George O. Green--has tried, in his own words "...to put each one of the members of our grand old class in his most ridiculous light..."<sup>28</sup> His analysis of Jesse Wagner is as follows:

Pastime -- Laughing  
 Favorite Literary Production -- Psalm of Life  
 Characteristic Slang Phrase -- O, gee  
 Favorite Dish -- Hort. cherries  
 Favorite Resort -- College Campus  
 Favorite Subject -- A hatchet<sup>29</sup>

In 1920, Jesse was appointed assistant postmistress at the college at a salary of \$900 per year. She was granted a

retirement pension of \$39 per month in 1952, after serving as a post office clerk for nearly twenty-five years. When seventy-two years old, completely blind, she moved to the Presbyterian Home at Newton, Kansas, where she died on January 12, 1957.<sup>30</sup>

### Spilman Family

Robert Bruce Spilman studied law in Indiana, was admitted to the bar in 1866, and moved to Manhattan, Kansas the same year. In addition to practising law, he was active in local government. He was the county attorney of Riley County, mayor of Manhattan, county superintendent of schools, state representative and first judge of the Twenty-first District Court.<sup>31</sup> In 1883, R.B. Spilman and his law partner George E. Brown advertised in the Manhattan newspaper. They claimed to give prompt attention to any business that should come their way. Collections were a specialty of this law firm.<sup>32</sup>

Judge Spilman was born on August 7 or 17, 1840, in Parke County, Indiana. On May 14, 1868 he married Hanna A. Russell in Des Moines, Iowa.<sup>33</sup> Mrs. Spilman's white wool wedding gown and several items from her trousseau are now housed in Justin Hall.

Two of the Spilman children--Harold A. and Clara--donated the garments from the Spilman family. No information of Harold has been found except his birth date (December 27, 1883), the name of his wife (May McCarty), and the place of his marriage (Washington, D.C.).<sup>34</sup>



A photograph of Clara Spilman was found in the yearbook of 1900 of KSAC, with a brief biographical sketch.

Clara Spilman was born in Manhattan, Kansas, May 31, 1880. Her first school days were passed in a private school, which she attended for two years, and where she spent some of the happiest days of her life. From this school she entered the public school from which she graduated in 1896. In the fall of 1896 she entered K.S.A.C. where her work has been in the scientific course.<sup>35</sup>

The "Class Fool's" analysis of Clara is as follows:<sup>36</sup>

Pastime -- none  
 Favorite Literary Production -- Vanity Fair  
 Characteristic Slang Phrase -- Why  
 Favorite Dish -- Nut Cake  
 Favorite Resort -- South Stairs  
 Favorite Subject -- New Gown

How nice it would be to understand the subtleties behind these apparently innocent comments.

### Bayles Family

Mrs. Winifred Westgate Bayles donated a number of items to the school of Home Economics in the early part of this century. Among these items are lace dickies, handkerchiefs and mits, as well as an 1890's wedding dress. This dress is believed to have been worn by Louise Cowell when she married Earl Westgate, who was Winifred's father.<sup>37</sup>

Benjamin Bolton Bayles was the son of John Charles Bayles and Susannah (Sleigh) Bayles. John and Susannah moved to the Manhattan area in 1876 so that their children could attend KSAC. The house John built still stands on Tuttle Creek Boulevard and Northfield Road in Manhattan. His apple orchard is now the Northview residential area. Benjamin Bayles married in 1883 Miss Ella Cowell (b. July 23, 1860

in England Parrish of Islington, London). They had nine children. In 1906 Ella died, and thirteen months later Benjamin married Winifred Westgate. Louise Cowell, who married Winifred's father, was the sister of Ella Cowell Bayles.<sup>38</sup>

### E.A. Wharton

The wedding dress of Mrs. E.A. Wharton is one of the costumes in Justin Hall. Ura B. Higinbotham (1865-1941) married Wharton on August 25, 1885. In the 1891 yearbook of KSAC, Mr. Wharton placed an advertisement, calling himself "The POPULAR and LEADING Dry Goods Merchant in Manhattan".<sup>39</sup> He claimed to have "the largest, the newest and the most stylish goods"<sup>40</sup> in the city. By 1905, he had more floor space, and "by far the largest stock of goods at the very lowest prices for strictly first-class goods"<sup>41</sup> in Riley County.

In 1883, before his marriage, a social news item in the Manhattan newspaper notes that Mr. Wharton and other "gay and festive gallants...called upon more or less of their lady friends...on New Year's Day." On this occasion, the ladies were "prepared to receive callers" at previously announced locations and "tables were covered with a great variety of delicacies and dainties to tempt the appetite". The day was judged to be a decided success.<sup>42</sup>

### Wilder Family

Josephine Wilder McCullough gave a number of items from her family to the costume collection. Among them were several

of her mother's garments and some children's garments. The Wilder family were pioneers in the Manhattan area, George and Charlotte Wilder (Josephine's parents) coming to Kansas from Maine in the 1860's. George at first worked for the railroad, but began to study law after settling in Manhattan. He was eventually admitted to the Kansas and Federal bar, and served as Probate Judge of Riley County.<sup>43</sup>

Both George and Charlotte were active members of the First Methodist Church. Mrs. Wilder taught a Sunday school class which was very popular with the college students. She was also a writer, and contributed to Codey's Lady's Book as well as writing numerous religious books. The granddaughter of a Revolutionary War soldier, she helped organize the Polly Ogden Chapter of the Daughters of the American Revolution (DAR).<sup>44</sup>

#### Mrs. Arthur Peine

Mrs. Arthur Peine donated a number of items to the costume collection, including the oldest woman's garment in the collection. (See Figure 2). These garments came from Mrs. Peine's mother, Maverit Burroughs Perry. The Perry's were married May 28, 1890 in Bernardston, Massachusetts.<sup>45</sup>

Harry Amos Perry came out west from Massachusetts and worked as a cowboy. When he broke his leg, he needed or wanted another line of work. He sent for his brother John, they bought a wagon, and began shipping produce to Colorado. They called their new enterprise, logically, Perry Brothers. This was the beginning of the Perry Packing Co., which operated in Manhattan for a number of years.<sup>46</sup>

Josephine Carrier Perry was an instructor in food and nutrition at Kansas State College. On August 18, 1920, in Bernardston, Massachusetts, she married Arthur F. Peine. Mr. Peine also taught at the college, but resigned in 1926 to manage the Perry Packing Co.<sup>47</sup>

#### Jesse Mae Hoover

Jesse Hoover graduated from Kansas State Agricultural College in 1905. In 1909, The Industrialist announced that she was elected as a professor of Home Economics at North Dakota Agricultural College.

She will begin her work by teaching in the summer school, which commences August 2. A commodious new building has been provided for by a recent appropriation, and Miss Hoover is to be congratulated upon this well-deserved advance.<sup>48</sup>

Several of the display windows in Justin Hall are dedicated to Miss Hoover, and the items she donated have been displayed in one of them. She gave her mother's wedding dress, with accessories (earrings, fan, shoes, gloves, wedding ring, and trousseau nightgown), and her father's wedding shirt. However, the most interesting of her donations are two letters--one written by her father, and the other written by her maternal grandfather. In her father's letter he asks for permission to marry her mother. Her grandfather's reply grants him permission. The text of these letters can be seen in Figures 18 and 19.

#### Casement Family

Mary Olivia Thornburgh married Dan Casement in 1897.

*Petersburg Ind.  
April 30, 1870*

*Mr. & Mrs. Tomson,*

*Your most excellent daughter Mattie and I  
have been acquainted and associated with each other  
for something over two years.*

*Our conferences, both written and oral, have  
been blessed with uninterrupted happiness to ourselves,  
and now we sincerely wish to become husband and wife,  
and to this Union we most earnestly desire your hearty  
approval.*

*Can you consent to our marriage?  
Please let me hear from you quite soon.*

*Respectfully yours*

*Frank Hoover*

Fig. 18 Text of Letter from Frank Hoover

Vincennes  
May the 8 1870

Mr Frank Hoover

Sir

yours of the 30 of April was received, but it was not convenient for me to answer sooner. I have seriously considered your request, and know of no good reasons why I should not grant it. I therefore give my consent hoping that the blessing of God may rest upon all of us, and that our affections and confidence in each other may have not been misplaced. I remain

Your

F B Tomson

Fig. 19 Text of Letter from F.B. Tomson

Three days later the whole Casement family left for Costa Rica where John Casement (Dan's brother) had contracted to build a railroad. They were there eight years. After returning to the United States, John asked Dan what he wanted to do with his life "when he quit playing".<sup>49</sup> When Dan replied he wanted to farm, he was advised to go to college and develop the resources within himself because farmers were very isolated from the society of others. Dan went to Princeton and studied the classics; then he earned a master's degree in political science at Columbia University. During World War I he served as a captain, although he was almost 50 years old. After the war, he and Olivia moved back to Kansas.

At Juniata Farm, his country estate, he dressed in sombrero, boots, and corduroys as if he were born to them. Host at his town house in Manhattan, Kansas, he wore a dress suit with more distinction than any other man in Kansas.<sup>50</sup>

#### Other donators

Several instructors in the 1920's and 1930's at Kansas State College gave garments to the Clothing & Textile Department. Only limited information was found on them.

Margaret Ahlborn was recommended for appointment by Dean Helen Thompson in 1923. She was promoted from associate professor of food economics and nutrition to assistant dean of the division of Home Economics. In 1934, a book she co-authored was published.<sup>51</sup> She was married to the Rev. Royal J. Montgomery of Grinnell, Iowa, on March 27, 1937 in Chicago, Illinois.<sup>52</sup>

Mildred Camp was first employed as the head of the

circulation department in the university library in September, 1927. She was given sabbatical leave in 1949 for travel and study. In 1955 she retired.<sup>53</sup>

In 1930 Dorothy Barfoot was employed as a temporary associate professor in the position of head of the department of art. She was promoted to chairman of the committee in charge of the art department in 1931. When she was granted sabbatical leave in 1946, she traveled and studied in India and other oriental countries.<sup>54</sup> The textile and costume collections in Justin Hall have been greatly enriched by those travels.

Lillian Baker, who donated some of her mother's clothing, was appointed as a professor of clothing and textiles in 1924. She published a book on clothing selection in 1931. That same year she was succeeded as head of Clothing and Textiles by Alpha Latzke.<sup>55</sup>

Miss Alpha Latzke was head of the Department of Clothing and Textiles for a number of years. Miss Latzke was described as a "true lady". One of her practices was to cut all the nude pictures out of Vogue Magazine before circulating it through the department.<sup>56</sup>

There are two garments in the costume collection that are very interesting in themselves, but also because of the women who owned them. One is an 1872 wedding dress of Mrs. Charles Ralston of Lawrence, Kansas. Information received with this dress indicates that Mrs. Ralston was a cousin of Stonewall Jackson.<sup>57</sup> The other garment of interest is an early



1900's coat from the trousseau of Katherine McDonald Dierks. The Dierks were a wealthy family in the lumber and fence post business in Kansas, and there is a building in downtown Kansas City named after this family.<sup>58</sup>

The histories recounted in this paper do not by any means encompass all donors and wearers of the costumes. There are others on whom no information was found.

## CHAPTER VI

## SUMMARY

Clothing, although still a necessity of life, has been a social barometer, measuring to a certain extent the wealth and status of the wearer. Costume is a sign of the times, reflecting such things as social mores and technical advances. Much can be learned about a society by studying its costume.

The problems associated with an inadequately cataloged costume collection are well-known to anyone who has worked with one. First of all there is an incomplete knowledge of exactly what the collection contains. Secondly, not having a central file containing the description and location of each garment leads to excess and potentially harmful handling of the garments. To find a specific item, one must go to the storage area and examine each garment until the right one is found. Besides being detrimental to the garments, this type of search is very time consuming and discourages its use of the collection by those not familiar with it.

Since a costume collection is a very valuable teaching and research aid, each collection should have an efficient, workable retrieval system that allows it to be used. To develop such a system, each institution must first determine the needs of the people using the collection. In the College of Home Economics at Kansas State University, these include historic costume and textile, visual merchandizing, and textile conservation students, in addition to the research being done

by graduate students and instructors. Instructors in such classes as Textiles, Fundamentals of Costume Design, Advanced Costume Design, and Principles of Clothing Construction use the historic costumes as examples of various fabrics and design features. Once the needs of these people were determined, it was necessary to establish what types of information they must have to fulfill those needs. From this point an efficient retrieval system was established.

A portion of the costume collection--women's outerwear from the time period 1810-1919--was chosen to be cataloged. These garments were dated and classified as to design and construction details. Any historical information, such as donor and origin, was recorded. Conservation needs were also noted. A worksheet was developed for the purpose of recording all this information.

When all the garments were cataloged, several files were developed using the information on the worksheets. A General Catalog File, containing a black and white photograph, a brief description, donor and origin information, location, and physical condition, was developed as a record of each individual garment. The Donor File contains the names of all donors, what garments they have given and when they were given, and the location of the garments. The purpose of the Biographical File was to record information on the donors and wearers of the garments. Conservation of garments is a concern at Kansas State University. Therefore a Conservation File was compiled, containing information on what was needed

to be done to conserve each garment.

The Object File records what categories of garments are included in the collection. Some of these categories are sportswear, wedding gowns, and graduation dresses. The subject file was compiled from the design and construction categories on the cataloging worksheet. The purpose of this file was to enable a researcher or instructor to find examples of specific design and construction features, such as leg o'mutton sleeves or a dress made of faille. When these filing systems were completed, a seminar was held to explain them to the faculty of Clothing, Textiles & Interior Design. Finally, biographical information on donors and wearers of the costumes was collected.

#### Implications for Further Study

This study only included a portion of the costume collection. A worksheet for men's and children's costumes and women's sportswear needs to be devised so that those items could be cataloged and incorporated into the files. The same holds true for accessories, undergarments, and ethnic costumes.

Difficulty in assigning contemporary names to fabrics was a problem found during cataloging. Only general definitions were given in the textile and fashion dictionaries for fabric types. Such a variety of fabrics exists, many of them very similar, that a detailed description with samples or photos of them would be invaluable in identifying fabrics.

Since a portion of the costume collection has now been

cataloged, the possibilities for further study have been increased. The collection is now ready to be used for studies on individual features, such as the changes in sleeve design, or decorative details over a period of time.

## NOTES

## Chapter I

<sup>1</sup>Blanche Payne, History of Costume (New York: Harper & Row, 1965), p.5.

<sup>2</sup>Francois Boucher, 20,000 Years of Fashion (New York: Harry N. Abrams), p. 8

## Chapter II

<sup>1</sup>Robert G. Chenhall, Museum Cataloging in the Computer Age (Nashville: American Association for State and Local History, 1975.), p. 7.

<sup>2</sup>Carl Guthe, The Management of Small History Museums, (Nashville: American Association for State and Local History, 1964), p. 36.

<sup>3</sup>Ibid, p. 36

<sup>4</sup>Martha Rene Skewes, "Survey of Retrieval Systems for Historical Costumes " (M.S. thesis, University of Kentucky, 1975).

<sup>5</sup>Viva Deshon, "A Study of the Historic Costumes Housed At San Jose State University", (M.A. thesis, San Jose State University, 1975).

<sup>6</sup>Junelea Carr, "An Historic Account of American Women's Undergarments from 1609 Thru 1930" (M.S. thesis, Oklahoma State University, 1971).

<sup>7</sup>Diane Vachon, research report at the National meeting of the Association of College Professors in Textiles and Clothing, Dallas, Texas, October 14, 1977.

<sup>8</sup>Mary Jo Weale, "Decorative Details of Women's Day Dresses Between 1870 and 1920" (M.S. thesis, Florida State University 1963).

<sup>9</sup>Elaine Lumbr, "Every-Day Women's Dresses Worn in the United States During the Period 1870-1900 " (M.S. thesis, Indiana University, 1966).

## Chapter V

<sup>1</sup>Dr. J.D. Walters, History of Kansas State Agricultural College, (Manhattan, Kansas: Kansas State Agricultural College, 1909), p. 102

<sup>2</sup>Charles C. Howe, ed., Kansas State University: A Pictorial History (Manhattan, Kansas: Kansas State University, 1962-63), pp. 58-59.

<sup>3</sup>Ibid.

<sup>4</sup>Walters, History of KSAC, p. 102.

<sup>5</sup>Ibid.

<sup>6</sup>The Industrialist, (Kansas State Agricultural College), October 11, 1933, quoted in Charles M. Correll, Historical Index to Kansas State University, (Manhattan, Kansas, 1965).

<sup>7</sup>Ibid.

<sup>8</sup>Ibid., October 17, 1934.

<sup>9</sup>Ibid.

<sup>10</sup>The Collegian (Kansas State University), April 20, 1956, quoted in Correll, Historical Index.

<sup>11</sup>College Symposium (Manhattan, Kansas: Kansas State Agricultural College, 1891), p.85.

<sup>12</sup>The Industrialist, August 23, 1884, quoted in Correll, Historical Index.

<sup>13</sup>Ibid., March 21, 1885; Minutes, Board of Regents, State of Kansas, June 9, 1888, p. 481, quoted in Correll, Historical Index.

<sup>14</sup>Correll, Historical Index.

<sup>15</sup>Manhattan (Kansas) Mercury, June 29, 1899, quoted in Correll, Historical Index.

<sup>16</sup>The Industrialist, January 8, 1916, quoted in Correll, Historical Index.

<sup>17</sup>College Symposium, p. 62; Howe, Pictorial History, p.30

<sup>18</sup>Minutes, Board of Regents, June 20, 1902, p.440, quoted in Correll, Historical Index.

<sup>19</sup>The Industrialist, March 12, 1904, p. 330, quoted in Correll, Historical Index.

<sup>20</sup>Minutes, Board of Regents, June 16, 1915; Budget effective July 1, 1941, quoted in Correll, Historical Index.

<sup>21</sup>Collegian, May 18, 1962, quoted in Correll, Historical Index.

<sup>22</sup>Minutes B, Board of Regents, January 11, 1901, p. 369, quoted in Correll, Historical Index.

<sup>23</sup>Ibid., June 21, 1907, p. 596

<sup>24</sup>The Industrialist, July 17, 1947, quoted in Correll, Historical Index.

<sup>25</sup>Collegian, October 2, 1951, quoted in Correll, Historical Index.

<sup>26</sup>The Sledge, (Manhattan, Kansas: Kansas State Agricultural College, 1900).

<sup>27</sup>Ibid.

<sup>28</sup>Ibid.

<sup>29</sup>Ibid.

<sup>30</sup>Minutes, Board of Regents, August 19, 1920; Ibid., December 22, 1951, quoted in Correll, Historical Index; Correll, Historical Index, January 30, 1957.

<sup>31</sup>Pioneers of the Bluestem Prairie, (Manhattan, Kansas: Riley County Geological Society, 1976), p. 459.

<sup>32</sup>The (Manhattan, Kansas)Nationalist, January 5, 1883

<sup>33</sup>Riley County, Bluestem Prairie, p. 459

<sup>34</sup>Ibid.

<sup>35</sup>The Sledge

<sup>36</sup>Ibid.

<sup>37</sup>Interview with Mary Page, granddaughter of Benjamin Bayles, April 17, 1978.

<sup>38</sup>Riley County, Bluestem Prairie, p. 167

<sup>39</sup>College Symposium, p. 228

<sup>40</sup>Ibid.

<sup>41</sup>Ibid.

<sup>42</sup>The Nationalist, January 5, 1883.

<sup>43</sup>Riley County, Bluestem Prairie, p. 489

<sup>44</sup>Ibid.



<sup>45</sup>Interview with Harriet Perry, daughter of Harry Amos Perry and Maverit Burroughs Perry, Manhattan, Kansas, April 24, 1978.

<sup>46</sup>Interview with Carolyn Peine, daughter of Arthur F. Peine and Josephine Perry Peine, Manhattan, Kansas March 10, 1978.

<sup>47</sup>The Industrialist, September 22, 1920, February 3, 1926, quoted in Correll, Historical Index.

<sup>48</sup>Ibid., June 5, 1909

<sup>49</sup>Bluestem Prairie, p. 295.

<sup>50</sup>Ibid.

<sup>51</sup>Margaret Ahlborn and Margaret S. Chaney, Nutrition, (New York; Houghton Mifflin Co., 1934).

<sup>52</sup>Minutes, Board of Regents, June 8, 1923; Budget, State of Kansas, 1929-30; The Industrialist, April 21, 1937, all quoted in Correll, Historical Index.

<sup>53</sup>Minutes, Board of Regents, June 11, 1927, December 18, 1948, quoted in Correll, Historical Index.

<sup>54</sup>Ibid., August 3, 1930, November 6, 1931, June 24, 1946, p. 5

<sup>55</sup>The Industrialist, September 17, 1924, March 25, 1931; Minutes, Board of Regents, August 1, 1931, all quoted in Correll, Historical Index.

<sup>56</sup>Interview with Mary Don Peterson, Acting Head of Clothing, Textiles and Interior Design, April 24, 1978

<sup>57</sup>This information had not been confirmed as of this writing.

<sup>58</sup>Interview with Jean Dallas, Curator, Riley County Historical Museum, April 19, 1978.

Appendix

Categories Included in Catalog Files

## CONSERVATION FILE

1. Small repair - those garments only needing to be restitched or having small holes to mend
2. Extensive repair - those garments needing a great deal of mending
3. Repair and support - those garments requiring the use of supporting fabrics in order to be repaired
4. Total renovation - those garments in poor condition
5. Better storage - those items stored in such a manner as to be in danger of being damaged
6. Wet clean - items that should be wet cleaned to improve appearance and over-all condition
7. Dry clean - items made from materials that cannot be wet cleaned
8. Repaired garments - those garments that have had conservation work done on them
9. Condition - items listed as to physical condition - i.e. excellent, good, fair, and poor

## OBJECT FILE

1. Bustle skirt
2. Cape
3. Centennial costume
4. Cloak
5. Coat
6. Cuirass bodice
7. Dressing sacque
8. Double skirt
9. Empire waist
10. Eton jacket
11. Graduation dress
12. Hobble skirt
13. Jacket
14. Lingerie dress
15. Peg-top skirt
16. Pelerine
17. Pencil silhouette
18. Petticoat
19. Princess dress
20. Shirtwaist
21. Sportswear
22. Trumpet skirt
23. Wedding gown
24. Wraps

## SUBJECT FILE

- I. Bodice
  - A. Type
  - B. Type of fit
    - 1. Close
    - 2. Monobosom
    - 3. Straight
    - 4. Other
  - C. Waistline
    - 1. Pointed
    - 2. Princess
  - D. Neckline
    - 1. Round
    - 2. Square
    - 3. V-shape
    - 4. Jewel
    - 5. Other
  - E. Collar type
    - 1. Mandarin
    - 2. Full-roll
    - 3. Partial roll
    - 4. Flat
    - 5. Stand-up
    - 6. Other
  - F. Sleeve type
    - 1. Fitted-straight
    - 2. Fitted-curved
    - 3. Bishop
    - 4. Pagoda
    - 5. Leg of mutton
    - 6. Other

- II. Skirt
  - A. Shape
    - 1. Tubular
    - 2. Bustle
    - 3. Bell
    - 4. with train
  - B. Construction
    - 1. Double skirt
  - C. Hem finish
    - 1. Braid
    - 2. Dust-ruffle
    - c. Cording

- III. Pockets
  - A. Patch
  - B. Pocket hole
  - C. Watch

- IV. Construction details
  - A. Hand stitched
  - B. Seam finishes
    - 1. Pinking
    - 2. Bound
  
- V. Decorative features
  - A. Shirring
  - B. Pleating
  - C. Tucking
  - D. Smocking
  - E. Quilting
  - F. Scallops
  
- VI. Trims
  - A. Braid
  - B. Piping
  - C. Beads
  - D. Embroidery
  - E. Tucking
  - F. Rosettes
  
- VII. Buttons
  - A. Type
  
- VIII. Fiber content
  - A. Early usage of synthetics
  - B. Mixtures
  - C. Blends
  
- IX. Fabric type
  - A. Name
  - B. Weave

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Glossary

## GLOSSARY OF TERMS USED IN CATALOGING

Silhouettes

- Tubular: outline like a tube or pipe, long and straight
- Bell: outline of bell shape made by generous skirt fullness rounding out over hips from a small waistline
- Bustle: silhouette with exaggerated back fullness directly below waistline
- Hour-glass: silhouette with tiny, pinched-in waistline, resembling shape of an hour-glass
- Monobosom: S-shaped silhouette with pouched effect on front bodice

Bodice

- Bodice: garment or part of garment covering the body from shoulders to waistline. Also called waist.
- Blouson: having fullness at the waistline all around the bodice
- Monobosom: having fullness at waistline in front of bodice only
- Straight: hanging straight from shoulders to waist with no fitting
- Gathers: fullness in a fabric drawn up by one or two rows of stitches
- Tuck: fold of fabric, stitched in place
- Pleat: fold of fabric laid back flat, usually lengthwise of fabric
- Waistlength bodice: bodice that extends only to the waist
- Skirted bodice: bodice with an extension or "skirt" attached below waistline
- Cuirass bodice: a long, tight-fitting bodice that is molded over the shape of the hips, often ending in a point in front

Polonaise: coat-like garment for a woman buttoned down front; often short-sleeved, having fitted bodice and cutaway skirt, draped into three pouffed sections

Princess line: close-fitting garment in which bodice and skirt are made in continuous sections from shoulder to hem

Pointed waistline: bodice which forms a point at waistline either center front or center back or both

### Necklines

Round: high neckline that fits around neck, with or without collar

Square: neckline cut to form a square, may be small or extended to the shoulders, often higher in the back than in the front

V-shaped: neckline shaped in front like the letter V

### Collars

Band: small standing collar on high, close neck, usually about one-inch high, that opens at center back

Mandarin: small standing collar on high, close neck, usually about one-inch high, not quite meeting in front

Full roll: a straight collar that stands up against the neck in back; examples are convertible, stand-up, and shirt collars.

Partial roll: a collar with less roll than the full roll and more roll than the flat collar. The pattern piece has a slight curve. An example is the Peter Pan collar

Flat collar: a collar that lies flat on the bodice, with no roll or stand. Examples are puritan, bertha, and sailor collars.

### Closures

Surplice: garment that overlaps diagonally in front

## Bodice Features

Underlining: lining on underside of a garment or between two thicknesses

Lining: cloth partly or entirely covering inside surface of garment, forming inside finish

Stays: pieces of stiffening, usually metal or whalebone, used in corsets and inside bodices

Padding: soft material used to pad or stuff anything, often used in shoulder or chest area of a garment

Inner waistband: waistband, usually of heavy tape or corded fabric, sewn inside bodice, to help keep the bodice in place

## Sleeves

One piece: sleeve with one underarm seam

Two piece: sleeve made from two pattern pieces, like a coat or tailored sleeve

Fitted straight sleeve: tight-fitting sleeve that is shaped in a slight curve. Very typical of last quarter of 19th century

Bishop: sleeve that is full in the lower part, as in the Anglican bishop's robe, and either loose or held by band at wrist, widely popular about 1900

Pagoda: funnel-shaped sleeve broadening toward the wrist; usually worn with undersleeve

Leg O'Mutton: sleeve shaped like a leg of mutton; full, loose, rounded from shoulder over elbow, fitted at wrist, also called gigot.

Ease at elbow: small section of gathering at elbow in two piece sleeve to give shaping to sleeve

Undersleeve: separate sleeve of light material worn under dress sleeve

## Skirt

### Shape

Tubular: skirt that fits close to the body, either hanging straight as in an Empire dress, or molding to the hips like a hobble skirt

Bustle: skirt with definite back fullness, usually requiring some type of substructure to achieve the proper shape

Bell: skirt shape made by generous fullness rounding out over hips from a small waistline

Skirt with train: skirt with extended part which trails at back

### Pleats

Accordian: narrow straight pleats from 1/8 to 1/2 inch wide, resembling creased folds in bellows of an accordian put in by means of steam

Box: combination of two flat folds in opposite direction, with turned-under edges meeting underneath

Inverted: pleatlike box pleat in reverse, having fullness turned in

Knife: Narrow folds turned to one side, set by hand or by means of steam

Gauging: a method of gathering a large amount of fullness into a small space, i.e. a full bell skirt to a small waistline, accomplished with very small cartridge type pleats

Dart: shaped tuck taken to fit garment to the figure; as body dart, hip dart, shoulder dart, etc.

Gore: shaped set-in section, narrowest at top, extending in skirt from waistline to hem

Godet: piece of cloth, wider at bottom, set into a garment for fullness or decoration, usually applied to skirts and sleeves

Pouf: any puffed-out part of a dress

Half hoop: a strip of metal sewn into the lining of a skirt with ties sewn at each end. When tied, it forms a semi-circular shape that creates back-fullness or a bustle shape

Ties: twill tape sewn into seams of skirt for the purpose of holding skirt fulness to the back

Separate substructure: undergarment such as a hoop skirt which is separate from outer garment and used to achieve the correct silhouette

#### Construction

Single skirt: a skirt of one layer

Double skirt: skirt with overskirt and underskirt, sometimes made separately; sometimes attached to same waistband

#### Pockets

Patch: piece of shaped material sewn on all but upper edge, to outside of garment

Inseam: pocket, one edge of which is stitched in a seam as under a front panel

Welt: inserted pocket, with edges finished as for a bound buttonhole

Watch: small pocket used to hold a watch

Pocket hole: opening in skirt, usually in a seam, either finished inside with a pocket, or used as an access to a pocket on petticoat

#### Hem

Supportive fabric: stiffened fabric such as crinoline or horsehair used for support at hem so that skirt will stand out slightly

Braid: narrow cord-like strip of flat woven tape, used to keep folded edge of hem from fraying

Cording: cable cord covered with bias fabric to make a corded edge or trimming, at hemline can be very large

Dustruffle: ruffle sewn inside bottom of woman's skirt to protect it; same as balayeuse

#### Other Features

Belt: strap or band encircling waist, usually fastened by buckle, clasp, button, etc.

Half-belt: belt that extends only halfway around the body; especially one across back section of garment, as on sports jackets or coats

Sash: ornamental band, scarf, strip, or belt worn around waist or over shoulder

Buckle: device consisting of a frame, usually metal, covered or uncovered, and one or more teeth, chapes, or catches, used for fastening and decoration

Streamer: long, narrow extension from belt or sash which hangs from waist

### Construction Details

#### Seam Finishes

Overcast: slanting stitch used mainly to protect raw edges from raveling or to hold two edges together

Bound seam: seam finished with bias binding where edge is encased by bias tape

Running stitch: basic stitch, made in a series of short stitches of same length, several run on needle at once

Pinking: notched edge made in cloth by means of pinking machine, pinking shears or pinking iron

### Decorative Features

Shirring: three or more rows of gathers

Pleating: arrangement of fabric in pleats, or folds, used for design or decoration

Tucking: fabric arranged in tucks as design features

Smocking: decorative stitching holding fullness in regular patterns, often elaborately done

Quilting: fine running stitches or machine stitches made through two thicknesses of material with lightweight padding between

Scallop: circular curve or projection, usually made in series along an edge



## Trims

Piping: narrow bias fold or cord used as finish on edges or in a seam

Topstitching: decorative stitching on right side of garment, usually following an edge or a seam

Ruching: strip of fabric, pleated or gathered, used as dress trimming, usually at neck or wrist

Ruffling: strip gathered or pleated and used as a trimming or finish, attached so as to leave one or both edges free

Self-trim: some type of adornment made of the same fabric as the garment

Rosettes: ribbon decoration, usually formed in the shape of a rose; used chiefly on women's and children's clothes

Embroidery: ornamental needlework consisting of design worked on fabric with silk, cotton, wool, metal, or other threads, by hand or machine

Ribbon: strip of silk, satin, velvet, etc., in various widths, often with a cord finish along both edges instead of selvage

A RETRIEVAL SYSTEM  
FOR AN HISTORIC COSTUME COLLECTION

by

JANICE VANCE AUSTIN

B.S., Texas Technological University, 1969

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AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Clothing, Textiles and Interior Design

Kansas State University

Manhattan, Kansas

1978

## ABSTRACT

The historic costume collection housed in the College of Home Economics at Kansas State University was inadequately documented. As a result very inefficient use was made of the costumes. A portion of the collection--women's outerwear from the time period 1810-1919--was cataloged and dated using a worksheet developed for this study. When all garments were cataloged, several files were developed using the information on the worksheets. A general catalog file, containing a black and white photograph, a brief description, donor and origin information, location, and physical condition, was developed as a record of each individual garment. The donor file contains the names of all donors, what garments they have given and when they were given, and the location of the garments. The biographical file contains information on the donors and wearers of the garments. A conservation file was compiled containing information on what was needed to conserve each garment.

The object file records what categories of garments are included in the collection. Some of these categories are sportswear, wedding gowns, and graduation dresses. The subject file was compiled from the design and construction categories on the cataloging worksheet. The purpose of this file was to enable a researcher or instructor to find examples

of specific design and construction features. When these filing systems were completed, a seminar was held to explain them to the faculty of Clothing, Textiles & Interior Design. Finally, biographical information on donors and wearers of the costumes was collected.