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Women's History in the Digital World

Women's History in the Digital World 2013

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Mar 23rd, 2:30 PM - 3:45 PM

### The New Hampshire Historic Dress Project

Astrida Schaeffer

*New Hampshire Historic Dress Project*

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Schaeffer, Astrida, "The New Hampshire Historic Dress Project" (2013). *Women's History in the Digital World*. 29.

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# New Hampshire Historic Dress Project

A Digital Dress Project  
in its Incipient Stages

# What will the NHHDP be?

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- A resource for participating institutions to access collections care assistance, mini-grants, volunteer training, workshops, and more
- An opportunity for collaborations and shared expertise



# Why is it Needed?

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  - Association of Historical Societies of New Hampshire lists 265 members, of which at least 59 have clothing collections
  - The actual number is even larger: not all museums and historical societies in the state are members
- Historic textiles are fragile and require trained handling and care
- Access to all these collections for researchers is severely limited and requires much travel. Most institutions do not have good records, let alone searchable databases.

# Goals

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  - Provide new or improved access to hidden treasures

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- **For participants:**
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  - Access a shared corps of specialists that may be otherwise inaccessible due to geographic and budget constraints
  - Provide virtual access to collections without requiring more staffing time or other accommodation

# Phase 1: Planning

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- Begin training of student volunteers/interns
  - Textile terminology
  - Dating of clothing
  - Solid grounding in textile handling

# Prototype Collection

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- 600 clothes and accessories dating from the mid-1700s through the 1940s
- Originally collected as a teaching tool for the Home Economics Department, donated to the University Museum in 1947 and is (mostly) closed to growth.



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\*This has recently changed, funds have been dedicated to pay for a part time textile specialist for a two-year planning, cataloguing, research, rehousing, conservation triage, and digitizing effort.

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  - Very limited public access to collections

# Phase 2:

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  - Digital photography
  - Object records

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- Entry into database



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- Assess success of county-wide experience, adjust as determined necessary
- Assess scalability of infrastructure and adjust as necessary
- Begin to offer workshops as determined by need
- State-wide implementation using model as evolved from county experience, going county by county
  - Repeat Phase 2: Generate list, make contact, etc.

# Phase 4: New England!

- Years down the road, requiring integration with many existing programs, possibly a pipe dream

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- Feedback from research users as to functionality of site and ease of use
- Integrate with any relevant projects that emerge



# Inspirations

- Australian Dress Register  
<http://www.australiandressregister.org/>
- Maine Memory Network  
<http://www.mainememory.net/>
- Digital Dress (Wayne State University)  
<http://www.lib.wayne.edu/resources/digital/projects/digitaldress.php>
- Wisconsin Historical Society  
<http://www.wisconsinhistory.org/museum/collections/online/>



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- The project offers training and support for the contributing organizations and private collectors
- Phase 1 complete, will soon expand beyond 1945 and New South Wales

LATEST GARMENT ADDED: BERLEI PROMOTIONAL DAISY BRA AND PANTIES

[LOGIN](#)

[APPLY FOR LOGIN](#)

## Welcome!

### What is the Australian Dress Register?

The Australian Dress Register is a collaborative, online project about dress in New South Wales pre 1945. This includes men's, women's and children's clothing ranging from the special occasion to the everyday. Museums and private collectors are encouraged to research their garments and share the stories and photographs while the information is still available and within living memory. The Register encourages people to consider their collections very broadly and share what they know about members of their community, what they wore and life in the past. This provides access to a world wide audience while keeping their garments in their relevant location. [MORE](#)

### Feature garment



18TH CENTURY WAISTCOAT

### Feature video



WHO, WHAT, WHERE, WHY, WHEN? - A CONTRIBUTOR'S PERSPECTIVE

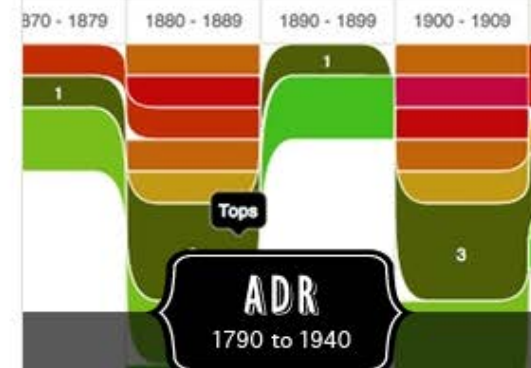
### Featured garment



### Ann Marsden's wedding dress

This is an important example of well provenanced early colonial Australian dress. Family history relates that the silk fabric of this dress was in 1793 made up into Elizabeth Marsden's wedding dress on her marriage to Samuel Marsden (1765 - 1838). Samuel went on to become an important figure in colonial New South Wales. The ... [MORE](#)

### Timeline



BROWSE BY TIMELINE

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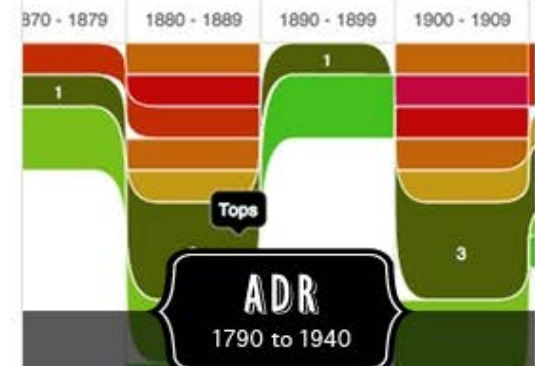


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*Timeline*



OBJECT:

# Ann Marsden's wedding dress



Ann Marsden's Wedding Dress



**Owner:**

Powerhouse Museum

**Owner registration number:**

A7881

**Date range:**

1822

**Place of origin:**

Australia

**Gender:**

Female

## Related objects



Ball gown thought to have been ...



Maud Hodge's wedding dress



Boys dress worn by John Marsden

Page 1 of 2



## Themes

Wedding

[COLLAPSE ALL]

OBJECT INFORMATION





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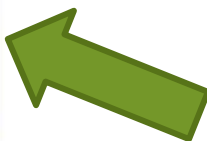
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### Themes

Wedding

[COLLAPSE ALL]

OBJECT INFORMATION





Ann Marsden's Wedding



- OBJECT INFORMATION
- HISTORY AND PROVENANCE
- TRIMMINGS / DECORATION
- FIBRE / WEAVE
- MANUFACTURE
- CUT
- FASTENINGS
- MEASUREMENTS
- DRESS THEMES



- Maud Hodge's wedding dress
- Boys dress worn by John Marsden

Page 1 of 2 < >

Trash

OBJECT:

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## Themes

Wedding

[COLLAPSE ALL]

OBJECT INFORMATION



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### Themes

Wedding

[COLLAPSE ALL]



OBJECT INFORMATION



## OBJECT INFORMATION

*Significance statement*

This is an important example of well provenanced early colonial Australian dress. Family history relates that the silk fabric of this dress was in 1793 made up into Elizabeth Marsden's wedding dress on her marriage to Samuel Marsden (1765 - 1838). Samuel went on to become an important figure in colonial New South

[more...]

*Description*

Pale green figured silk empire line dress has a low neck and long sleeves with draped shoulder trim. The high waisted skirt is tubular and extends to the ankles, the floral damask pattern enlarging towards the hem. The dress fastens with fine tape ties and pins and is hand stitched with french seams.

[more...]

## HISTORY AND PROVENANCE



## TRIMMINGS / DECORATION



## FIBRE / WEAVE



## MANUFACTURE



## CUT



## FASTENINGS



## MEASUREMENTS



## DRESS THEMES



## ADDITIONAL MATERIAL



## CONDITION



## COMMENTS



*Do you have any stories or community information associated with this?*

Elizabeth and Samuel married at Holy Trinity church in Hull, Yorkshire, on 21 April 1793. The newly married couple, expecting their first child, left London on 1 July 1793 on the ship 'William'. They arrived in Port Jackson in March 1794 with their daughter Ann, who was born during the eight month journey. Reverend Samuel Marsden was an important figure in colonial New South Wales. As the chaplain to New South Wales, Marsden endeavoured, with some success, to improve the standard of 'morals and manners'. Samuel soon became a leading figure in colonial life, combining, sometimes controversially, his job as the colony's clergyman with that of magistrate, missionary, wealthy landowner and farmer.

On 12 August 1822, Ann Marsden married Reverend Thomas Hassall (1794 - 1868) at St John's Church Parramatta, who had opened the first Sunday school in Australia in May 1813, and was ordained a deacon on 15 April 1821 and a priest in June the same year. The Hassall family had long been friends with the Marsdens and the match was deemed appropriate to the social standing of a chaplain's daughter. Ann and Thomas had three sons and five daughters, their eldest son, Reverend James Samuel, becoming a noted pioneer clergyman.

*How does this garment relate to the wider historical context?*

*Place of origin:*

Australia

*Owned by:*

According to the family provenance the fabric is thought to have initially been made into a wedding dress for Elizabeth Marsden in 1793 and subsequently restyled and worn by Ann Marsden in 1822. The Marsden family costumes were given to the Royal Australian Historical Society in 1919 by the executors of the estate of Eliza Hassall (2/11/1834 - 26/12/1917). They were then transferred to the Powerhouse Museum in 1981.

*Worn by:*

Ann Marsden

*Occasion(s):*

Ann Marsden's wedding to Thomas Hassall on 12th August 1822 at St John's Church, Parramatta.

Ann Marsden's wedding to Thomas Hassall on 12th August 1822 at St John's Church, Parramatta.

*Place:*

Sydney, Australia

*Designed by:*

unknown, but the existing dress is thought to have been reworked from her mother's wedding dress possibly by a local dressmaker

*Made by:*

unknown maker 1822. The dress may have been made by Ann Marsden, a finely sewn habit shirt made by Ann Marsden is also part of the Marsden collection.

*Made for:*

Ann Marsden's wedding and thought to have been restyled from Elizabeth Marsden's wedding dress

*How does this garment relate to the wider historical context?*

Life in the new colony proved extremely isolating. In 1796 Elizabeth Marsden wrote: 'We seem in our present situation to be almost totally cut off from all connexion with the world especially the virtuous part of it. Old England is no more than like a pleasing dream' (Marsden 1796).

Right from the beginning, the colonists of the remote penal settlement that became Sydney wanted to maintain a fashionable appearance. Conscious of fashion's role in signifying status and respectability, the colonial elite, including the family of Samuel Marsden, eagerly awaited the irregular shipments of goods from Europe, India and China. The Powerhouse Museum's collection of Marsden costumes appears restrained in style but of good quality fabric and finish, reflecting the family's social and financial position in society.

*Where did this information come from?*

Eliza Hassell (daughter of Thomas and Ann Hassall), through the Royal Australian Historical Society

*This garment has been exhibited*

'Inspired' Exhibition, Powerhouse Museum 2005

'The White Wedding Dress: Two Hundred Years of Wedding Fashions' Bendigo Art Gallery 2011

Read more: <http://www.smh.com.au/lifestyle/fashion/with-this-frock--20110722-1hsjt.html#ixzz20AjqPsn8>

## TRIMMINGS / DECORATION



### *Piping*

A fine cord is inserted in the front waist channel to strengthen the seam.

### *Embroidery*

The silk has a woven floral pattern, not embroidery.

## FIBRE / WEAVE



## MANUFACTURE



## CUT



## FASTENINGS



## MEASUREMENTS



## DRESS THEMES



## ADDITIONAL MATERIAL



## CONDITION



## COMMENTS



[EXPAND ALL]



## FIBRE / WEAVE



The dress is made from a featherweight silk damask with woven floral pattern enlarging towards the hem. Possibly originating in India or China.

- Natural dye
- Synthetic dye

## MANUFACTURE

*Alterations*

It is thought the expensive figured silk of this gown had been restyled 29 years after Elizabeth's wedding (1793) for her daughter, Ann's, wedding in 1822. (See image of Elizabeth Marsden in her wedding gown P3150)

- Hand sewn
- Machine sewn
- Knitted
- Other

## CUT



The front bodice panel is cut on the bias. The skirt is cut on the straight.

- Bias
- Straight

## FASTENINGS



- Hook and eye
- Lacing
- Buttons
- Zip
- Drawstring


## MEASUREMENTS



## DRESS THEMES



	dress
<b>Girth</b>	
Neck	920 mm
Cuff	250 mm
Hem circumference	1860 mm
<b>Vertical</b>	
Front neck to hem	1120 mm
Sleeve length	520 mm
<b>Horizontal</b>	
Neck to sleeve head	25 mm
Cross back	220 mm
Underarm to underarm	350 mm
Fabric width	620 mm

 Convert to inches

This is a true empire line garment with VERY high waist

The chest is hard to measure

The under bust girth is 70mm

The front neck to under bust is a (very narrow) 90mm

The fabric hangs loosely from under bust to hem so waist and hip measurements are meaningless

MEASUREMENTS



DRESS THEMES



*Births, deaths, marriages, children or family information*

Elizabeth Fristen (d. 1835) married Samuel Marsden (1765-1838) in 1793.

Ann Marsden (1794-1885) married the Rev. Thomas Hassell (1794-1868) in 1822.

They had 3 sons and 5 daughters.

*Other related objects in this collection*

The Marsden collection consists of a bonnet veil c1800, a linen habit shirt c1820, 2 silk day dresses, 1825-35 & 1835, a muslin ball gown 1822, baby John Marsden's dress 1803

ADDITIONAL MATERIAL



*Articles, publications, diagrams and receipts descriptions*

[catalogue.nla.gov.au/Record/1891305](http://catalogue.nla.gov.au/Record/1891305)

*Link to collection online*

[www.powerhousemuseum.com/collection/database/?irn=194999](http://www.powerhousemuseum.com/collection/database/?irn=194999)

CONDITION



COMMENTS



Tiny holes in the bodice at the right side indicate the bodice may have been fastened with pins.

A fine cord threaded through a channel in the high waist seam may have broken, since it now only remains in the front bodice.

There are perspiration stains under the arms.

There are small areas of red/brown stains scattered over entire garment.

Seams under arms partially deteriorated, causing fabric to fray.

In 1972 the dress was described as 'blue' by a Mrs Windeyer who did some restoration work.

This would point to a chemical change in the silk, an unstable dye.

This does not appear to be caused by fading through exposure to light.

Yellowing of the silk through time could turn blue to green.

On inspection in 2012 the dress would be described as 'cream.'

The colour has disappeared though the fabric appears to be in reasonable condition.

### *Evidence of repairs*

Several holes in the skirt have been conserved. Two holes (lower back and lower front) have been repaired with BEVA 371 impregnated stabiltex. The bodice has been detached from the skirt at the back and resewn more recently with rough running stitches in white cotton thread.

### *State*

- Excellent  
 Good  
 Fair  
 Poor

### *Add new comment*

Type your comment here

OBJECT:

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**Gender:**

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[COLLAPSE ALL]

OBJECT INFORMATION



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**Ann Marsden's wedding dress**



The top back of the gown



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*Themes*

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Miniature wedding portrait of Elizabeth Marsden (mother of Ann Marsden) c1793

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OBJECT:

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Cotton habit shirt used and possibly made by Ann Marsden, 1815-1825 [PHM Object No. A7883]

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**Date range:**

1822

**Place of origin:**

Australia

**Gender:**

Female

## Related objects



Ball gown thought to have been ...



Maud Hodge's wedding dress



Boys dress worn by John Marsden

Page 1 of 2



## Themes

Wedding



[EXPAND ALL]

OBJECT INFORMATION



HISTORY AND PROVENANCE



TRIMMINGS / DECORATION



OBJECT:

# Ann Marsden's wedding dress



Cotton habit shirt used and possibly made by Ann Marsden, 1815-1825 [PHM Object No. A7883]

**Owner:**

Powerhouse Museum

**Owner registration number:**

A7881

**Date range:**

1822

**Place of origin:**

Australia

**Gender:**

Female

### Related objects



Ball gown thought to have been ...



Maud Hodge's wedding dress



Boys dress worn by John Marsden

Page 1 of 2



### Themes

Wedding



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OBJECT INFORMATION



HISTORY AND PROVENANCE



TRIMMINGS / DECORATION



OBJECT:

# Ann Marsden's wedding dress



Muslin dress with petticoat worn by Ann Marsden at Government House Ball at Parramatta, 1822 [PHM Object No. A7882]



**Owner:**

Powerhouse Museum

**Owner registration number:**

A7881

**Date range:**

1822

**Place of origin:**

Australia

**Gender:**

Female

### Related objects



Ball gown thought to have been ...



Maud Hodge's wedding dress



Boys dress worn by John Marsden

Page 1 of 2



### Themes

Wedding

[EXPAND ALL]

OBJECT INFORMATION



HISTORY AND PROVENANCE



TRIMMINGS / DECORATION



OBJECT:

# Ann Marsden's wedding dress



**Owner:**

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**Owner registration number:**

A7881

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1822

**Place of origin:**

Australia

**Gender:**

Female

*Related objects*



Ball gown thought to have been ...



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Page 1 of 2



*Themes*

Wedding

[EXPAND ALL]

OBJECT INFORMATION



HISTORY AND PROVENANCE



TRIMMINGS / DECORATION



OBJECT:

# Ann Marsden's wedding dress



Silk day dress worn by Ann Hassall (nee Marsden), 1830-1840 [PHM object no. A10017]



**Owner:**

Powerhouse Museum

**Owner registration number:**

A7881

**Date range:**

1822

**Place of origin:**

Australia

**Gender:**

Female

### Related objects



Ball gown thought to have been ...



Maud Hodge's wedding dress



Boys dress worn by John Marsden

Page 1 of 2



### Themes

Wedding

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OBJECT INFORMATION



HISTORY AND PROVENANCE



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## What is the Australian Dress Register?

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*Feature garment*



18TH CENTURY WAISTCOAT

*Feature video*



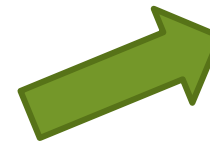
WHO, WHAT, WHERE, WHY, WHEN? - A CONTRIBUTOR'S PERSPECTIVE

*Featured garment*

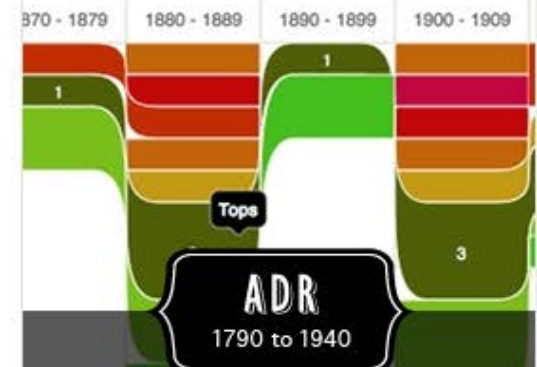


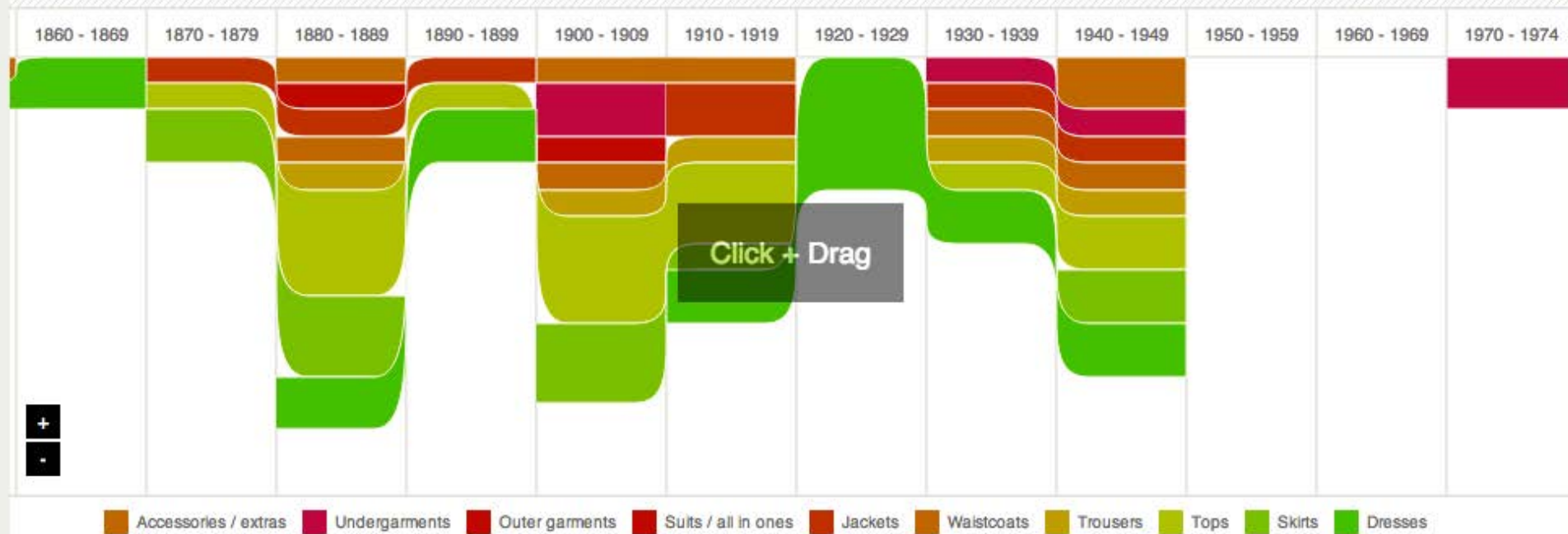
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- View resources
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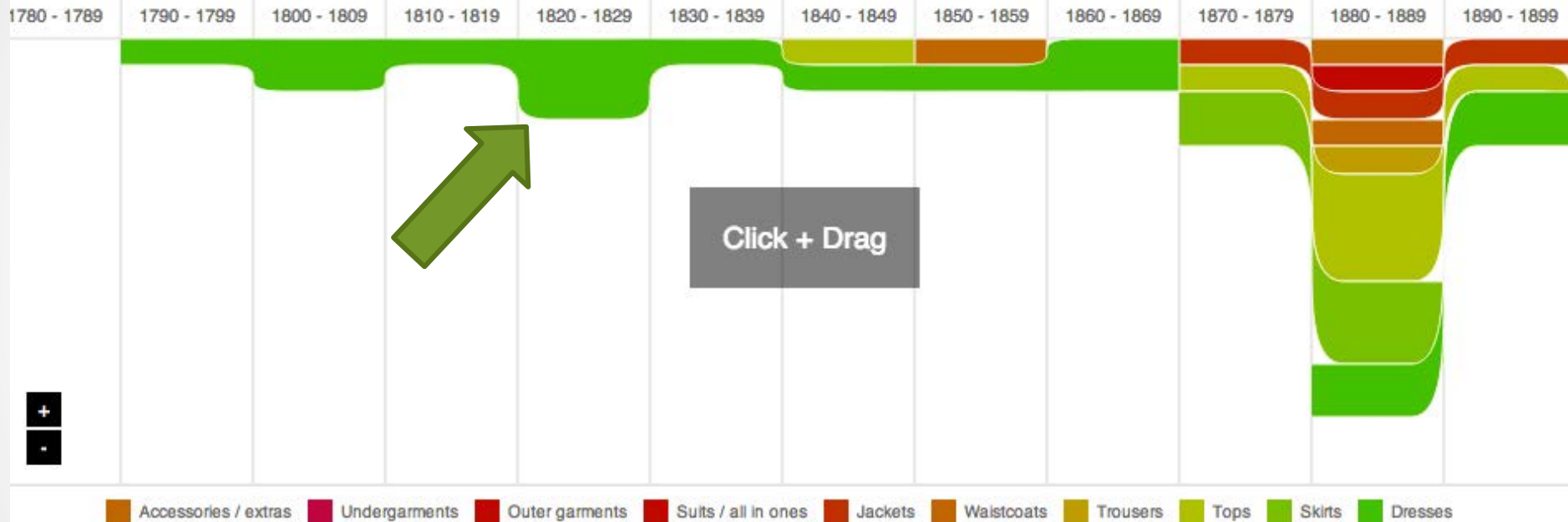
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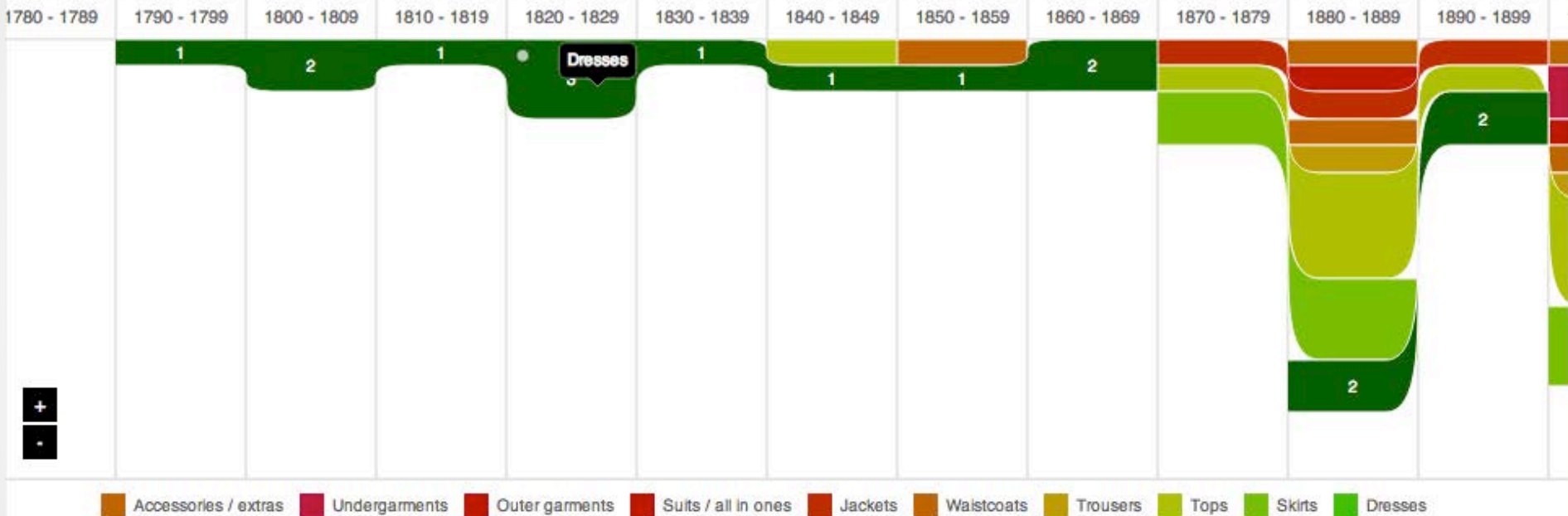
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[State](#)  
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## Dresses ( 1820 - 1829 )



**Ann Marsden's wedding dress**  
1822

Powerhouse Museum

This is an important example of well provenanced early colonial Australian dress. Family history relates that the silk fabric of this dress was in 1793 made up into Elizabeth Marsden's wedding dress on her marriage to Samuel Marsden (1765 - 1838). Samuel went on to become an important figure in colonial New South Wales. The dress is believed to have been later remade (as it now appears) and worn by their daughter, Ann (1794 - 1885), on her marriage to ... [more](#)



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# Ann Marsden's wedding dress



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**Owner registration number:**

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**Place of origin:**

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**Gender:**

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Page 1 of 2



### Themes

Wedding

[COLLAPSE ALL]

OBJECT INFORMATION



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*Feature garment*



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*Feature video*



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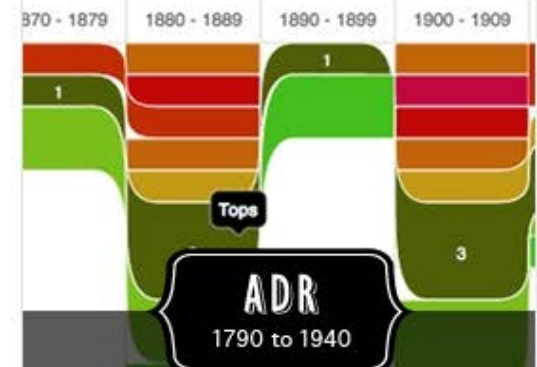
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total: 117

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ORGANISATION



GARMENT TYPE



GENDER



CONDITION



MANUFACTURE

 Hand sewn

98

 Knitted

2

 Machine sewn

78

 Other

6

FASTENINGS

 Buttons

49

 Drawstring

12

 Hook and eye

58

 Lacing

6

 Zip

2

THEMES



DAMAGE



DYE



PLACE OF ORIGIN



STATE



PAGES: 1 2 3 4 5 6 7 8 9 10



19th century convict jacket



1855 - 1880

Ann Marsden's wedding dress



1822

Wedding dress



1795

'Gum Blossom' child's fancy dress



1938

Wedding dress, cream silk voile



1909

Tartan skirt worn by Sarah Thomas



1838 - 1878

Two-piece royal blue silk gown worn ...



1890 - 1900

Wedding dress, brown silk and green ...



1883

Two-piece wedding dress worn by Martha ...



Royal blue gown and matching jacket ...



Satin wedding gown worn by Gracie ...



Christening gown and petticoat



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+

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+

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+

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+

PAGES: 1 2 3 4 5 6 7 8 9 10

&lt;

&gt;

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1855 - 1880

Ann Marsden's wedding dress



1822

Wedding dress



1795

'Gum Blossom' child's fancy dress



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Page 1 of 2



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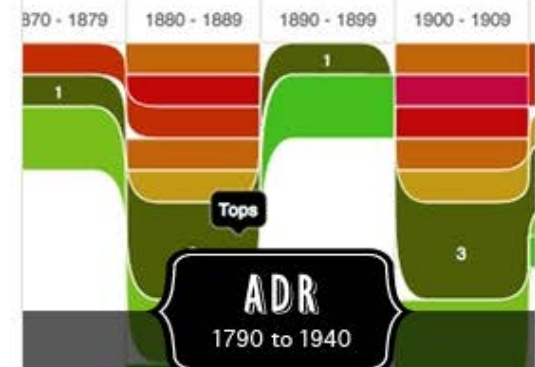
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 ['Dress: a future for its past' transcript, Margaret Maynard](#)

 [Frequently asked questions](#)

 [Frequently asked technical questions](#)


 [Entering your garment blank form \(Word version\)](#)


 [Entering your garment blank form](#)


## 1. Getting started

 [1.1 Getting started](#)

## 2. Photographs

 [2.1 Uploading photographs](#)


 [2.2 Simple conservation photography and documentation](#)


 [2.3 Dressing a mannequin](#)


 [2.4 Image copyright](#)

 [2.5 Taking photographs with limited resources](#)

## 3. Object details


 [3.1 Object details](#)

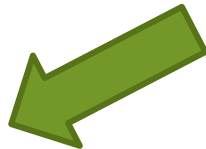
 [3.2 Glossary](#)

 [3.3 Textile timeline](#)

 [3.4 Historical silhouettes](#)

## 4. Trimmings / decorations

 [4.1 Trimmings / decorations](#)



Photographing a garment in a museum with a standard digital camera



How to dress mannequin



## 4.1 Trimmings/decorations

You may need to re-enter information already outlined in the description. Explain the details in the notes field, for example, the specific type of lace and where it is on the garment.

### Piping

Piping is cord encased in a strip of bias cut fabric and sewn into the seam of a garment. Piping creates a decorative effect, strengthens the seam and helps seams to sit properly. This is particularly useful along curved seams which receive a lot of wear and tear.

Piping is often seen around the neck, armholes and waistline. It was used on seams from the early 1820s. Piping is rarely found on silk or muslin dresses before 1822.



An example of fine piping on silk.

### Tucking

A tuck is a fold or pleat in the fabric of a garment, held in place by stitches. Tucks are made on the right side of the garment. Very narrow tucks are called pintucks.

Tucks were very popular as decoration throughout the 19th century. Tucking can be used as decoration or to conceal extra fabric. Tucks enabled a garment to be made wider or longer, for example, to adjust a garment for a growing child. By removing the tucks, a garment could be 'let down'.



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<http://www.mainememory.net/>

- A project of the Maine Historical Society

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- Visitor-generated exhibitions based on objects
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**Kneisel Cottage, Blue Hill, ca. 1916**  
Contributed by: Blue Hill Public Library



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dress

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## Wedding dress, Orland, 1915

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Wedding dress worn by Grace Ware of Orland when she married Peter Mailhotte in 1915.

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**Title:** Wedding dress, Orland, 1915

**Creation Date:** 1915

**Subject Date:** 1915

**Town:** Bucksport, Orland

**County:** Hancock

**State:** ME

**Media:** satin

**Object Type:** Physical Object

### For more information about this item, contact:

Bucksport Historical Society  
PO Box 798, Bucksport, ME 04416  
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[Ware, Grace--Associated objects](#)

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[Grace Ware](#)

[Mailhotte, PeterAssociated objects](#)

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Wedding dress worn by Grace Ware of Orland when she married Peter Mailhotte in 1915.

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The image shows a reCAPTCHA security challenge. It features a red-bordered box containing two words: "excels" (written in a stylized, handwritten font) and "respect" (written in a clean, sans-serif font). Below the words is a yellow input field with the text "Type the two words:" and a small arrow pointing to the field. To the right of the input field are three icons: a refresh button, a speaker icon for audio, and a question mark icon. The reCAPTCHA logo and the slogan "stop spam. read books." are also visible.

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Page: 1 |

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EXHIBITS (9)

Your results include these online exhibits. You also can view [all of the site's exhibits](#), view a [timeline of selected events in Maine History](#), and learn how to [create your own exhibit](#).

Page: 1 |

Items per page: 12

Exhibit



### **Dressing Up, Standing Out, Fitting In**

Adorning oneself to look one's "best" has varied over time, gender, economic class, and by event...

Exhibit



### **Eternal Images: Photographing Childhood**

From the earliest days of photography dotting parents from across Maine sought to capture images of...

Exhibit



### **The Mainspring of Fashion**

The mainspring of fashion is the process whereby members of one class imitate the styles of another, ...



## Dressing Up, Standing Out, Fitting In: Adornment and Identity in Maine

*I supposed of course a party in Bangor would be considerable and I dressed Myself in My best and put on a pair of penellor boots... -- John Martin, Bangor, 1845*



**Brooch with Don Juan VI  
miniature, Portugal, 1824**

Item Contributed by  
Maine Historical Society

*Text by Candace Kanes*

*Images from Maine Historical Society*

A piece of amethyst-laden jewelry, a gold-tipped cane, brocade wedding shoes, a beaver-fur top hat, a tortoise-shell hair comb – any one might be the centerpiece for a particular dress-up occasion.

Items of adornment like these communicate social status and identity, celebrate a special occasion, and reinforce the way we want to be seen.

In any era, in any community, most attire falls within a relatively narrow range of styles and materials. Historians often date photographs or paintings based on small details of adornment such as hat styles or design of

sleeves or lapels. Fitting in seems to be a dominant impulse.

Yet, communicating difference – and "standing out" – also is common. The style might be the same, but a rare piece of jewelry or a coat made of fine fabric could separate the wearer from the rest of the crowd.

Adornment – from clothing accessories – reveals the images people seek to project and, often, what they and their communities value.

Collected over time, the objects in this exhibit represent the changing experience of people in Maine, not only as individual items of adornment, but as keepsakes saved and passed on to the Maine Historical.

These collections offer insight into what it has meant for Mainers in various eras to dress up or present their best selves.

*This online exhibit is based on an exhibit curated by Candace Kanes that was on display at the Maine Historical Society Museum from June 2011 to May 2012. The exhibit sponsors were Elsie A. Brown Fund and Spectrum Medical Group.*

### Slideshows



**Portraits: Looking  
Good**



**Weddings and  
Accoutrements**



**Stepping Out: Dressing  
Up**



**Bejeweled:  
Standing Out**



**In Uniform: Fitting In**



**Ceremonial Garb:  
Commonalities**



**From the  
Neck Up:  
Crowning  
Glory**

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## Weddings and Accoutrements

Item 7 of 26

[Back to previous page](#)

[start](#) | [<previous](#) | [next>](#) | [end](#)

Slideshow View

List View



**Deborah Thaxter wedding shoes, 1772**  
Item 48254 [info](#)  
Maine Historical Society

When Deborah Thaxter (1752-1832) of Hingham, Massachusetts, married Capt. James Todd (1751-1831), also of Hingham, on September 10, 1772, she wore these brocade shoes, made from the fabric of her mother's wedding dress.

Todd, a shipmaster, was captured by the British while en route from Havana to Boston in 1773. He was held prisoner for nearly nine years in Nova Scotia, Quebec, Plymouth, England; St. Thomas, and Bermuda. Released in June 1784, he remained a sea captain until 1804.

The couple's youngest son, James, apprenticed as a gilder and looking-glass maker in Boston, then moved to Portland in 1820, where he operated the Portland Looking Glass Manufactory, served as president of the Maine

Charitable Mechanic Association, and was active in politics.

Item 7 of 26

[start](#) | [<previous](#) | [next>](#) | [end](#)



# Digital Dress

## (Wayne State University)

<http://www.lib.wayne.edu/resources/digital/projects/digitaldress.php>

- Encompassing four collections:
  - Detroit Historical Museum Historic Costume Collection
  - Dorothea June Grossbart Historic Costume Collection
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- Universally accessible research quality web portal for increasing access to a multi-institutional collection of 5,000 digital images of clothing and accessories (1800-2000)

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## RESOURCES

[ALL RESOURCES](#)[CATALOG](#)[ARTICLE DATABASES](#)[DIGITAL  
COLLECTIONS](#)[DIGITAL COMMONS](#)[E-BOOKS](#)[E-JOURNALS](#)[REFERENCE TOOLS](#)[RESEARCH GUIDES](#)[SPECIAL COLLECTIONS](#)

## SERVICES

## LIBRARY INFO

## QUICKLINKS

## DIGITAL COLLECTIONS@WSU

[HOME](#)[COLLECTIONS](#)[PROJECTS](#)[PARTNERS](#)[CURRENT](#)[ARCHIVE](#)**DIGITAL DRESS: 200 YEARS OF URBAN STYLE**

A Model Web Portal for Library-Museum Collaboration

**Overview**

From 2003-2005, the Wayne State University Library System (WSULS) collaborated with [WSU College of Fine and Performing Arts](#), the [Detroit Historical Museum](#), the [Henry Ford](#), and [Meadow Brook Hall](#). In partnership we created a universally accessible, unique, research quality web portal for increasing access to a multi-institutional collection of 5,000 digital images of men's, women's, and children's clothing and accessories representing fashion during a period of urban transformation (1800-2000). The final product of this unique collaboration is [Digital Dress](#). To our knowledge, no such shared historic costume database exists, as most comparable collections represent the holdings of a single institution.

- [Overview](#)
- [Historical Context](#)
- [Goals](#)
- [Staff](#)

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## Search

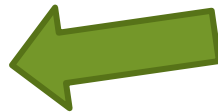
[<< select a new group to search](#)

You can search all the collections in this group, or use the list of collections in the yellow box to restrict your search only to those collections you choose.

To search, enter a word or phrase in a box below and select a field from the menu. **It is not necessary to use more than one box.**

[see search tips](#)

in



in

in

in

only display records that have digital media (images, audio, etc.)

### Costume Collections Databases

Use checkboxes to select one or more collections to search. Click the collection name for more info, or to search it alone.

- [Detroit Historical Museums Costume Collection](#)
- [Dorothea June Grossbart Historic \(WSU\) Costume Collection](#)
- [Meadow Brook Hall Historic Costume Collection](#)
- [The Henry Ford Costume Collection](#)

# Costume Collections

images with captions images with record captions only

none sort 61 to 80 of 169 hits

check all uncheck all add checked to portfolio...

<<previous | 1|21|41|61|81|101|121|141|161| next>>



Meadow Brook Hall Historic Costume Collection

Dinner dress of gold brocade in diamond pattern with turquoise centers in each diamond.

Dinner dress of gold brocade in diamond pattern with turquoise



Meadow Brook Hall Historic Costume Collection

Dinner dress of gray silk crepe with sterling silver buckle.

Dinner dress of gray silk crepe with a buckle of sterling silver on the waistband at the front.



Meadow Brook Hall Historic Costume Collection

Dinner dress of ruby silk velvet with a flared skirt.

Dinner dress of ruby silk velvet with a flared skirt, typical of the late 1920s. The bodice is heavily hand



Meadow Brook Hall Historic Costume Collection

Dinner dress of violet crepe with V-neck outlined and accented with violet rhinestones and green jewels.

Dinner dress of violet crepe with V-neck outlined and accented



Meadow Brook Hall Historic Costume Collection

Dinner dress of violet taffeta.

Dinner dress of violet taffeta accented on the back of the dress with a bustle of taffeta.

no sort value



Meadow Brook Hall Historic Costume Collection

Double-breasted dress coat of black wool.

Dress coat of black wool, double-breasted and lined in navy blue wool plaid.

no sort value



Meadow Brook Hall Historic Costume Collection

Dusty blue velvet winter party dress with cuffs and neck edged in pleated chiffon.

Dusty blue velvet winter party dress with cuffs and neck edged in pleated chiffon. The



Meadow Brook Hall Historic Costume Collection

Ecru-colored lace day dress of machine lace with an attached skirt of pleated black silk taffeta.

Ecru-colored lace day dress of machine lace with an attached skirt of



Meadow Brook Hall Historic Costume Collection

Flower printed chignon garden party dress with matching belt.

Flower printed chignon garden party dress with matching belt. Accented with bow of chiffon on front of dress. The



Meadow Brook Hall Historic Costume Collection

Girls pink georgette party dress.

Girls pink georgette party dress. Double petals of georgette accent the neckline, and petals form a cape over the arm-holes. Pleated



Meadow Brook Hall Historic Costume Collection

Metallic gold lace evening gown shell with appliques of gold and white wool.

Gold metallic lace evening gown shell with appliques on the skirt of gold and white wool. The



Meadow Brook Hall Historic Costume Collection

Gray textured silk day dress with a printed design of turquoise blue and white.

Gray textured silk day dress with a printed design of turquoise blue and white. Accents



Meadow Brook Hall Historic Costume Collection

Gray textured wool suit accented with white cotton twill on the cuffs and neckline of the dress.

Gray textured wool suit. Suit consists of dress, jacket and belt. Accents



Meadow Brook Hall Historic Costume Collection

Gray wool softly textured crepe day dress with top and sleeves of embroidered chiffon.

Gray wool softly textured crepe day dress with top and



# Costume Collections

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Dinner dress of ruby silk velvet with a flared skirt, typical of the late 1920s. The bodice is heavily hand



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Dinner dress of violet crepe with V-neck outlined and accented



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no sort value



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## Dinner dress of ruby silk velvet with a flared skirt. (05\_05\_27)



Meadow Brook Hall Historic Costume Collection

<b>Main Title</b>	Dinner dress of ruby silk velvet with a flared skirt.
<b>Object Number</b>	05_05_27
<b>Date Made</b>	1927
<b>Description</b>	Dinner <b>dress</b> of ruby silk velvet with a flared skirt, typical of the late 1920s. The bodice is heavily hand embroidered with gold metallic thread.
<b>Subject</b>	<a href="#">Dresses</a> <a href="#">Wilson, Matilda Rausch Dodge, 1883-1967</a> <a href="#">Women</a> <a href="#">Dinner</a> <a href="#">Clothing and Dress</a>
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Items: 120, owner: sessionguest



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image sizes

234 x 350

**468 x 700**

937 x 1400



zoom in: double-click  
zoom out: shift-double-click  
pan: drag

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[Dress](#)

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## Dinner dress of ruby silk velvet with a flared skirt. (05\_05\_27)

Meadow Brook Hall Historic Costume Collection

### full view



Front 3/4

### full view



Front



Back



Side

### details



Detail of



Detail of

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Meadow Brook Hall Historic Costume Collection

**full view**



Front 3/4

**full view**

 <p>Front</p>	 <p>Back</p>	 <p>Side</p>
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**details**

 <p>Detail of</p>	 <p>Detail of</p>
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image sizes

234 x 350

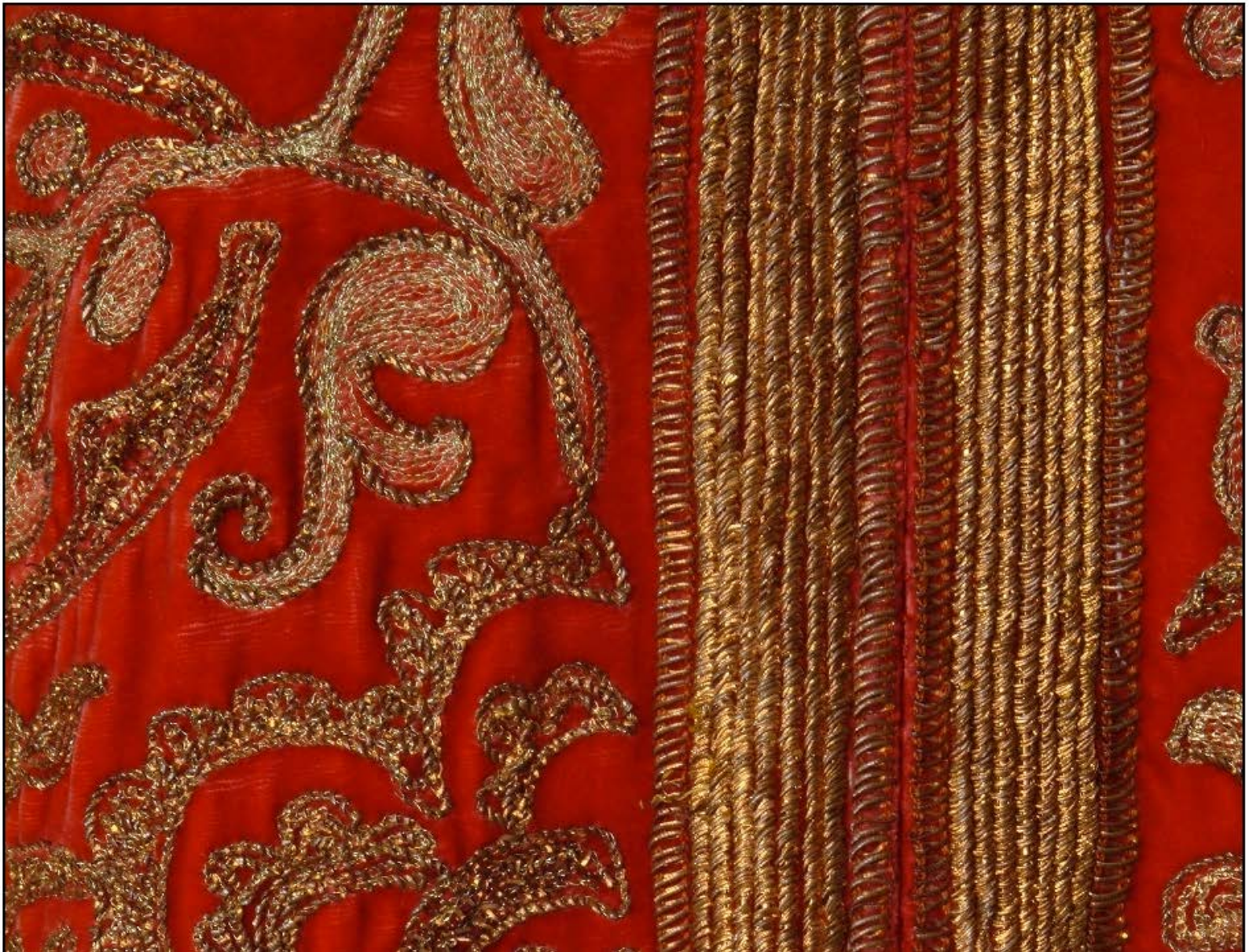
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**937 x 1400**



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pan: drag

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# Wisconsin Historical Society

<http://www.wisconsinhistory.org/museum/collections/online/>

- 2,000 items of children's clothing from the Wisconsin Historical Museum collection



## Wisconsin Historical Museum Online Collections

[Museum Collections](#)

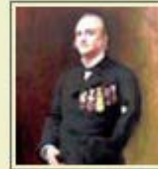
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The Wisconsin Historical Museum presents the following comprehensive online tours of specific collections. Other individual Museum objects may be seen in [online exhibits](#).



### [The Quilt Collection](#)

Browse more than 150 quilts and comforters from the collections of the Wisconsin Historical Museum. View more about the [content](#) and [organization](#) of the tour.



### [The Painting Collection](#)

Browse more than 400 paintings from the collections of the Wisconsin Historical Museum. View more about the [content](#), [images](#), and [organization](#) of the tour.



### [The Children's Clothing Collection](#)

Browse more than 2,000 articles of children's clothing from the collections of the Wisconsin Historical Museum. [content](#) [organization](#)



### [The Moccasin Collection](#)

Browse more than 150 pairs of moccasins from the collections of the Wisconsin Historical Museum. View more about the [content](#) and [organization](#) of the tour.



### [The Doll Collection](#)

Browse 1200 dolls from the collection of the Wisconsin Historical Museum. View more about the [content](#) and [organization](#) of the tour.



### [The Sampler Collection](#)

Browse 64 needlework samplers from the collection of Wisconsin Historical Museum. View more about the [content](#) and [organization](#) of the tour.



### [The Wisconsin Ceramic Art Collection](#)

Browse 175 examples of ceramic art from the collection of Wisconsin Historical Museum. View more about the [content](#) and [organization](#) of the tour.



### [Curators' Favorites](#)

Browse more than 200 objects from the collections of the Wisconsin Historical Museum. They tell rich, fascinating stories about Wisconsin's history.





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[Museum Collections](#)

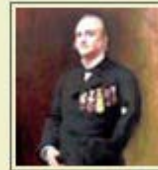
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## Wisconsin Historical Museum Online Collections

### Online Collections Home

- Browse children's clothing
- Browse children's clothing by decade (then by gender and type of clothing)

### BROWSE CHILDREN'S CLOTHING

Select one of the categories below to narrow your search.  
Use the links on the left to move back.

- Browse children's clothing by decade (then by gender and type of clothing)
- Browse children's clothing by gender (then type of clothing)
- Browse children's clothing by type (then by decade)

Once you've selected a tour of specific items, click on the photograph of each item for a close-up image.  
Click on the brief description of the object for more details.

### Online Collections Home





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## Wisconsin Historical Museum Online Collections

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- [Browse children's clothing by decade \(then by gender and type of clothing\)](#)

### **BROWSE CHILDREN'S CLOTHING BY DECADE (THEN BY GENDER AND TYPE OF CLOTHING)**

Select one of the categories below to narrow your search.  
Use the links on the left to move back.

- [Children's clothing from before 1800](#)
- [Children's clothing of the 1800s](#)
- [Children's clothing of the 1810s](#)
- [Children's clothing of the 1820s](#)
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- [Children's clothing of the 1950s](#)
- [Children's clothing of the 1960s](#)
- [Children's clothing of the 1970s](#)
- [Children's clothing of the 1980s](#)
- [Children's clothing of the 1990s](#)
- [Children's clothing of the 2000s](#)



## Wisconsin Historical Museum Online Collections

### Online Collections Home

- Browse children's clothing
- Browse children's clothing by decade (then by gender and type of clothing)

### **BROWSE CHILDREN'S CLOTHING BY DECADE (THEN BY GENDER AND TYPE OF CLOTHING)**

Select one of the categories below to narrow your search.  
Use the links on the left to move back.

- Children's clothing from before 1800
- Children's clothing of the 1800s
- Children's clothing of the 1810s
- Children's clothing of the 1820s
- Children's clothing of the 1830s
- Children's clothing of the 1840s
- Children's clothing of the 1850s
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- Children's clothing of the 1970s
- Children's clothing of the 1980s
- Children's clothing of the 1990s
- Children's clothing of the 2000s





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### [Online Collections Home](#)

- ❏ [Browse children's clothing](#)
- ❏ [Browse children's clothing by decade \(then by gender and type of clothing\)](#)
- ❏ [Children's clothing from before 1800](#)

### CHILDREN'S CLOTHING FROM BEFORE 1800 (6 RECORDS)



[Mitts, baby's, beige linen, red embroidery, c. 1766](#)



[Blanket, baby's, off-white and blue striped wool, hand-woven, c. 1775](#)



[Bonnet, baby's, off-white cotton, drawn thread work, 1780](#)



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- ❏ Children's clothing from before 1800

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[Back to Previous Page](#)



## MITTS, BABY'S, BEIGE LINEN, RED EMBROIDERY, c. 1766

Object ID	1944.68		
AAT Object Term	mitts , pair		
Materials/Medium	linen (material) , silk (fiber)		
Detailed Description	<p>Beige linen; hand-sewn; hand encased with finger tips exposed, with a pointed flap lined in pink linen laying over the top of the fingers; open-ended thumb, also lined in pink linen; same pink linen lining bands the cuff; brown embroidered silk thread closes up the open side seam; three red chain stitched lines go down top of hand, as well as tiny embroidered asterisk shapes; red buttonhole stitching holds thumb in place.</p>		
Object History	<p>Original card stated mitts were worn by the grandmother of Leander Amasa Lincoln (1823-1901), in New York State around 1775. Leander was the donor Nettie S. Lincoln's father. These were more likely worn by his paternal grandmother. His mother, Lucy Richardson, died in 1829, when he was still a young child. She was born in New Hampshire or Vermont. His father remarried the next year. His paternal grandmother Elizabeth "Betsey" (Liscomb) Lincoln (b.c. 1766) lived with Leander and his family at least between 1830 and 1850. She may have moved in after her husband's death in 1823. Elizabeth was born in Massachusetts. Her intentions to marry Amasa Lincoln (1762-1823) were posted on September 16, 1786 in Norton, MA. On July 10, 1787 she gave birth to Amasa Lincoln (d. 1858), Leander's father. In 1840 she was listed as living with her son Amasa in Newfane, VT and as a Revolutionary War pensioner, since her husband was a soldier, probably a drummer, during the war. Leander moved to Mazomanie, WI in 1856.</p>		
Date Type	Date Range	Early Date	Late Date
Manufacture	1765-1766	1765	1766



[Back to Previous Page](#)



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**MITTS, BABY'S, BEIGE LINEN, RED EMBROIDERY, C. 1766**



# Aspects to incorporate into the NHHDP:

- Multiple easy to use search paths
  - Garment type, time, material, gender, technique, etc.

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# Questions...

- Representative or comprehensive?



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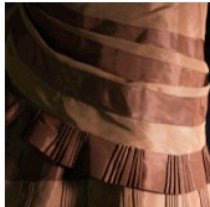


**Walking gown or wedding dress, 1883**  
*silk taffeta*

University Museum, UNH, #73 Gift of the Nims Family

**Embellishments**

An elaborate gown, this dress relies solely on two silk taffetas of different yet related colors to create drama as each fabric is used to trim out the other. Alternating strips of taffeta define the overskirt. Finely knife pleated rows trim hems and collar. Contrasting narrow bias-cut bands finish edges of bows, and crisp pleated bands of alternating colors run down the bodice and finish the cuffs. For all the complexity, however, the trims are just basic knife pleats and box pleats—their impact comes from the fact that there are simply quite a lot of them.



General Description

Measurements

Condition

Fastenings

Provenance

Fabric

**Embellishments**

Cut

Exhibition History

Miscellaneous

Comments

**Related Objects**



Day dress, Alice Nims



Wedding suit, Kate Lanmon Nims

