

A CSA Guide



CLOTHING AND TEXTILE COLLECTIONS



IN THE UNITED STATES



Sally Queen and Vicki L. Berger

Foreword by Rosalyn M. Lester

CLOTHING and TEXTILE COLLECTIONS in the UNITED STATES

A CSA Guide

Edited by Sally Queen and Vicki L. Berger

Texas Tech University Press

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Summary: "This Costume Society of America guide to clothing and textile collections in the United States lists 2,604 collections whose holdings include general clothing, costumes, uniforms, accessories, banners, flags, quilts. Entries include extended descriptions of holdings for more than 800 collections and black and white photographs for 245 collections"—Provided by publisher.

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CREDITS, FRONT COVER

Top row, left to right

Detail, inaugural ball gown for First Lady Dorothy Macaulay Martin, 1985. Courtesy of North Carolina Museum of History.

Detail, chasuble, circa 1700–1710. Courtesy of Legion of Honor, Fine Arts Museums of San Francisco.

Woman's brooch, blue enamel leaf, circa 1840–1860. Courtesy of National Museum of American History, Smithsonian Institution, Behring Center.

Detail, jacket of William C. "Buffalo Bill" Cody, circa 1890s. Courtesy of Buffalo Bill Museum and Grave.

Detail, evening dress from Charles James, 1956. Courtesy of Cincinnati Art Museum.

Middle row, left to right

Cap, white linen, 19th century. Courtesy of Louisiana State Museum.

Woman's boot, circa 1900. Courtesy of Indiana University, Elizabeth Sage Historic Costume Collection.

Detail, pieced star and flag quilt, 1861–1865, made by Martha A. Moore Baker.

Courtesy of Connecticut Historical Society Museum.

Detail, shot silk striped and brocaded open robe

gown and blue silk petticoat, 1780–1785, Courtesy of Kent State University Museum.

Detail, Hunkpapa Lakota eagle-feather headdress with quillwork, 1884–1885, worn by Chief Rain In The Face. Standing Rock Reservation, North Dakota. Photograph by Walter Larrimore. Courtesy of National Museum of the American Indian, Smithsonian Institution.

Bottom row, left to right

Detail, Confederate Marine uniform, circa 1862. Courtesy of Atlanta History Center, Military Collection.

Detail, lace from Seenock Lace Company, date unknown. Courtesy of Slater Mill Historic Site.

Detail, flag, circa 1790, hand-woven and hand-sewn. Courtesy of Beaufort Historical Association.

Detail, gown bodice, circa 1857, striped silk taffeta. Courtesy of Valentine Richmond History Center.

Detail, folk costume, early- to mid-nineteenth century. Courtesy of Vesterheim Norwegian-American Museum.

BACK COVER

Top row, left to right

Detail, quilt, circa 1888. Courtesy of International Quilt Study Center, James Collection.

Detail, livery uniform, circa 1895–1920. Courtesy of Staatsburgh State Historic Site.

Detail, young girl's cotton dress, circa 1840. Courtesy of Travellers Rest Plantation and Museum.

Detail, costume for an adolescent from Scheherazade, 1910. Courtesy of Wadsworth Atheneum Museum of Art.

Shoes of Harry S. Truman, 1949. Courtesy of Harry S. Truman National Historic Site.

Bottom row, left to right

Detail, Robe à la Française, English, circa 1750. Courtesy of Metropolitan Museum of Art, Costume Institute.

Detail, figured coverlet, mid-nineteenth century. Courtesy of American Textile History Museum.

Detail, man's waistcoat woven to shape, 1745–1760. Courtesy of Historic Deerfield.

Detail, Thunderbird Chilkat robe woven by Dorica Jackson, 1976, made of mountain goat wool with red cedar bark, 1976. Courtesy of Sitka National Historical Park.

Detail, Baltimore album quilt, 1852, attributed to Mary Simon from Baltimore, Maryland. Courtesy of the Maryland Historical Society

SPINE

Beaded tennis shoes by Teri Greeves, 1999. Courtesy of the Heard Museum.

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EDITED BY SALLY QUEEN

Costume in the Performing Arts, 2007

Western Wear, 2006

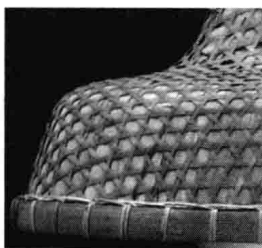
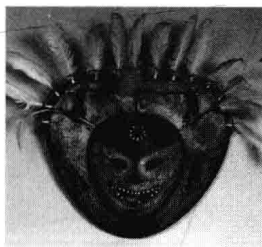
Shoes, 2005

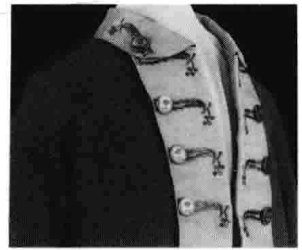
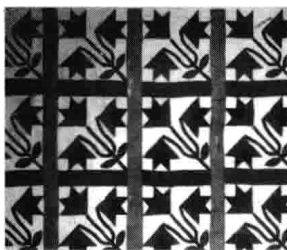
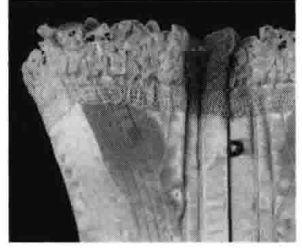
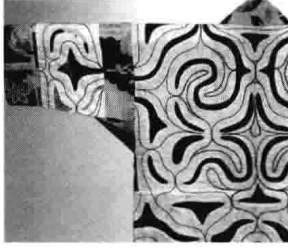
Wedding Dress, 2004

Underwear, 2003

Embellishment, 2002

**Clothing and Textile Collections
in the United States**





A WORD TO THE READER

THE COSTUME SOCIETY OF AMERICA (CSA) is pleased to welcome you to the rich world of clothing and textile collections in the United States. Our field guide is part of the CSA series published by Texas Tech University Press. The society is an association of diverse members—curators, conservators, educators, designers, collectors, costume historians, and enthusiasts—who share a common passion. Perhaps you share that passion and are fascinated by exhibits of clothing and costumes, uniforms, accessories such as shoes or jewelry, flags, quilts, and coverlets. Our field guide will lead you to these treasures that our members know about and are excited to share with you.

How did these treasures come to be preserved, studied, and exhibited in the collections listed here? The answer is in any number of ways but surprisingly often from America's own attics and closets. During the twentieth century, many people could more easily afford to replace old items with the latest trends yet could not bring themselves to discard these objects, which went into trunks, boxes, or sacks for storing and thereby survived to reflect more than the material culture of their eras. Some went into museums and historical societies; others to private collectors or small house museums. Many others remain in homes within the family. Owners of such heirlooms, seeking to preserve them, stand also to benefit from the combined expertise represented in this guide.

While the community of U.S. collections is strong in twentieth-century objects, there is also a wealth of American and international objects from the eighteenth and nineteenth centuries, or even earlier. They continue to be preserved and valued for many reasons, some for their historical significance and the stories they tell. Others are saved purely for their art.

This field guide seeks to make known and solidify the community of collections open to the public. Identifying that community has taken many years, starting with the efforts of Elizabeth Ann Coleman and Suman Shenoï to gather information about U.S. and international collections. Sally Queen and Vicki Berger continue the earlier work through America's Closets—a visionary, multipurpose database project to record, track, and share information from collections across the Americas. This first publication from that project focuses on collections within the United States.

Immense resources are needed to support a project and publication of this scope. The Sun-

shine Lady Foundation, headed by Doris Buffett, and the Costume Society of America saw the need and graciously lent their support. Sally Queen and Associates put together a dedicated and passionate team who sustain this project and whose efforts produced this book. Their work continues to need the support of others who share their passion.

The Costume Society of America is proud to support this mission. We ask that as you use this guide, you join us in supporting the community of collections that stands to benefit from networking with each other in the common interests of preservation and study. It is through such exchange that other valuable collections may come to light and be included in the next edition.

ROSALYN M. LESTER

President, Costume Society of America

Professor Emeritus, Radford University,

2006

ACKNOWLEDGMENTS

A PROJECT THIS SIZE is the work of many people who performed tasks, big and small. The accumulation of the small tasks built a better and more accurate field guide.

We wish to thank the many individuals and organizations who provided moral and financial support. Our advisory team of Alicia Annas, Claudia Kidwell, Harold Mailand, and Rosalyn Lester offered sound advice and valuable direction. The Costume Society of America's leadership team of Donna Locke, Patricia Cunningham, Loreen Finkelstein, and Cornelia Powell guided the process. Kaye Boyer and Kim Righi from the CSA staff helped with technical and procedural matters. Our thanks to Elizabeth Ann Coleman and Suman Sheno for their 1980s international data gathering and to John Monahan, who retrieved the electronic files for reference materials. Phyllis Specht, CSA series editor, was our biggest cheerleader and counselor from the beginning to the end. Judith Keeling, Kathy Dennis, and the team at Texas Tech University Press supported the concept and pushed to make this title a part of the CSA series. Also at Texas Tech, Barbara Werden and Matt Crawford made the data lively with their graphic design and maps.

A dedicated team worked on the project for over two years: Martha Davis, database developer; Michelle Jankowiak, data entry and verification; and the Arizona team of Roger Berger and Sarah Nucci. Collection data verifiers

included Mary Fry, Claudia Kidwell, and Joe Nucci. Thank you to our state editors who helped us find, verify, and contact the collections in their areas: Karen Augusta, Anne Bissionette, Barbara Broudo, Sarah Chupka, Carol D'Angelo, Joyce Donley, Joy Emery, Jane Farrell-Beck, Jennifer Feik, Shelly Foote, Lynn Gorges, Martha Grimm, Janet Hasson, Jan Hiester, Patricia Hunt-Hurst, Claudia Kidwell, Margo Krager, Donna Locke, Jan Loverin, Faye Lovvorn, JoEllen Maack, Harold Mailand, David Newell, Sharon Nucci, Rachel Pannabecker, Wayne Phillips, Julianne Trautmann, Kristen Stalling, and Cindy Stewart.

A special thanks is due Lou Ivey for her careful, detailed, and determined editing of the final document.

Our heartfelt thanks goes to the more than eight hundred curators and collection managers who took the time to tell us about the clothing and textile holdings in their collections and the hundreds of museums and historic sites that shared their images for this guide.

We thank the Costume Society of America, the Sunshine Lady Foundation, and America's Closets for their financial support in the data gathering and publication. Their endorsement of the project and subject importance was a huge boost.

Mostly we thank our husbands, Bruce and Roger, for their patience and support in this huge endeavor.

INTRODUCTION

TO EXPRESSIONS in any culture are more personal than its clothing and textiles. Documenting everything from function to aesthetics, mores to spirituality, occupation to status and personal taste, they embody social narratives—living histories so to speak. Worn and passed down, cut and recut within and over generations, their construction lines (both present and past) map the very bodies of those who wore them. They speak not only of those who caused them to be made up but also those who developed the technology and who processed fibers or developed fabrics and finishes. Their stories belong also to those who designed patterns, prints, or embellishments; and no less to those who did the weaving, printing, cutting, or fashioning. Together clothing and textiles enable us to piece histories, large and small, of individuals and families, regions and nations, economics and economies, labor and class, and not least the ever-fascinating preoccupation with adornment in all its forms.

Community and Purpose

This guide is a product of America's Closets, an ongoing project to identify and promote clothing and textile collections at institutions open to the public. Few institutions are devoted

solely to such collections. For that reason many interested individuals may be unaware of valuable holdings at art, history, science, children's, tribal, and military museums, as well as colleges, universities, historical societies, and historic houses. To date, America's Closets has identified in the United States 2,604 collections that preserve clothing, costumes, uniforms, accessories, textiles, flags, and quilts among their permanent collections.

We hope what follows makes the discovery process easier; facilitates exchange among curators, conservators, researchers, educators, students, designers, collectors, and all other interested groups and individuals; and encourages institutions not listed here to make their presence known to America's Closets in the online database at www.americasclosets.com. Most importantly, we hope this guide encourages you to visit and support these collections and institutions.

The *Official Museum Directory*, published annually by the American Association of Museums and National Register Publishing, lists in the 2005 directory over 8,300 museums divided into thirteen types: aquariums, arboreta/botanical gardens, art museums, children's museums, general museums, historic sites/houses, history museums, natural history museums, nature centers, planetariums, science museums/technology centers, specialized museums (circus, fire-fighting, scouting, and many others), and zoos. According to the *Official Museum Directory* the listings are a concise introduction to "our country's diverse community of museums" (p. A2).

This diversity, combined with our own museum visits and teaching experiences, inspired us during the process of collecting information on clothing and textile collections for the field guide. We learned from our respondents that museums may be supported by federal, state, county, city, or tribal governments; by private sources; or by a combination of these. We met dedicated volunteers who manage small historical societies with no paid staff. We also met museum professionals whose institutions

have hundreds of employees. We heard about straightforward governance structures (one board, one institution) as well as complex ones (one governance board, multiple branch museums, each with its own board, guild, and other support groups).

Our conversations support the theory that clothing and textile collections are not pigeon-holed in any one type of museum. In fact, what appears to be more important than "type" of museum in locating specific collections is the museum's mission statement. The mission statement drives the collecting policy and plan, which guide curators and acquisition committees in deciding what clothing and textile artifacts to collect. The collection descriptions submitted by our respondents reflect the museums' missions. In many cases, the mission statement is included in the museum's website and will be a beacon to finding a specific collection.

Collections in this guide include smaller ones such as the Historic Hamill House in Georgetown, Colorado, with only seventy items of clothing, accessories, and textiles. Though modest in size, this collection helps illustrate the material culture of gold- and silver-rush Colorado history on a most human scale. Among the larger collections, the Philadelphia Museum of Art holds more than 20,000 objects documenting the art of dress, design, and high fashion past and present.

Make no mistake. This guide is by no means exhaustive. This edition includes only those collections we were able to identify through March 2005. A stepping-off point for further discovery, it lists contact information for 2,604 institutions that make their holdings available to the public through display, special events, programming, exhibitions, websites, or by appointment.

All of the listings have basic contact information. More than eight hundred include detailed information about the range and focus of their collections and access information. By raising the visibility of these U.S. collections and their international treasuries of objects, we

hope to facilitate visitation and support, study and exchange. So use this guide to meet your needs—to donate your grandfather's World War I uniform, to plan a tour or vacation, or to research and network. However you use it will further our common mission to educate and preserve.

How to Use This Guide

Information in this guide is in two forms: basic contact information and basic contact information plus collection details. Basic contact information was compiled from many public sources. Each institution received a survey asking for more detailed information on the clothing, accessories, uniforms, costumes, general textiles, quilts, and flags in their holdings. The detailed collection information comes from the surveys completed by more than eight hundred curators and collection managers. A few select institutions provided images, so you could see their objects from the comfort of your home or office and be inspired to plan a visit to their next exhibition or a behind-the-scenes look into the "closets."

Updates and revisions—new institution name, new contact person, or detailed collection information and changes—can be submitted at www.americasclosets.com.

THE LISTINGS

The information is organized by state. Each chapter begins with a state map with cities marked where collections exist. If a city has more than one institution with collections, it is marked with the number of collections. For example, Indianapolis has eight institutions and is listed as "Indianapolis (8)." The population key helps you know the size of the city—if a small town supports more than one collection, applaud their commitment! Metropolitan areas such as New York City, Chicago, and Los Angeles contain large numbers of collections and cover a large traveling area often with many city names. Additional information is included for these large metropolitan areas. The regional

insert for each map shows neighboring states for planning purposes. The maps are not intended to provide specific directions, so consult other resources for directions and traveling times.

After each state map, cities are listed alphabetically with the institutions listed alphabetically in each city. Some institutions have multiple collections, and each is listed separately if the curator chose to differentiate.

Basic contact information includes name of institution, street address, city, state, zip, phone number, and website address. For example:

Birmingham Museum of Art
2000 8th Avenue North
Birmingham, AL 35203
Tel: 205-254-2566 Fax: 205-254-2710
www.artsbma.org

Detailed information includes the following:

Hours: Days of the week and hours when institution is open to the public. Hours do change, so call ahead or check the institution's website for the latest information. If you want to see specific clothing or textiles, call ahead for an appointment (see Helpful Hints).

Contact: Person who is responsible for access to the collection and collection details. It could be the curator (paid or volunteer), collections manager, or director at a small site where the staff and volunteers wear many hats.

Institution type: Collections are found in a variety of institutions open to the public, including art museums; history museums; historical societies; historic houses; theater museums; or specific collections in federal, state, county, city, or university institutions. Often there are several designations to help you know the type of collection and funding agency.

Collection type: Categories are clothing, accessories, uniforms, costumes, general textiles, quilts, and flags.

Clothing is defined broadly as objects that were worn by people, with general categories of underwear, main wear, and outerwear. Wearable art is included in this category.

Accessories, including hats, gloves, jewelry, purses, pocketbooks, scarves, socks and stockings, belts, and bags, are defined as what was carried or added to clothing for function or decoration. Military accessories are generally called accoutrements.

Uniforms are defined as military and civilian clothing worn specifically for visual job distinction. The largest category is military uniforms and accoutrements.

Costumes are defined as fanciful clothing and ensembles for performance wear, fancy dress, and specific events such as Halloween. Previous to 1950, *costume* was the broad term for all clothing and accessories; however, in the last half of the twentieth century, the definition has evolved from the broader meaning to the more specific. We use it here in the more specific sense.

General textiles is a broad category used to refer to any flat textile, including yard goods and household textiles such as tablecloths, sheets, wall hangings, and rugs. Textiles include unwoven fibers, wool batts, and silkworm cocoons to show the beginnings of cloth and clothing. Textile collections also include fiber art, tapestries, samplers, quilts, and flags.

Quilts and flags are specific objects in the general textile category. The location of these specific objects are of great interest to our readers, and we list them separately for easy access. The quilt category includes quilts for bed coverings and wall art, coverlets, and bedspreads. Flags are flat textiles designed to show affiliation and allegiance.

Description: At the beginning of each description is a date range for objects in the collection, giving a general idea for research and exhibitions. After the date range is a general description of the clothing and textiles provided by the collection contact person. More information might be available on the institution's website.

\$: Institutions may charge for exhibitions and study time to underwrite the costs involved for staff and materials. If the listing does not

have the dollar sign, watch for a donation basket usually found at the entrance and show your support with a generous contribution.

L: Indicates the collections where you may make an appointment to look at items in the collection not on exhibit.

THE MAPS

Please note that owing to constraints of format the projections for these maps differ slightly in width and height from the more frequently used Mercator projection and that each state map shows only the cities in which collections are located. Nonetheless they should provide the reader with a clear representation of the following:

- Where cities or towns with collections are in relation to each other
- The relative sizes of the cities or towns in which the collections reside
- Where the major interstates fall

This information should prove to be a valuable trip-planning tool and will provide insight to such things as what amenities might be available in a particular collection's hometown. In addition the regional insets are there to encourage readers to consider collections of interest in nearby states as well as to show the regional divisions of the Costume Society of America, which offers to its members and to the general public a significant resource in networking and in clothing and textile expertise.

Helpful Hints for Behind-the-Scenes Visits

Clothing and textile enthusiasts may wish to expand a self-guided tour of exhibits into a behind-the-scenes appointment to examine artifacts and their documentation. Reasons for such an appointment are as varied as the special interests of the visitors. Family reunion participants might want to visit Uncle Bill's World War I military uniform or Aunt Susie's wedding dress. A designer, dressmaker, or tailor might

want to examine and sketch the construction details and techniques of garments or accessories, for example, a 1930s bias-cut gown or a pair of shoes. A researcher might want to study a collection of quilts belonging to a specific family or geographical region. A genealogist might want to see clothing and accessories of a newly found relative.

Advance planning will prepare the way for a more detailed visit. Begin your preparations by mining this field guide for possible museums and historic sites that fit your project. Early on, visit the website of the targeted museum. In addition to standard information such as the physical address and a locator map, you may find a section that describes the artifact collection and references to the clothing and textile holdings. Website visitors may find artifact records, including accession number, several fields of documentation information, and photographs. To win the hearts of the clothing and textile stewards, complete this preliminary research before making contact with the museum.

Look for the staff roster to locate the curator of clothing and textiles or the collections manager. It is the curator's job to provide patron services such as behind-the-scene visits. With your preliminary materials organized and your project goals or request clearly outlined, make contact! Our respondents indicated that two, three, or even four weeks' advance notice is required to prepare for your visit. Ask if the institution charges a fee for such appointments and if photography and sketches are allowed.

After the date is set, assemble the materials necessary to meet the goals of the visit. For the family reunion visit mentioned above, this might mean family genealogy information and a camera. Clothing and textile specialists might bring the following:

- camera
- laptop
- writing tablet
- pencils (no ink pens near artifacts, please)
- sketch pad and/or graph paper
- clean, white, cotton gloves
- clean, white, cotton bed sheet to use as a table cover
- tape measure
- magnifying glass
- thread counter
- other materials related to specific research project

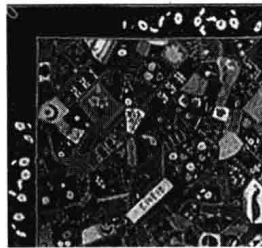
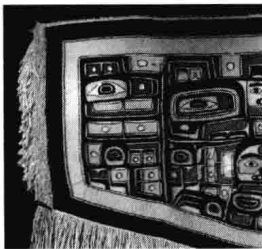
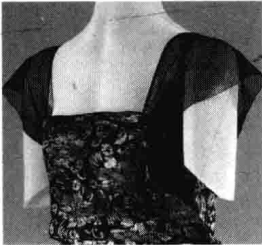
Ask the museum for an advance copy of policies, procedures, or guidelines that apply to patron visits.

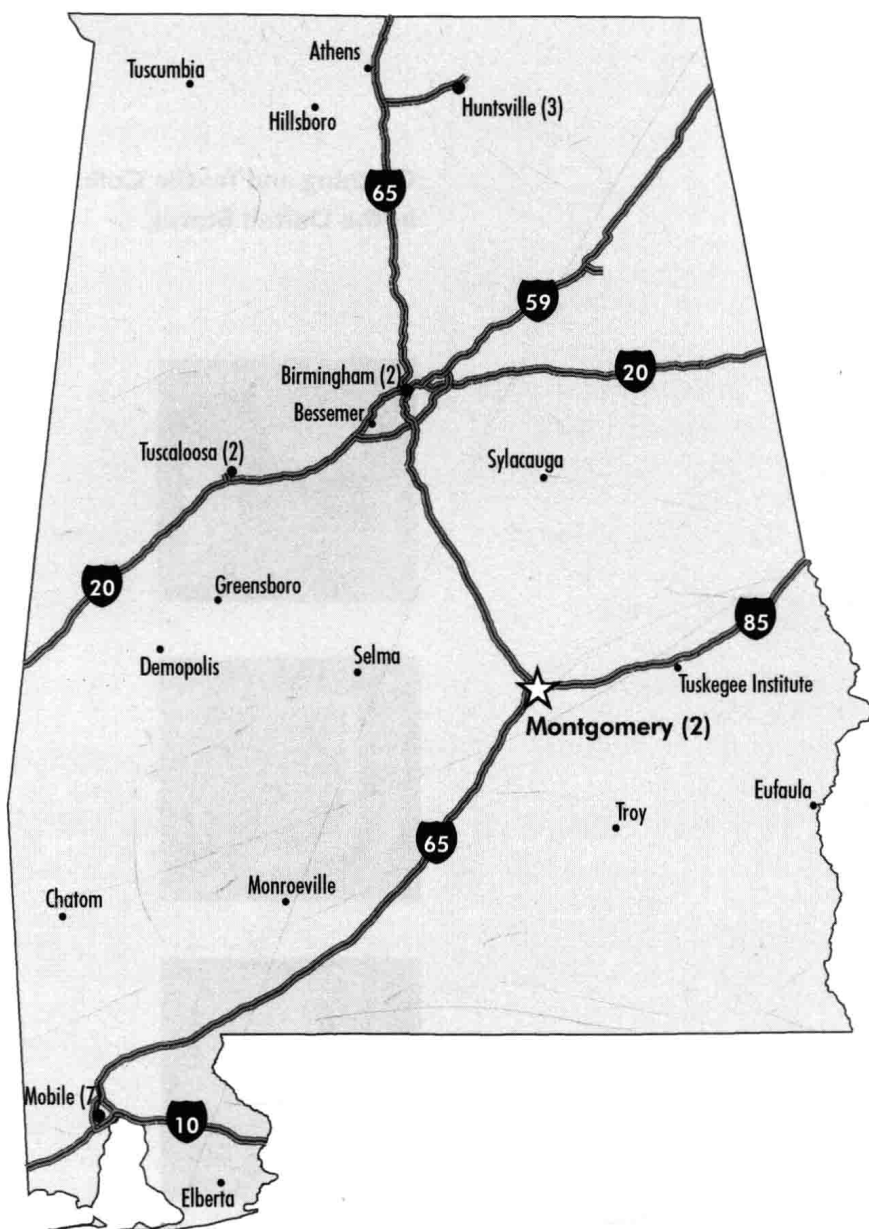
On the day of the visit, stay in a flexible mode. You may be asked to check some of your belongings at a security office—this is for your protection and the security of the artifacts. You may be working at a table set up in a hallway or in a well-appointed laboratory. A staff member will probably be with you at all times. Photography may or may not be allowed. Hopefully, any museum constraints will be offset by the excitement of examining the Fortuny gown, the World War II military uniform, or the apron made from a feed sack.

After the visit, send a thank-you letter to your host and copy his or her superior. A cash donation, small or large, for acid-free tissue or boxes or other materials needed for the clothing and textile collection would be greatly appreciated by the staff.

The 2,604 institutions listed in this field guide have clothing and textile treasures waiting for you. Use the guide to find them!

**Clothing and Textile Collections
in the United States**





Population

- 0 - 50,000
- 50,001 - 100,000
- 100,001 - 250,000
- 250,001 - 500,000
- > 500,000



State Capital

CSA Region VI Southeast

