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Cuts, Construction and Categorisations: Challenging Perceptions of 19th Century Women's Costume

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**Cuts, Construction and Categorisations:  
Challenging Perceptions of 19<sup>th</sup> Century  
Women's Costume**

**Phionna Fitzgerald**

**A thesis submitted to the University of  
Huddersfield in partial fulfilment of the  
requirements for the degree of MA by  
Research.**

**July 2016**

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## **ABSTRACT**

This research challenges the perceptions of the categorisation of 19<sup>th</sup> century women's costume through investigating the pattern-cutting and construction of garments held within Bankfield Museums costume archive.

There is a lot of research on the history of women's fashions in this period although this is mostly based around visual references or design features and there is little focus on manufacturing. The few studies that discuss the history of construction and pattern-cutting methods are inclined to focus on 20<sup>th</sup> century techniques.

The aim of this investigation was to explore and question the progression of construction methods and processes in women's clothing throughout the 19<sup>th</sup> Century. In addition, this research also sought to question and explore the accuracy of the current dating system of women's costume with regard to incorporating more detail about construction methods and techniques.

The methods used for this research started with the examination and documentation of over thirty pieces of costume held within Bankfield Museum's collections, followed with experimentation of construction techniques and re-creation of four pieces. This was further corroborated through interviews with costume/textile curators and reviewing existing literature.

The investigations found a significant amount of progression within all aspects of manufacturing although these changes were mainly within the latter part of the century. These findings further supported the view that current dating methods could be improved and extensive interdisciplinary knowledge is required to perform this process accurately.

Further research is required to unearth the fundamental reasons surrounding the progression of garment construction by means of focusing on the latter part of the century where the majority of change transpired.

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# CONTENTS

	Page
<i>Copyright Statement</i> .....	2
<i>Abstract</i> .....	3
<i>Acknowledgements</i> .....	4
<i>List of Figures and Tables</i> .....	6
<i>Glossary</i> .....	8
 Introduction.....	 10
 Chapter 1 Research Methodology .....	 12
 Chapter 2 Curious findings in the Archives.....	 19
2.1 Maternity Dress.....	20
2.2 Dress of Two Hands.....	28
2.3 Tiny Tiny Bodice and Skirt.....	32
2.4 1890 & 1900 Bodice & Skirts.....	36
 Chapter 3 Costume Exploration & Reconstruction.....	 39
Maternity Dress.....	41
Dress of Two Hands.....	45
Wedding Dress.....	49
Tiny Tiny Bodice and Skirt.....	53
1890 & 1900 Bodice & Skirts.....	56
 Chapter 4 Challenging Categorisation.....	 59
 Conclusion.....	 65
 References.....	 70
 Bibliography.....	 72
 <i>Appendix 1: Industrial Revolution Time Line</i> .....	 73
<i>Appendix 2: Photos costume Archives, Leeds Museums &amp; Galleries</i> .....	74
<i>Appendix 3: Full Garment listing &amp; details</i> .....	75
<i>Appendix 4: Correspondence with Museum curators</i> .....	105
<i>Appendix 5: Comparative Construction Methods Table</i> .....	120
<i>Appendix 6: Costume Construction Time Line</i> .....	122
<i>Appendix 7: Bradford College Higher Education Conference &amp; Exhibition</i> .....	123
<i>Appendix 8: Bankfield Museum Exhibition</i> .....	124

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## **LIST OF FIGURES AND TABLES**

	<i>Page</i>
Figure 2.1: Dress front & back 1827 - 1975-602/1.....	21
Figure 2.2: Bodice close up 1827 - 1975-602/1.....	21
Figure 2.3 Bodice close up 1837 - 1947-87.....	22
Figure 2.4 Bodice close up 1900 - 1931-14 AB.....	24
Figure 2.5 Sleeve close up 1827 - 1975-602/1.....	24
Figure 2.6 Sleeve experimentation 1 for 1975-602/1.....	25
Figure 2.7 Sleeve experimentation 2 for 1975-602/1.....	25
Figure 2.8 Front skirt close up 1827 – 1975-602/1.....	26
Figure 2.9 Example of skirt pattern for 1975-602/1.....	26
Figure 2.10 Dress front & back 1837 – 1947-87.....	28
Figure 2.11 Waist seam close up 1837 – 1947-87.....	29
Figure 2.12 Waist seam close up – 1954-20-2.....	30
Figure 2.13 Sketches of 1850 waist seam – 1931-11.....	30
Figure 2.14 Bodice close up stitching 1837 – 1947-87.....	30
Figure 2.15 Waist stitching close up 1837 – 1947-87.....	31
Figure 2.16 Gibbs-Smith Dress.....	31
Figure 2.17 Bodice & Skirt 1890 – 1978-587 AB.....	32
Figure 2.18 Sketch 1890 Bodice & Skirt – 1978-587 AB.....	32
Figure 2.19 Sleeve close up 1890 – 1978-587 AB.....	33
Figure 2.20 In-side sleeve close up 1890 – 1978-587 AB.....	33
Figure 2.21 Sleeve close up 1978-589 AB.....	34
Figure 2.22 Sleeve close up 1978-582 AB.....	34
Figure 2.23 Bodice waist measurement 1890 – 1978-587 AB.....	34
Figure 2.24 Example of skirt pattern 1890 – 1978-587 AB.....	36
Figure 2.25 Close up patch worked fabric 1890 – 1978-587 AB.....	36
Table 2.1 Size chart of waist measurements – 1978-587 AB.....	36
Figure 2.26 Bodice and skirt front 1890 1931-14 AB.....	37
Figure 2.27 Bodice and skirt front 1900 1931-16 AB.....	37
Figure 3.1 Original Maternity Dress Front & Back.....	41
Figure 3.2 Maternity Dress Sketchbook 1.....	42
Figure 3.3 Maternity Dress Sketchbook 2.....	42
Figure 3.4 Maternity Dress ¼ scale pattern.....	43
Figure 3.5 Maternity Dress Flounce stitching detail.....	44
Figure 3.6 Maternity Dress Flounce stitching detail.....	44
Figure 3.7 Maternity Dress Outside flounce detail.....	44
Figure 3.8 Maternity Dress Reconstruction.....	45
Figure 3.9 Original Dress of two hands Front & Back.....	45
Figure 3.10 Dress of two hands Sketchbook 1.....	46
Figure 3.11 Dress of two hands Sketchbook 2.....	46
Figure 3.12 Dress of two hands ¼ scale pattern.....	47
Figure 3.13 Dress of two hands whip stitching seam allowance.....	47
Figure 3.14 Dress of two hands Bodice fully composed and constructed.....	47
Figure 3.15 Dress of two hands Front bodice fully composed.....	48
Figure 3.16 Dress of two hands Back bodice fully composed.....	48
Figure 3.17 Dress of two hands Skirt construction process.....	48
Figure 3.18 Dress of two hands Attaching skirt to bodice.....	48

Figure 3.19 Dress of two hands Reconstruction.....	49
Figure 3.20 Original Wedding Dress Front & Back.....	49
Figure 3.21 Wedding Dress Sketchbook 1.....	50
Figure 3.22 Wedding Dress Sketchbook 2.....	50
Figure 3.23 Wedding Dress ¼ scale pattern.....	51
Figure 3.24 Wedding Dress Bodice pleating 1.....	51
Figure 3.25 Wedding Dress Bodice pleating 2.....	51
Figure 3.26 Wedding Dress Bodice pleating 3.....	51
Figure 3.27 Wedding Dress Stitching Skirt.....	52
Figure 3.28 Wedding Dress Organ pleating skirt.....	52
Figure 3.29 Wedding Dress Reconstruction.....	52
Figure 3.30 Original Tiny Tiny Bodice & Skirt.....	53
Figure 3.31 Tiny Tiny Bodice & Skirt Sketchbook 1.....	54
Figure 3.32 Tiny Tiny Bodice & Skirt Sketchbook 2.....	54
Figure 3.33 Tiny Tiny Bodice & Skirt ¼ scale pattern.....	54
Figure 3.34 Tiny Tiny Bodice & Skirt Bodice reconstruction.....	55
Figure 3.35 Tiny Tiny Bodice & Skirt Sleeve reconstruction.....	55
Figure 3.36 Tiny Tiny Bodice & Skirt Sleeve reconstruction.....	55
Figure 3.37 Tiny Tiny Bodice & Skirt Skirt Pleats.....	55
Figure 3.38 Tiny Tiny Bodice & Skirt Skirt Pleats.....	55
Figure 3.39 Tiny Tiny Bodice & Skirt Reconstruction.....	56
Figure 3.40 Original 1890 Bodice & Skirt.....	57
Figure 3.41 Original 1900 Bodice & Skirt.....	57
Figure 3.42 1890 Bodice & Skirt Sketchbook 1.....	58
Figure 3.43 1890 Bodice & Skirt Sketchbook 2.....	58
Figure 3.44 1900 Bodice & Skirt Sketchbook 1.....	58
Figure 3.45 1900 Bodice & Skirt Sketchbook 2.....	58



## **GLOSSARY**

**Bagged out lining** – This is where the shell of the lining is made and the shell of the outer is made, they are then stitched right-sides together leaving a gap in the stitching to turn through. Once the garments are turned through both the right side of the outer and lining are showing with all seams enclosed the opening is stitched closed.

**Band knife** – A machine used to cut fabric in garment factories.

**Basic standard size 12 block** – A base pattern in a size 12 used in pattern-cutting.

**Brocade** – A heavyweight fabric with a decorative raised design.

**Calico** – Plain weave cotton fabric.

**Couturier** – French for an exclusive high class dressmaker, who made one off items for clients usually these clients were of high standing in society.

**Curator** – A person who works with a costume collection.

**Dater** – A person who identifies the date of an item or object.

**Embellishment** – Decorative trim or detail added to a garment.

**Faille** – A lightweight soft fabric made of cotton.

**Fashions** – Clothing that is popular at a particular time.

**Flat pattern-cutting** – This is the process of making a pattern starting with a basic block then altering it to create the idea or design of a garment.

**Flounces** – A gathered, ruched or pleated piece of fabric attached on to a garment as a decoration.

**Godet** – A triangularly shaped piece of fabric added to create more fullness.

**Gored Panels** – A tapered panel used to create fullness, for example; used in a skirt for a fitted waist going down to a full hem.

**Haute Couture** – French for high and exclusive fashions.

**Hook and Eye** – Small hook and loop usually made of metal.

**Inter-lining** – A material used to give shape and strength to fabric. Commonly use in bodices, waistbands of skirts/trousers and collars and cuffs.

**Leg of mutton sleeve** – A sleeve 19th century style that has a lot of fullness at the crown narrowing towards the cuff.

**Metal eyelets** – Used in a garment opening, usually a centre back bodice. They are a small round hole with metal edging to prevent fraying.

**Modern industrial machines/Lock stitch sewing machine** – A fully automated heavy duty sewing machine used in garment factories.

**Organ pleats** – Round pleats folded to look like the pipes of an organ.

**Overhanding** – A hand stitching method used to form a seam where a vertical stitch goes over the two edges of the seam pulling the edges close together.

**Pagoda sleeve** – Very wide Bell shaped sleeve from 19th Century.

**Pigots** – Padding used in the sleeve crown in 19th century women's costume to support and exaggerate the size.

**Pololnaise** – A 1770-1780 dress.

**Ready-made** – Garments made in bulk to a standard size.

**S-bend Corset/Straight-front corset** – a late 19th century (Edwardian) corset where a firm busk (boning) was inserted into the front to push the bust forward and the hips backwards.

**Seam allowances** – The strip of fabric between the stitch line and edge of fabric.

**Selvage edges** – The warp edges of the fabric tightly woven to prevent fraying.

**Sleeve crown** – The top edge of the sleeve that is stitched to the shoulder.

**Trims** – Decorative pieces attached to a garment such as ribbon or buttons.

**Whipping stitching** – A stitch that loops around the edges of the fabric to prevent fraying.

**Workrooms** – A place or room where seamstresses used to work together.

## **INTRODUCTION**

The study was initially inspired by research undertaken for a lecture on clothing manufacture in the Far/Middle East for fashion students, at Bradford College in 2013, combined with many visits to costume collections throughout the globe. During discussions with the students, questions were raised regarding the history of manufacture and how it has changed to what we know today. Although we knew that development to manufacturing were triggered by the industrial revolution there were still many more questions; How and why did the methods progress? What was the catalyst?

The 19<sup>th</sup> century was a period of immense change particularly in the textile/clothing industry. The rise of factories with the introduction of machinery, including sewing machines in 1851, speeded up and standardised production processes from the raw materials to final pieces (North, 2011; Thompson, 1988). These developments lead onto 'ready-made' pieces and the start of standardisation of sizing and manufacturing (Berlanstein, 1992). Furthermore, The British Museum discusses how the boom of industry facilitated the creation of the '*middle classes*' and with their '*new prosperity*', they began spending their additional monies and their time frequenting theatres and concert halls for entertainment (Eagleton & Manolopoulou, 2010). In addition, their general standard of living improved, thus enabling the purchase of more clothing and increasing the demand for fashionable garments (Cunningham, 2003). This demand was met with an increase in unskilled or trainee seamstresses, whom were often required to work long hours (Berlanstein, 1992; Hellerstein, Hume &

Offen, 1981). Additionally, the 'pool' of novice seamstresses was further added to through the rise in popularity of home dressmaking with the middle classes (Arnold, 1977a, p.3). This inconsistency of skill and knowledge of established methods has added to the complexity of the dating processes, along with alterations for fashion, fit or fancy dress purposes (Taylor, 2002).

However, these questions could not be answered by merely peering at a beautiful 19<sup>th</sup> century dress behind glass; it is the detailed construction that needs to be explored.

This research aimed to explore garment construction in detail, scrutinising every stitch, pattern shape, fit and drape. Many existing publications such as; *The Chronicle of Western Costume* by John Peacock (1991) and *Fashion: The Ultimate Book of Costume and Style* published by DK (Hannessy & Farfour, 2012) tend to discuss only superficial garment details or certain design features rather than the finer details of the construction or patterns. While, Janet Arnold and Norah Waugh broach these details they tend to present more contemporary observations and interpretations. Through in-depth exploration, this research examined over thirty items of 19<sup>th</sup> century women's costume held within Bankfield Museum's collections in Halifax, West Yorkshire. Subsequently, several pieces were recreated in order to help unravel how they had been produced originally. Furthermore, these investigations explored the methods of dating such pieces, reviewing and challenging the process and knowledge required in order to provide for such a unique insight into the history of society, life and communities in the 19<sup>th</sup> century.

The main objectives being:

- To document the development and progress of women's costume (1820 - 1900) through the detailed study of the costume collection at Bankfield Museum (Halifax, UK).
- To explore 19th century construction, make up and pattern-cutting techniques through experimentations and re-creations of historical garments from Bankfield Museums collection.
- To question and consider the accuracy of the current systems used in the categorisation of 19th century women's costume and evaluate the historical importance of the construction methods and techniques within these systems.

## **CHAPTER 1**

### **RESEARCH METHODOLOGY**

This investigation has enabled me to discover and develop my knowledge and skills, in the construction methods and techniques of costume within the 19<sup>th</sup> century. Through this process I have also gained an understanding of why these changes took place. This research will utilise various methodological approaches with the main focus being historical research and action/practitioner exploration. This is further supported through qualitative research gathered through communications with costume makers and curators.

The focal point of my investigations has always been with the physical objects; whether items of clothing, fabrics, embellishment, or the construction process itself. This method is further echoed by Jules David Prown in *Style as Evidence* where to ‘...concentrate on the art object itself...’ (Prown, 1980, p.197) as the investigative process. Therefore, the natural starting position for my research was with the costumes within the archives. Unanimously object-based methodology has been utilised within many disciplines such as archaeology and fine art. However, within the research of fashion or costume this has not always been the case, with investigations being mainly reliant on secondary sources such as; paintings, illustrations or publications, which would have been crucial to gather this evidence (Steele, 1998). This method was possibly caused by a lack of access to items or knowledge of the depth of the specialist subject of garment manufacture. However as interest and acknowledgement of the significance of the specialism grows, the importance of the object is being recognised, as Valerie Steel highlights ‘*Yet of all the methodologies used to study fashion, one of the most valuable is the interpretation of objects*’ (Steele, 1998, p.327). To handle or touch an item: view the drape and fit, the shapes of the pieces, how the stitches were formed or finished, allows an insight into the life of the object (Prown, 1980). Although, reading from the object alone with no prior knowledge of the subject would be detrimental to the study. The importance of wider knowledge of the field such as technological advancement in machinery, fabrics, trims; such as when metal eyelets became commonly used, methods of make up, pattern-cutting and construction are required to read the object accurately thus encompassing ‘*The history, material, construction, design, and function of the artefact*’ (Fleming, 1974, p.154) is essential. The above is further echoed in

Janet Arnold's 'A Handbook of Costume' further reinforcing the importance of the '*cut and construction methods used...*' (Arnold, 1973, p.128) but stressing the importance that the researcher should have a considerable knowledge of these processes.

My initial investigations started within the archives at the Gallery of Costume, (Manchester, UK) I viewed a sack back robe from 1774; it was beautiful and in very good condition as in general were the pieces on display throughout the museum. As this was my first historical item I viewed it flat on a large table however, my inspection technique upon reflection was naïve. The process employed was documentation through sketches, photographs and notes describing details of stitching, methods, processes, trims and embellishment. While, this followed the approaches discussed above by Arnold, (1973) Fleming, (1974) Prown, (1980) and Steele (1998) and gathered a fair amount of information, putting this into practice required more of a systematic approach and further comparative research. As my focus at this early stage was on 18<sup>th</sup> century women's costume I arranged a visit to Bankfield Museum to view a 1768 Sack back robe. Through this visit to the museum my focus transformed. The Bankfield Museum archives house an extensive collection of costume, mainly 19<sup>th</sup> century, but the examples appear more like a 'real' or 'living' archive as though the items had a story to tell. This opportunity advanced my investigations and allowed me the opportunity to view the items as '*the things themselves*' (Husserl, 1970, p.23) the details of construction, design, and shapes rather than rely on pre-conceived theories or categorisation.

I became a volunteer at the museum with the support of Richard McClenaghan (Volunteers Co-coordinator) and in return I was allowed full access to the

museum's collection. The next obstacle was sourcing the correct items from the archive to study. This process consisted of focusing on keyword searches in Bankfield museum's catalogue such as; 19<sup>th</sup> century, dress, ladies, skirt and bodice (Arnold, 1977a&b, Steele, 1998, Taylor, 2002, Waugh, 1968). This process produced over 200 items which, after careful examination of the brief descriptions and production dates on the records, items were selected for viewing. As I was able to spend a good deal of time with the collection I developed a method of inspection primarily based on the concepts, discussed above by Arnold (1973), Fleming (1974), Prown (1980), and Steele (1998); inspecting the items inside as well as outside and how they draped on the mannequin (where possible). However, there were many issues with fitting 19<sup>th</sup> century costume on 21<sup>st</sup> century mannequins. Firstly, the undergarments, due to the archive regulations I could not bring items into the museum. Consequently, I was only able to use the limited undergarments that were available; bum rolls, petticoats and a few bustles which were not always the correct shape for the individual garments. Another obstacle was the shapes of the contemporary mannequins they did not replicate the proportions of the distorted figures due to corseting from the 19<sup>th</sup> century. I contemplated the use of children's mannequin's; unfortunately the proportions were unsuitable and would require a lot of adapting. There was the option of cutting the mannequins or creating them through mesh wire, papier mache and developing shape through padding (Arnold, 1973, Fisher, 2007). All these concepts were possible however due to museum regulations it was not an option. In addition, with the huge diversity and change of the silhouette of fashions throughout the 19<sup>th</sup> century, as discussed in The British Libraries Victorian Fashion section, '*...women's*



*fashions changed enormously and rapidly through the 1800's – in-fact, in the later 1800's, experts can easily date clothes to within a year or two'* (British Library, n.d.) thus, the replication for many mannequin shapes would be virtually impossible. Finally, while figures were distorted to the 'fashionable look' through corsets, petticoats and bustles there still lays the actual body shape of the original wearer. As the garments were made to fit the individual I feel it would be impossible to accurately recreate the original fit of the garment. Therefore, the purpose of the mannequin became more of a platform for inspection as it supported the shape of the pieces enabling a clearer view for examination.

Following these examinations further in-depth investigations were required, exploring construction techniques and pattern-shapes through the process of garment re-creation, which would allow a comprehensive analysis. The task of reconstructing all thirty items examined (see appendix 3 for listings) would be a vast undertaking. Thus a systematic selection process was required and included selecting; pieces that were unaltered, visibility of stitching methods/techniques, pattern shapes and garment condition (Arnold, 1973). Although, it could be argued that action/practitioner methods were already explored through the examination process, the next stage the reconstruction of items, would require drawing on my experience as a practitioner. This focused method is reinforced by Judith Bell where she discusses that it *'...provides an opportunity for one aspect of a problem to be studied in some depth.'* (Bell, 2010, p.10). Following this theory I sought to re-create four pieces, analysing the techniques and progress of the manufacturing methods.

Once more I looked to the objects. However, they could not be deconstructed, as this would cause permanent damage and would be against the museums regulations, so the process started by mapping out the pattern shapes, transposing Arnolds (1973) theory of plotting and measuring points and applying these measurement points to contemporary size 12 bodice and skirt blocks. Although, some pattern pieces were simply widths of fabric or rectangles and squares of fabric. These investigations enabled me in some cases to understand the difficult process through the slow speed and technique of hand sewing but also experience the progress and development of pattern shapes and use of machinery.

Although, there were still unanswered questions and as Bankfield Museum did not have a Costume/Textiles Curator, to further underpin the investigations I approached Natalie Raw the Curator of Costume and Textiles for Leeds City Council. The Leeds Discovery Centre archive was well categorised within the defined eras and not unlike those housed at Platt Hall, the pieces were in very good condition. This would perhaps again suggest that these items represent cherished pieces from special occasions rather than everyday wear. Through discussions with Natalie Raw she reminded me that personal taste and individuality can play a part in the differences, possibly this is reflected in the conclusions I have drawn from the costumes I have viewed. Furthermore, due to costs of fabrics and the tradition of 'handing down' changing sizes, weight gain or loss, the costumes could be constantly changing (Arnold, 1977b, Taylor 2002). For example I found several larger fitting pieces in the Bankfield collection Ms Raw remarked; *'how the emphasis could be on the shoulders, bust*

*and hips being bigger to create the illusion of a small waist.*' (N. Raw, Personal Communications, January 2015) thus, creating the desired fashion. Again the holding of these larger sizes does reinforce my opinion that the pieces I viewed in Bankfield's collection are not 'typical' of their era.

As previously discussed the analysis of the construction of the objects is integral to the investigation thus the progression of the manufacture of clothing would further reinforce the findings gained from the objects (Tarrant, 1994). The sourcing of this information was more difficult than expected as the Industrial Museums in Leeds and Bradford unfortunately led to a blank particularly, with regard to sewing machines progression during the 19<sup>th</sup> century. I found their exhibitions were more focused on the progression of textile machinery. Consequently, sourcing evidence regarding manufacturing developments came through a combination of literature accompanied by findings in the least expected places; a museum in Greymouth, New Zealand included sewing equipment and journals in a settlement exhibit and a free Leeds local supplement discussing John Barren's factory and development of the band knife (Bradford, 2013).

**CHAPTER 2**  
**ANALYSIS OF FINDINGS**  
**CURIOUS FINDINGS IN THE ARCHIVES**

*‘...clothing studies are contorted to fit some theory without a basic understanding of properties of cloth and the structure of clothes...’*

Naomi Tarrant (1994, p.12)

Making or creating clothing of some form as previously discussed and being able to read from a garment was imperative for this study. Thus, the importance of fully viewing an item scrutinising the stitching, shapes of pieces within the garments and unravel the mystery of the construction process (Prown, 1980). This will allow a unique insight into the collections enabling me to correlate the progress and developments of the industry.

The findings in this chapter are based on the pieces viewed in the collection however in order to underpin these I explored existing literature on 19<sup>th</sup> Century costume such as; Janet Arnold’s and Norah Waugh’s collection and many of the Victoria and Albert Museum’s publications, examining their costume archive findings and theories. Additionally, I contacted several costume and textile curators Jenny Lister at the V&A and Natalie Raw at Leeds Museums and Galleries to discuss my findings on certain construction methods.

Every single item I viewed in Bankfield Museum’s collection was fascinating and unique with its own story to tell, if it was the size, fit, construction or design. Narrowing it down was difficult (as method discussed in chapter 1) therefore;

this section demonstrates the findings recorded in my personal journals from the archives at Bankfield Museum, linking aspects specifically to my investigations.

### **Maternity Dress**

**Record number:** 1975-602/1 **Object Name (simple name):** Dress

**Production:** 1827 **Donated by:** Whitehouse

*(Bankfield Museum Archive Records)*

The first dress I analysed was a lilac printed light weight cotton day dress with a fitted front bodice, gathering at the centre back bodice with raised waist seam. The bodice fastens at the centre front with a hook & eye and decorative flounces across the front bodice. The sleeves were very full with gathers at the sleeve crown going into a long fitted cuff. Additionally, extra padding or pigots would have been inserted into the sleeve to support and emphasis the fullness at the sleeve crown (Waugh, 1968). The skirt was flat at the front with gathers across the back which would have possibly had a bustle pad tied at the waist as the 1827-9 evening dress and 1827-9 wedding dress in Janet Arnold's Patterns of Fashion 1 (1977a). There would have been a ribbon or some sort of a band around the waist seam tied into a small bow at the centre back concealing the opening between the bodice and the skirt. (Figure 2.1)



**Figure 2.1: Original 1827 1975-602/1 Dress front & Back, Bankfield Museum. Image source Phionna Fitzgerald**

## **Findings**

### **The Bodice Lining**

'The bodice lining panel seams and side seams are fully bagged out although armhole seams exposed with a type of whipping stitch to finish and darts have been stitched after being lined – as one with the outer fabric' (Figure 2.2)

(Phionna Fitzgerald, Archive Journals 2014)



**Figure 2.2 Bodice close up 1827 1975-602/1, Bankfield Museum. Image source Phionna Fitzgerald**

I have found this curious as later items all had individual bodice pieces set onto the lining first, followed by the construction of the garment with the seam allowance edges either being the selvage edge or finished with a type of whipping stitching (figure 2.3 &



Figure 2.3 Bodice close up 1837 1947-87, Bankfield Museum. Image source Phionna Fitzgerald

*Appendix 5: Comparative Construction Methods*).

Due to these initial findings I came to the conclusion that a fully bagged out lining appeared to be more of a contemporary method. Also in my initial investigations, prior to the focus being on the 19<sup>th</sup> century, I had analysed several pieces dated within the 18<sup>th</sup> century a 1774 Wedding Dress record number 1976.68, Gallery of Costume Manchester and a 1745 Green Silk Dress Record number 1962.41/1 at Bankfield Museum both pieces also had fully bagged out bodices. In addition, through contacting several fashion and textile curators they also agreed that through their experienced with 19<sup>th</sup> century costume the lining construction they had encountered was through the initially mount the outer and lining prior to constructing the bodice and they had not seen the 'bagging out' method within this era.

Why are these early dated pieces different from the latter pieces I have viewed? Could this possibly be due to the design and fabric; the gathers at the centre back bodice if composed with the lining would not sit softly or due to the translucent nature of the light weight fabric where the lining would have been visible and would distract from the delicate print? Although this still does not explain the previous pieces discussed above. Another theory could be due to the influx of the unskilled workers employed as dressmakers as discussed in *Victorian Women; A Documentary Account of Women's Lives in Nineteenth-*

Century England, France, and the United States *'in the season many more are employed as day workers, and a few came from the country and London as improves'* (Evidence taken by Children's Employment Commission February 1841 cited Hullerstein et al., 1981 p. 323) although some of these dressmakers would have been under some supervision in workrooms they would have still had to produce work without full training in addition, there were many home dressmakers and *'incompetent dressmakers who were employed almost as an act of charity by private households'* (Thomas, 2001). Although, there was the demand to keep up with new fashions, to take on a poor seamstress would have been frowned upon in society so this practice of taking on the incompetent dressmaker I suspect would have been a rare charity. However, the lack of experienced skills and demand at peak times, quality may have been sacrificed, yet this would apply to the less important costumers as one could not tarnish ones reputation (Hellerstein, 1981; Latham, 2003). Therefore this could be considered as the explanation for these inconsistencies.

However, Janet Arnold discusses *'typical'* make-up of a 1780's bodice in her Handbook of Costume she notes that the bodice seams *'....are joined together by overhanding and no raw edges can be seen.'* (Arnold, 1973, p.136). Arnold discusses this technique again in Patterns of Fashion 1 for a 1770-80 Pololnaise where the *'bodice lining is made up first'* (Arnold, 1977a .p.36). This is again reinforced by Norah Waugh in the 18<sup>th</sup> century section of *The cut of Women's Clothes 1600-1930* Waugh discussed the method where each bodice piece is mounted individually with the lining *'the raw edges being turned in together and the pieces seamed with a very fine whipping stitching.'* Followed by *'the sleeves....are lined, and sewn into the dress from the inside as far as the head of*



*the sleeve, which, left raw...*’ (Waugh, 1968, p.76), this method discussed by Waugh is comparable to the construction of these three items. This solves the construction of the bodice linings particularly in the two 18<sup>th</sup> century dresses and as the method is the same in ‘Maternity dress’ although dated forty seven years later appears to be a cross over of methods; from the seams joined with the overhanding to being mounted onto the outer pieces before stitching.

Additionally, further progress is noted in the direction of the contemporary technique of bagging out the bodice is seen in a bodice dated 1900, Record number 1931.416, Bankfield Museum (Figure 2.4). The method used a combination of the above techniques but the enclosed seams do not use overhanding the seams are machine stitched.



Figure 2.4 Bodice close up 1900  
1931-14 AB, Bankfield Museum.  
Image source Phionna Fitzgerald

## The Sleeve

‘....huge gathered sleeve shape looks like a ‘leg of mutton’ shape but twists at the elbow and still fully gathered at the cuff.’ (Figure 2.5)

(Phionna Fitzgerald, Archive Journals 2014)

This curiosity came to light in the re-construction of the dress.

I started with the standard basic size 12 sleeve block and



Figure 2.5 Sleeve close up 1827 1975-602/1,  
Bankfield Museum.  
Image source Phionna

created the leg of mutton shape; the volume through the elbow was not enough. Next a fully gathered sleeve head and cuff although this just created a full sleeve the volume was still not through the full sleeve. I referred to Janet Arnold Patterns of Fashion 1 and the pagoda sleeve on a 1852-6 Day Dress (1977a) this came very close to the look of the sleeve but the gathering in the sleeve head on the original is focused centrally over the shoulder thus I created more of an angular sleeve head (Figure 2.6) – again I was getting closer. Next I removed the sleeve block as the dressmaker in the 19th century possibly would not have had a basic block so I based the shape on a rectangle wider at the crown than the cuff (Figure 2.7). Although, I did not get the slight twist which, I discovered was due to spread the gathers at the cuff and across the sleeve crown as on the original all gathers are bunched on the outside arm of the cuff twisting the grain of the fabric thus creating the twist through construction rather than in the creation of the pattern. I have been unable to find another piece with this style of sleeve so I am unsure if this is intentional or due to poor sewing but as it is the same on both sleeves this would lead me to this being the shape they intended to create.



Figure 2.6 Sleeve experimentation 1 975-602/1.  
Image source Phionna Fitzgerald

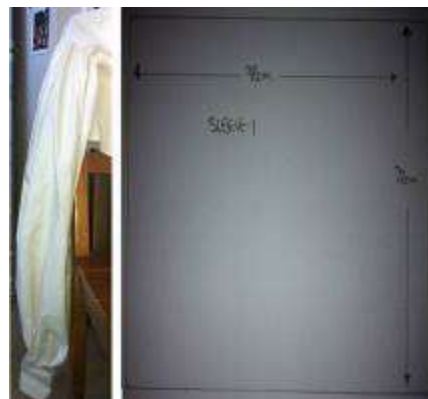


Figure 2.7 Sleeve experimentation for 975-602/1.  
Image source Phionna Fitzgerald

## Skirt Shape

‘..the shape of the skirt appears to be just the width of fabric. The front is just one fabric width with the selvage edges in the seam allowances creating the flat smooth drop. The back is two widths of fabric with the gathers at the centre back creating some fullness.’

(Figure 2.8)

(Phionna Fitzgerald, Archive Journals 2014)



Figure 2.8 Front skirt close up  
1827 1975-602/1, Bankfield Museum.  
Image source Phionna Fitzgerald

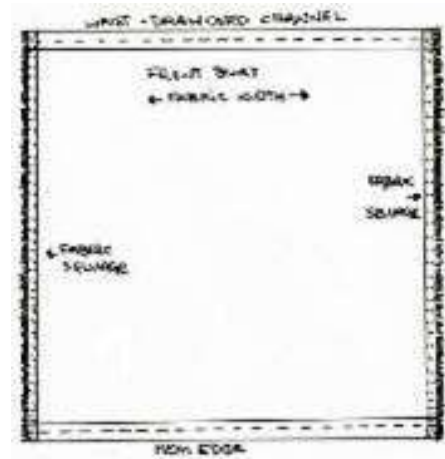


Figure 2.9 Example of skirt pattern  
for 1975-602/1. Bankfield Museum.  
Image source Phionna Fitzgerald

The skirt pieces being basic rectangles or widths of fabric (Figure 2.9) demonstrate the unstructured and simplicity in the pattern cutting furthermore, utilisation of the full width of the fabric. This is reinforced by Norah Waugh *‘the amount of material required to make a skirt was worked out according to the width of the material...’* (Waugh, 1968, p.149). I found this in many of the pieces within the Bankfield collection until I found Record number 1981 240 dated 1856 Powder Blue Dress. Where the first shaped pattern pieces (godet) appeared

with additional triangular shaped pieces to create a flared hem. Although, I am not convinced that the piece 1981-240 is dated correctly due to the overall shape of the dress but I found that pieces I viewed after the date of this dress appeared to have an increased amount of shape in the skirt panels (see Appendix 3 Full Garment listing & details from Bankfield Museum). Janet Arnold comments '*At the beginning of the 1860's the pattern shape of the skirt changed from straight length of fabric, with the fullness pleated or gathered in at the waist, to gored panels*' (Arnold, 1977b, pg.3). These changes to the pattern shapes reflect in designs and shapes of the new fashions. Although, later in the century this would be due of the rise of Haute Couture' with couturiers such as Worth, Poiret and Lucile, but initially it was through the establishment of the middle classes with their '*new prosperity*' (Eagleton & Manolopoulou, 2010) and the '*..ever-increasing number of women who wished to be well and fashionably dressed..*' (Waugh, 1968, p.183). Never the less, the demand to be fashionable was encouraged through the increasing amount of women's journals being published showing the fashions that may have come from Paris or London with local dressmakers producing these new fashions at the request of their clients. Arnold also comments on '*Advertisements for dressmaking and pattern cutting schools appeared throughout the whole period, becoming more frequent after c1880*' (Arnold, 1977b, p.3). The increasing number of teaching of the techniques and methods would explain not only the development of pattern cutting within the garments but also the quality of the overall look produced.

## **Dress of Two Hands**

**Record number:** 1947-87 **Object Name (simple name):** Dress

**Production:** 1837 **Donated by:** Lady M. Fripp

*(Bankfield Museum Archive Records)*

The second dress I analysed was an embroidered blue satin dress with a fitted boned bodice wide curved neck and capped sleeves. The bodice shapes into a point at the centre front with a fully pleated skirt. There is an opening down the centre back of the skirt with twisted ribbon detail. The dress is fully lined in unbleached cotton. The dress would have been worn over a fitted corset and the skirt would have been lined with glazed cotton for fullness and a frill bustle for additional fullness at the back, as in the 1837-41 morning dress in Janet Arnold's *Patterns of Fashion 1* (1977a) (Figure 2.10).



Figure 2.10 Dress front & back 1837 1947-87, Bankfield Museum. Image source Phionna Fitzgerald

## **Findings**

### **Bodice to Skirt Attachment**

'The skirt gathers are gathered including the lining making them quite bulky and stiff with the top edge of the skirt fabric folded over to finish the top edge of the waist seam. The bodice is made separately with the waist edge finished with piping or binding. Then the bodice is attached to the skirt along the top edge of the skirt gathers/organ pleats with a whipping stitch; the edges of the bodice and skirt are just butted together rather than folded together to form a seam.' (Figure 2.11)

(Phionna Fitzgerald, Archive Journals 2014)



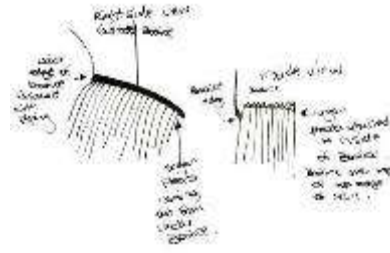
Figure 2.11 Waist seam close up 1837 1947-87, Bankfield Museum. Image source Phionna Fitzgerald

Initially, I thought maybe the dress had been altered but through further investigations into the pieces in the archive I found this to be quite a common method used to attach the bodice and skirt (Figure 2.12 see appendix 3 and 5). This method was also mentioned by Janet Arnold in *Patterns of Fashion 1* (1977a), a morning dress dated 1837-41 which is around the same time as the piece I inspected at Bankfield Museum. Progress of this method is demonstrated in an 1850's wedding dress 1831.11 Bankfield Museum, where the bodice lies over the top of the skirt covering the top edge of the waist (Figure 2.13) with the stitching hidden inside the dress (Appendix 5 Comparative Construction Methods Table). I am unsure when this method of attachment changed into the technique we use today; attaching the bodice and skirt of a dress as one piece, as the later pieces I viewed were all separate bodice and

skirts. Although, the methods and processes would have progressed and developed through the development of the dressmaking schools furthermore, with the changing of the styles, the silhouette being smooth the folded layer of fabric at a waist seam would have created too much bulk for the look.



**Figure 2.12** Waist seam close up 1954-20-2, Bankfield Museum. Image source Phionna Fitzgerald.



**Figure 2.13** Sketches of 1850 waist seam 1931-11, Bankfield Museum. Image source Phionna Fitzgerald.

## **Hand Stitching**

‘The dress is fully hand stitched including a whipping stitch to finish the edges – not all of it was the best stitching quality in-fact of very poor quality’ (Figure 2.14)  
(Phionna Fitzgerald, Archive Journals 2014)



**Figure 2.14** Bodice close up stitching 1937 1947-87, Bankfield Museum. Image source Phionna Fitzgerald

This piece although basic in shape clearly demonstrates hand sewing with the light coloured lining and dark thread. My interest in this piece is that the stitching appears to be of a different standard or quality throughout. Some of the stitching is beautiful; straight with an even consistency where as, the armhole and skirt to bodice stitching (Figure 2.15) appears random in length, position and is disjointed. There could be several reasons for this; the dress may have been amended by a home dressmaker or it was stitched by several different

seamstresses in a workroom. As commented above 'in the season' more workers were needed so many unskilled workers entered the work room. An extract in *Victorian Women a Documented account of Women's Lives in Nineteenth-Century England, France and United States* of a young woman from 1863, Lucy Luck *'After time, I got work in a workroom, but I wanted a lot of improving before I could do it properly. So a woman in the same room undertook to see that I did my work properly in time I was able to earn fairly good money now and then.'* (Lucy Luck cited in Hellerstein et al., 1981, p.327). This could explain the difference in the quality of stitches – many hands working on one piece with an apprentice working with a skilled seamstress. Additionally the hours were also long working into the night with very poor lighting which it could be simply that they were unable to see (Mitchell, 2011, Ewing 1984). Finally the seams with the poor stitching were hidden except from the bodice to skirt stitching but this would have had flounces or ribbon attached to hide the imperfection as seen in images from *The Fashionable Lady in the 19<sup>th</sup> Century* (Figure 2.16) (Gibbs-Smith, 1960).



Figure 2.15 Waist stitching close up 1837-1947-87, Bankfield Museum. Image source Phionna Fitzgerald



Figure 2.16 Gibbs-Smith Dress (1960)



## **Tiny Tiny Bodice & Skirt**

**Record number:** 1978-587 AB

**Object Name (simple name):** Dress bodice/Dress skirt

**Production:** 1890

**Donated by:** R, Tetlaw

*(Bankfield Museum Archive Records)*

The third piece I looked at was a evening Bodice and skirt in yellow satin possibly silk with small scattered embroidered flowers. The bodice is fully boned (it would have been worn with an S-bend/straight-front corset underneath (Ewing, 1978; Waugh, 1968) with lacing at the centre back which would have been pulled tight over a boned corset. The neck line is wide and scooped with puffed pleated sleeves there is also a self fabric ruffle trim around the hem of the bodice and the hem of the skirt. The skirt sits flat at the front with pleating at the back possibly sitting over padded and gored petticoats (Arnold, 1977b). (Figure 2.17 & 2.18)



**Figure 2.17 Bodice & Skirt 1890**  
1978-587 AB, Bankfield Museum.  
Image source Phionna Fitzgerald



**Figure 2.18 Sketch 1890 Bodice & Skirt**  
1978-587 AB, Bankfield Museum. Image  
source d Phionna Fitzgerald

## **Findings**

### **Puffed Sleeves**

'Little puffed sleeves gathered into the crown, turned back at the hem and stitched into the sleeve crown using tucks to fit into the armhole and create fullness – almost like a fully bagged out sleeve' (Figure 2.19) (Phionna Fitzgerald, Archive Journals 2014)



Figure 2.19 Sleeve close up 1890 1978-587 AB, Bankfield Museum. Image source Phionna Fitzgerald



Figure 2.20 Inside sleeve close up 1890 1978-587 AB, Bankfield Museum. Image source Phionna Fitzgerald

This sleeve construction I found quite innovative and creative; a neat finish combining the desired fullness. The sleeve looks as if it was created with a square of fabric using the pleats to generate the fit and look although there may have also been some form of padding inside to fully build up the fullness (Figure 2.20). I have struggled to find another sleeve like this in the Bankfield collection, although item 1978-589 AB (figure 2.21) appeared of a similar construction and 1978-582 AB (figure 2.22) also demonstrated creative sleeve design/make-up (see Appendix 3 Full Garment listing & details from Bankfield Museum). All items were donated by 'R. Tetlaw' therefore, possibly produced by the same dressmaker showing a certain amount of consistency in skill and creativity. The

techniques and methods used to create these unique sleeve styles demonstrate the development and progression of inventive pattern-cutting. In addition, this creative influence could be due to the influence of *'the courtiers'* the fashion decorators of the day; *'To Worth, invention and experiment were dominating principles where dress construction was concerned'* (De Marly, 1980, p26) this approach to clothing production has enabled advancement within design and construction.



Figure 2.21 Sleeve close up  
1978-589 AB, Bankfield Museum.  
Image source Phionna Fitzgerald



Figure 2.22 Sleeve close up  
1978-582 AB, Bankfield Museum.  
Image source Phionna Fitzgerald

### **Tiny Tiny Waist**

'..the first tiny tiny piece I have found with a waist circ 44cm – but it doesn't look like a young child's dress.'

(Phionna Fitzgerald, Archive Journals 2014)



Figure 2.23 Bodice waist  
measurement 1890 1978-587 AB,  
Bankfield Museum. Image source  
Phionna Fitzgerald

This piece was the smallest I found in my research with a waist of 22cm measured flat (Figure 2.23). This additionally would have also had a tightly pulled corset underneath making the wearer's waist even smaller, pushed organs around and most likely very uncomfortable (Waugh, 1968). All other

proportions of the dress appear to be of adult sizing. In addition the museum holds several other pieces of a similar size that have been donated by the same person. Unfortunately, I am unable to track this item back to the owner at this stage, so it is difficult to confirm the original wearer's age or body proportions.

When pattern cutting this piece I initially followed the original measurements which, proved to be difficult as the positioning and size of the darts and seams were inconsistent making the pattern asymmetrical; each piece had to be cut individually. Unlike, contemporary standardised patterns where the front and back bodice pieces are symmetrical. This leads me to believe that the dress was made-to-measure, fitted directly on the person. The inconsistency is echoed within the skirt's panel shapes, amount of darts (6 in total) and pleats (Figure 2.24). Furthermore extra sections of fabric are patch-worked together to complete the dress (Figure 2.5). Although this contradicts with my comments above, regarding the progression of dressmaking I stress that this progression like any other takes time. Additionally, with the very small size of this piece and contrary to what we believe, I found the majority of the pieces I have viewed in the collection so far at Bankfield Museum to have been all bigger than expected which is not my experience of exhibitions I have viewed. Kevin Almond discusses this further in *Fashionably Voluptuous: Repackaging the Fuller-sized Figure* (2013) that maybe the reason why collections do not hold or display larger pieces is that we prefer to look at small shapes. As that is what we see as the fashionably acceptable so the curators may choose not to hold these larger pieces in their collections. Where as Bankfield Museum has not had a costume or textiles curator for some time and some of the pieces may have just been

accepted into the collection without regard to their size. This may explain the over all diversity of the collection.

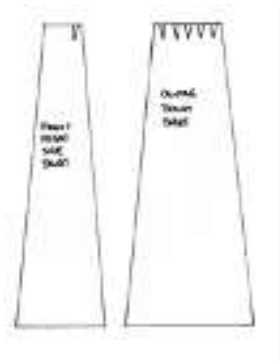


Figure 2.24 Example of skirt pattern 1890 1978-587 AB. mage source Phionna Fitzgerald



Figure 2.25 Close up patch worked fabric 1890 1978-587 AB, Bankfield Museum. Image source Phionna Fitzgerald

Source	Full waist measurement - Skirt
1978.87	38cm
Next size 10	71cm
Marks & Spencer Size 10	70cm
Measurements taken from Next and Marks and Spencer websites, July 2015.	

Table: 2.1 Waist size comparisons

## **1890 AND 1900 Bodice and Skirt**

**Record number:** 1931-16 AB      **Object Name:** Evening Dress

**Production:** 1890      **Donated by:** Mrs Rittershaus

One of the final pieces of my study is an elegant black satin evening dress with a fine sheath of netting which is highly decorated with swirls and beaded patterns. The bodice is fully boned (it would have been worn with an S-bend/straight-front corset underneath (Ewing, 1978; Waugh, 1968) and fitted with a draped layer of beaded sheath; this is also used for the sleeves and the

flouncing at the shoulders. The skirt is again satin with the highly decorated beaded sheath full length and pooling out at the hem. After analysis I am unsure if the above date is correct as the construction appears more in line with the following garment (Figure 2.26)

**AND**

**Record number:** 1931-14 AB

**Object Name (simple name):** Dress Skirt/Dress Bodice

**Production:** 1900

**Donated by:** M. G. Ingoldby

The final piece in this study was a black satin dress with lace inserts at the front and cuffs of the bodice. The bodice is fully boned (it would have been worn with an S-bend/straight-front corset underneath (Ewing, 1978; Waugh, 1954) with a quilted yoke draping over the front and back. There is a high lace collar and centre front insert framed by the black satin with velvet ribbons. Full sleeves gathered into a cuff with a laid-on lace trim. The skirt is full length pooling out at the hem, it is trimmed with diagonal flounces, quilting and ruffles (Figure 2.27).



**Figure 2.26 Bodice & Skirt Front 1890**  
1931-16 AB, Bankfield Museum.  
Image source Phionna Fitzgerald



**Figure 2.27 Bodice & Skirt Front 1900**  
1931-14 AB, Bankfield Museum.  
Image source Phionna Fitzgerald

## **Findings**

### **Pattern shapes and Construction**

‘..the pattern shapes, cut and construction of these two pieces appears standardised and structured...’

(Phionna Fitzgerald, Archive Journals 2014)

Both these pieces were made at the latter end of my study of the 19<sup>th</sup> Century and show the development in clothing manufacture as documented by Thompson (1988). Both pieces are machine stitched with only hand stitching for some decoration or finishing. Which as the lock stitch sewing machine was invented in 1846 Janet Arnold notes that *‘it was not widely used until after c1865’* (Arnold, 1977b, p3) which by 1900 when these pieces were produced the use and techniques of the sewing machine would have been very well established, this is fully demonstrated in these two pieces (Thompson, 1988).

Furthermore, the advancement of pattern-cutting as discussed in the previous items findings, with the influence of haute couture, the adventurous courtiers and the exciting new designs in demand requiring more and more detailed pattern pieces, would have led to the publications of pattern-cutting books from 1880. As Arnold states using *‘scientific methods’* (Arnold, 1977b, p4) otherwise known as flat pattern-cutting. Additionally, with the wider use of standardised body measurements, basic blocks and the ‘scientific’ flat pattern-cutting, the advancement for progression and set methods and techniques was being established (Arnold, 1977b). In turn this would have complemented the increasing amount of ready-made clothing, the consistency of the pattern

shapes, methods and construction which, continued to the never ending demand for standardisation (Arntzen, 2015; Cunningham, 2003; Thompson, 1988).

### **CHAPTER 3**

#### **COSTUME EXPLORATION & RECONSTRUCTION**

Firstly, it is important to note that an archive is a unique working environment and care should be taken to ensure preservation of the costumes. The main costume archive used for this research was held within Bankfield Museum, Halifax. This archive was selected as holds an extensive collection of 19<sup>th</sup> century women's costume and as I was allowed full access to the archive this enabled me to explore a good variety of items.

While working with the pieces, as many are delicate due to their age or wear and tear, I wore gloves and used acid free tissue on the surfaces to protect the garments. This was to prevent any contact with any residues that may cause deterioration to the items. In addition on many occasions I had assistance from one of the museum's volunteers with the handling of the garments on/off the hangers and mannequin.

This chapter discusses the findings from in-depth examinations of six items and the process of reconstruction of four of the items. These pieces were selected because they offered a good insight into the methods and techniques for this research. The selection process for the six garments was based on the following, as discussed in chapter 1; items that have not been altered, a clear



view of the stitching methods/techniques and pattern shapes to ensure accuracy of reconstructions, and finally the items condition as deterioration can cause distortion of the finer details (Arnold, 1973).

One of the limitations with recreating historical garments is sourcing correct fabrics and trims for the era. This task although not impossible is difficult as access to buying fabrics and trims could be limited and expensive also, many fabrics were unique to the era and may need to be specially made particularly, if there is a requirement for a certain colour, design or pattern. Additionally, Janet Arnold discusses the importance of '*...using the right weight fabric.*' (Arnold, 1973, p.207), which through my own experimentations in the reconstructions for this project, enables the correct drape for the pleating, ruching and gathers within garments. As the aim of this investigation was to explore the methods and techniques the fabrics were selected based on their weight. However, the 'Maternity Dress' reconstruction was made using a cotton faille with a medium weight calico for lining, which was similar to the original 1827 dress. The 'Dress of two hands' and 'Tiny Tiny' bodice and skirt recreations were created in a heavy satin and a medium weight calico for the lining again similar to the original. Whereas, the fabric for the 'Wedding dress' proved to be more difficult as the original was made with a heavy brocaded fabric. Unfortunately, the closest source for this type of fabric was upholstery fabric and was expensive. However, I managed to find a heavy weight textured satin which combined with a heavy calico was sufficient to replicate the weight of the original fabric. These items had little or no decorative trims (as discussed in the selection process in chapter 1) only functional trims such as; hooks and eyes or boning. Again, as

the investigations focus was on the methods and techniques using contemporary trims would not be detrimental to the research.

I have presented my work in chronological order based on Bankfield Museum's recorded dates from their data base, this also follows the progression and development of manufacturing; starting with the earliest piece an 1827 Maternity Dress.

### **The Maternity Dress**

The first dress I investigated was the 1827 Maternity Dress. The dress was made of light weight lilac cotton with a delicate flower print. The bodice was fitted with flounce detail across the front and gathers to the centre back. The skirt was full length with a draw string at the front waist and gathers across the back. The sleeves are very full going into a long narrow cuff. (Figure 3.1)



**Figure 3.1 Original Maternity Dress Front & Back, Bankfield Museum. Image source Phionna Fitzgerald**

This dress was one of the earliest pieces, dated 1827 that I viewed from the collection at Bankfield Museum. My investigations started with viewing the item following the methods detailed in the methodology chapter. Initially, on the mannequin, accessing construction methods, pattern shapes and drape of the piece. At this stage I also assessed the dress inside out on as it made it easier to document the internal makings of the item through notes, sketches and photographs. This was followed by a more 'hands on' detailed approach; the garment was laid on acid free tissue paper on a table, enabling me to handle the garment noting the construction details stitching type and pattern shapes.

This item as you will see from my sketchbook pages was fully hand stitched and had a combination of curious construction techniques (Figure 3.2) (as documented in the previous chapter).



Figure 3.2 Maternity Dress, sketchbook 1.  
Image source Phionna Fitzgerald

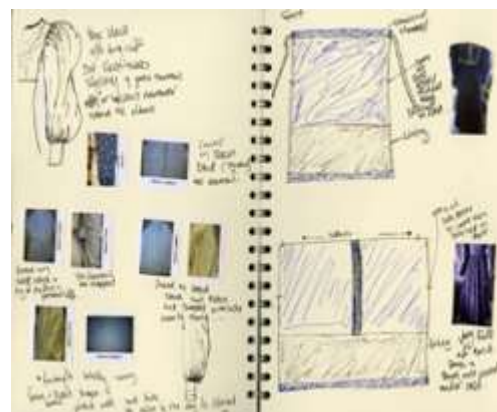


Figure 3.3 Maternity Dress, sketchbook 2. Image source  
Phionna Fitzgerald

One such curiosity being the lining construction, in that it appeared to follow a more contemporary method being 'bagged out' secondly the sleeve fit and shape (both documented in the previous chapter) which was extremely full. Initially I thought it could have been a leg of mutton but it appeared to twist and

collapsed towards the outside arm. Through experimentation with pattern shapes and construction I came to the conclusion that the pattern shape could have been a rectangle with the gathers manipulated through the construction process (Figure 3.3) to provide the shape. Whereas, the contemporary sleeve pattern is shaped, as there is an allowance added to the pattern pieces for the gathers when the pattern is cut. Unfortunately, I did not view any other items in the collection that had this type of sleeve, (see Appendix 3 Full Garment listing & details from Bankfield Museum) to be able to compare other similar construction techniques of this style/era.

Additionally, the fastening of the skirt was different from others in the collection, with the construction of the skirt having the openings at the side seams and a draw cord across the front. This is possibly due to being a maternity dress which, would allow for adjustment through the stages of pregnancy. (Figure 3.3) The pattern pieces were basic in shape (as discussed in the previous chapter) with the reliance on gathers to create the fullness in the sleeve and skirt. The bodice pattern pieces had structure in the shapes and use of darts as shown in the ¼ scale pattern (Figure 3.4).

Although the pattern pieces may have been simple the amount of fabric required to make the dress was as follows:

- 8 meters of fabric
- 6 metres of Lining
- 0.5cm of inter lining
- 2 spools of matching threads



**Figure 3.4 Maternity dress, 1/4 scale pattern. Image source Phionna Fitzgerald**

- 10 Hooks & 2 metres/10cm width ribbon

The process of the reconstruction enabled me to discover further details of the curious aspects of the make-up of the dress.

Some of the methods of the original appear random and do not follow a systematic order. An example of this is the darts construction and stitching along the flounce edges into the lining (Figure 3.5) with the flounce end only being caught into the outer fabric, concealed under the lining (Figure 3.6 & Figure 3.7).



Figure 3.5 Maternity Dress, Flounce stitching detail. Image source Phionna Fitzgerald



Figure 3.6 Maternity Dress, Flounce stitching detail. Image source Phionna Fitzgerald



Figure 3.7 Maternity Dress, Outside Flounce detail. Image source Phionna Fitzgerald

The final reconstruction (Figure 3.8) took more time than expected to make as the process of construction was different to that of a contemporary as mentioned above the order of construction did not appear systematic possibly due to fittings, alterations and the addition of flounces and trims once the structure of the dress was complete (Figure 3.8 and see Appendix 5 Comparative Construction Methods Table).



**Figure 1.8 Maternity Dress Reconstruction.**  
Image source Phionna Fitzgerald

## **Dress of Two Hands**

The second dress I viewed was the 1837 dress of embroidered blue satin. The dress had a fully boned bodice going into a small point at the centre front with a fully gathered/pleated skirt (Figure 3.9). The structure and construction of this dress was basic; minimal seaming, trims and flounces which offered a clear view of the making up details. Additionally, with the stitching being in a dark thread on the light coloured lining each stitch detail and technique was able to be seen for analysis.



**Figure 3.9 Original Dress of two hands Front & Back,**  
Bankfield Museum. Image source Phionna Fitzgerald

The simplicity of the garment made it an ideal piece to be viewed on the mannequin inside and outside. This made documenting of each detail of the stitching used, quality of the stitching, pleat

type (organ pleats) and methods used clear in addition reduced the handling of the garment. However, I also briefly inspected the item further flat on a table, as some areas were difficult to access on the mannequin particularly the waist to skirt construction. These investigations lead onto stitching analysis and experimentation through various samples which was documented in sketchbooks (Figure 3.10 & 3.11). The process of exploring the stitch type and quality, methods used for the pleating and curious attachment of the bodice ensured an accurate reconstruction (as discussed in previous chapter also see Appendix 5 Comparative Construction Methods Table).



**Figure 3.10 Dress of two hands, Sketchbook 1.**  
Image source Phionna Fitzgerald



**Figure 3.11 Dress of two hands, Sketchbook 2.**  
Image source Phionna Fitzgerald

Again the bodice pattern pieces were basic shapes; two panel seams and darts, possibly fitted to the body of the wearer (Figure 3.12). The skirt pieces are widths of the fabric with the organ pleats to condense the fabric onto the bodice and generate the fullness into the skirt. The pattern created for the reconstruction utilizes all the above elements (Figure 3.12) although there was a lot of fabric required to complete the dress it would have been and is fully utilised.



Fabric and trims required for the reconstruction;

- 10 metres of fabric
- 10 metres of lining
- 0.5 metre of inter lining for the bodice
- 2 spools of matching threads
- Lacing 1 metre, boning 1 metre  
and wire for centre back 0.5 metre

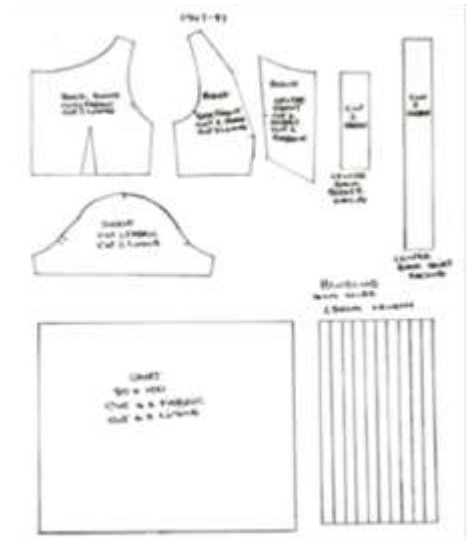


Figure 3.12 Dress of two hands, 1/4 scale pattern. Image source Phionna Fitzgerald

The focus of the investigations of this dress was to explore the construction methods and the hand stitching techniques. The reconstruction was fully hand stitched initially with the bodice pieces being individually composed onto the lining pieces. Seam allowance edges were then whip stitched (Figure 3.13) followed by the construction of the bodice (Figures 3.14, 3.15 & 3.16).



Figure 3.13 Dress of two hands, Whip stitching seam allowance. Image source Phionna Fitzgerald



Figure 3.14 Dress of two hands, bodice fully composed and constructed. Image source Phionna Fitzgerald





**Figure 3.15** Dress of two hands, Front bodice fully composed. Image source Phionna Fitzgerald



**Figure 3.16** Dress of two hands, Back bodice fully composed. Image source Phionna Fitzgerald

The skirt length and width was enormous and difficult to work with therefore when the skirt was constructed it was laid out on a large work table (Figure 3.17). I then worked around the table and skirt stitching the lining and outer together, then followed by gathering the organ pleats.



**Figure 3.17** Dress of two hands, Skirt construction process. Image source Phionna Fitzgerald



**Figure 3.18** Dress of two hands, attaching skirt to bodice. Image source Phionna Fitzgerald

The attachment of the skirt to the bodice also proved difficult. I used a combination of a mannequin for positioning the skirt into place on to the bodice whilst using chairs to hold the weight of the skirt. Once the skirt was positioned onto the bodice it was difficult to move back to the table without disturbing the placement and alignment, thus the skirt was stitched into place while on the mannequin (Figure 3.18).

The re-construction was a journey and an enlightening learning experience of what it was like to fully hand stitch a garment of such a size. The approximate time to fully complete the dress was 85 hours (Figure 3.19).



**Figure 3.19 Dress of two hands reconstruction.**  
Image source Phionna Fitzgerald

## **THE WEDDING DRESS**

The next dress I explored was the 1851 wedding dress (3.20). This dress was made of a yellow brocaded possibly silk with a fully pleated front bodice going down into a narrow point. The sleeves were bell shaped with ribbon decoration at the cuff and the skirt was fully pleated with organ pleats fitted into the bodice.

This piece was manufactured 14 years after the previous dress and demonstrated



**Figure 3.20 Original Wedding Dress Front & Back, Bankfield Museum. Image source Phionna Fitzgerald**

progress in the pattern-cutting and construction. The dress was initially viewed on the mannequin both the right way round and inside out as well as flat on the table. Examining the construction of the piece was slightly limiting due to thread colour blending with the lining and with parts of the make-up being concealed

within the lining. The piece was still fully hand stitched using back stitch, stab stitch and whipping stitch. The front lining construction had unusual dart shapes; starting at the waist of the bodice curving up and over the bust to the collar bone whereas, contemporary dart shapes are shoulder to bust point and waist to bust point (figure 3.21). The pleating in the outer bodice would have been arranged and fitted to the body of the wearer (Figure 3.21). The attachment of the bodice to skirt had progressed with the bodice sitting over the waist edge of the skirt, unlike the previous dresses where the bodice and skirt pieces are butted together (as previously discussed, see Appendix 5 Comparative Construction Methods Table and Figure 3.22).



**Figure 3.21 Wedding Dress, Sketchbook 1.**  
Image source Phionna Fitzgerald



**Figure 3.22 Wedding Dress, Sketchbook 2.**  
Image source Phionna Fitzgerald

As with the previous dresses the pattern pieces were simple with the exception of the bodice which may possibly have been a rectangle of fabric pleated and fitted to the body. The pattern used for the reconstruction was flat pattern-cut from a basic bodice but the shape of the original bodice piece would not have been too dissimilar from the reconstruction (Figure 3.23). Although, the fabric usage for the dress would have been high due to the amount of pleating in the

bodice and skirt, every single scrap of fabric would have been used, which is demonstrated in the patch-working of the hems and facing pieces.

#### Fabric & Trims requirements

- 11 meters of fabric.
- Approximately 11 metres of Lining
- 0.5 metre of inter lining for the bodice
- 2 spools of matching threads
- Lacing 1 metre and boning 1 metre



**Figure 3.23** Wedding dress, 1/4 scale pattern. Image source Phionna Fitzgerald.

The reconstruction of the bodice was slightly different to the previous dresses due to the front pleating, as it was only the outer fabric that was pleated the lining was a basic bodice. Therefore, the front lining and front outer shells were created separately followed by the lining and front shells being composed together. The back and sleeve pieces were as previous dresses; each individual outer pattern piece mounted onto the lining pieces before the seams were stitched. A mannequin was used for the shaping of the front outer bodice to ensure the bodice pleated and fitted correctly (Figures 3.24, 3.25 & 3.26).



**Figure 3.24** Wedding Dress, bodice pleating 1. Image Source Phionna Fitzgerald



**Figure 3.25** Wedding Dress, bodice pleating 2. Image Source Phionna Fitzgerald



**Figure 3.26** Wedding Dress, bodice pleating 3. Image Source Phionna Fitzgerald

As the previous dress (Dress of two hands) the skirt was enormous and again needed to be worked on the table for the fitting of the lining, the seams and gathering of the organ pleats (Figure 3.27 & 3.28). The attachment of the skirt to bodice again needed the mannequin for placement with chairs to support the weight of the skirt followed by being stitched into place still on the mannequin.



**Figure 3.27 Wedding Dress, stitching skirt.**  
Image source Phionna Fitzgerald



**Figure 3.28 Wedding Dress, organ pleating skirt.**  
Image source Phionna Fitzgerald

The final reconstruction took over 90 hours to complete (figure 3.29). It was fully hand stitched and with the scale sections could only be completed in a large space. Again the journey through the process of the reconstruction enabled me to fully explore and experience the process of manufacture.



**Figure 3.29 Wedding Dress Reconstruction.** Image source Phionna Fitzgerald



### **The Tiny Tiny Bodice & Skirt**

The final piece I fully explored was the 1890 bodice and skirt made of a yellow silk with scattered pink embroidered flowers. The bodice was fully boned with a wide neck, puffed sleeves and flounces around the hem. The skirt was fitting into a tiny waist flaring out into a full skirt again with flounces around the hem (Figure 3.30).

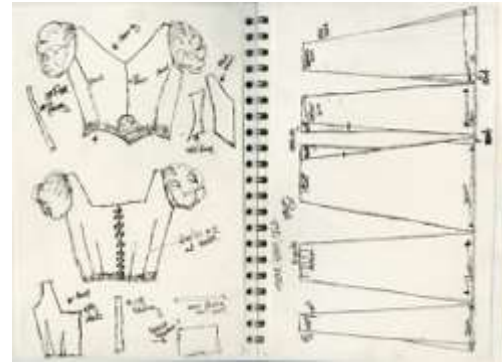


Figure 3.30 Original Tiny Tiny Bodice & Skirt, Bankfield Museum. Image source Phionna Fitzgerald.

The process of inspecting this bodice and skirt was different from the others due to the pieces being so small. The waist of the bodice was 44cm circular and skirt waist 38cm circular, unfortunately due to this I was unable to view them correctly on a mannequin as the mannequin was approximately a size 12. These pieces were inspected flat inside and out. Each piece was fully documented with photos, sketches and notes. Additionally due to the curious size and being the first very small piece I viewed I took the opportunity to measure and map the shapes of the pattern pieces (Figure 3.32). The mapping of the patterns also demonstrated that this piece would have definitely been fitted to a person due to the inconsistent placement and sizes of the darts and panels (as discussed in the previous chapter). Both the bodice and skirt were fully machine stitched with only the decorative elements using hand stitching. The sketchbook pages below detail the experimentation with the sleeves, flouncing and flowers (Figures 3.31 & 3.32)



**Figure 3.31 Tiny Tiny Bodice & Skirt, Sketchbook 1.**  
Image source Phionna Fitzgerald

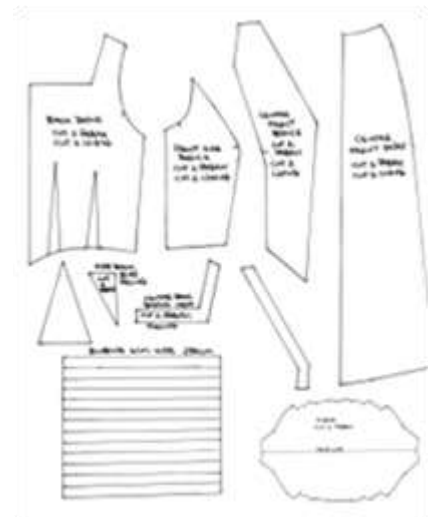


**Figure 3.32 Tiny Tiny Bodice & Skirt, Sketchbook 2.**  
Image source Phionna Fitzgerald

The bodice and skirt patterns for the reconstruction were based on basic size 12 blocks due to the original being inconstant as discussed above and in chapter 2. The skirt of the original now includes shape with gored panels and godet's to add further flare to the skirt. The bodice pattern was a simple princess line shape with the sleeves being the most curious. I'm sure the original sleeve would have been simpler than the pattern used in the recreation (Figure 3.33).

Fabric & trims required:

- 6 meters of fabric.
- 6 metres of Lining
- 0.5cm of inter lining
- 2 spools of matching threads
- 4 x Hooks, 1 metre lacing & boning



**Figure 3.33 Tiny Tiny Bodice & Skirt, 1/4 Scale pattern.** Image source Phionna

The reconstruction of the bodice still involved mounting each individual outer piece onto individual lining pieces prior to the construction of the bodice (Figure 3.34). The sleeve required further experimentation with additional tulle sandwiched into the sleeve layers at the crown of the sleeve to ensure the correct allocation of fullness (Figure 3.35 & 3.36).



**Figure 3.34 Tiny Tiny Bodice & Skirt, bodice reconstruction. Image source Phionna Fitzgerald**



**Figure 3.35 Tiny Tiny Bodice & Skirt, sleeve reconstruction 1. Image source Phionna Fitzgerald**



**Figure 3.36 Tiny Tiny Bodice & Skirt, sleeve reconstruction. 2 Image source Phionna Fitzgerald**

The skirt construction again had each individual piece firstly mounted with fabric before the construction of the skirt. Although the gathering and the pleats were cut into the pattern I still utilised the mannequin to ensure correct placement of the fullness (Figure 3.37 & 3.38).



**Figure 3.37 Tiny Tiny Bodice & Skirt, skirt pleats. Image source Phionna Fitzgerald**



**Figure 3.38 Tiny Tiny Bodice & Skirt, skirt pleats. Image source Phionna Fitzgerald**



The process of the construction of the bodice and skirt appeared methodical and flowed in more of a coherent order compared to the previous garments, where there were occasional cross overs of the construction steps (see Appendix 5 Comparative Construction Methods Table). Although, most of the pattern shapes and construction process was simplistic, progression of garment manufacture is demonstrated, through the shaping and technicality of the patterns, the methodology of the make-up and the use of machine stitching.



Figure 3.39 Tiny Tiny Reconstruction. Image source Phionna Fitzgerald

### **1890 & 1900 Bodice and Skirt**

The final two pieces I explored were the 1890 and 1900 bodice and skirt.

The 1890 bodice and skirt were made of black silk with an overlay of highly beaded tulle. The bodice was fully boned and fitted with a draped neckline. The sleeves were  $\frac{3}{4}$  in length with ruffles of tulle. The skirt sat smoothly over the hips flaring and pooling at the hem (Figure 3.40).



Figure 3.40 Original 1890 Bodice & Skirt

The 1900 bodice was black silk with cream lace. The bodice was fully boned and sits open at the centre front showing the cream lace blousing which goes into a small stand collar. There was a fully pin tucked yoke with the pin tucks continuing into the back bodice. The sleeves were  $\frac{3}{4}$  length with a lace cuff. The skirt sat smooth over the hips flaring at the hem with swages of lace and flounces (Figure 3.41).



Figure 3.41 Original 1900 Bodice & Skirt

I inspected both the pieces on the mannequin and flat, inside and out. The pieces were fully machine stitched although some of the flounces and decoration were still hand stitched. The methods of construction appear to be more consistent throughout the garments of the two styles. The shapes of the pattern pieces are more structured and consistent in shape. The skirt pieces particularly demonstrate progression with the introduction of shaped panels having flare added to the side seams. Additionally the use of godets had been used for extra fullness to create the pooling at the hemlines. (Figure 3.42, 3.43, 3.44 & 3.45).



Figure 3.42 1890 Bodice & Skirt, Sketchbook 1.  
Image source Phionna Fitzgerald



Figure 3.43 1890 Bodice & Skirt, Sketchbook 2.  
Image source Phionna Fitzgerald



Figure 3.44 1900 Bodice & Skirt, sketchbook 1.  
Image source Phionna Fitzgerald



Figure 3.45 1900 Bodice & Skirt, sketchbook 2.  
Image source Phionna Fitzgerald

I did not proceed into the reconstruction of these pieces as these investigations demonstrated progression through the consistency of the construction methods, techniques and the pattern shapes. These pieces not only demonstrated the start of standardisation but an advancement of the skill and creativity of the craft of pattern-cutting.

## **CHAPTER 4**

### **CHALLENGING CATEGORISATION**

*'It may safely be assumed that everything in the universe is a member of some class, but on the first appearance the universe appears so great and complex that it is chaos- a tangle of things to which man had no clue unless he provides himself with some sort of map. This map of things is a convenient expression for classification scheme, for we cannot reason, even in the simplest manner unless we can identify and relate – that is classify – things.'*

Arthur Maltby (1975, p.16)

Categorising, labelling or classification is something we all do although, it may not be intentional, possibly simply a tool to enable us as humans to manage the huge amount of information we are constantly exposed to or as Amanda Tinkers discusses '*Classification is ubiquitous*' (Tinker, 2005 p5).

We create groups or categories such as nationality, age, occupation, religion, in addition, what we wear and how we wear it. We manage these classifications through creating names or labels to enable an order or understanding of the world around us (Tinker, 2005). Although, we establish groups and categories in an instant, it is also possible through further investigation the grouping can

become more complex or ambiguous. They can cross over into more than one category such as, wellington boots; originally associated with 'work wear' whereas now highly fashionable footwear.

This section will discuss and challenge the dating and categorisation of women's costume in 19<sup>th</sup> century furthermore, highlight the simplicity of misreading a piece thus leading to misclassification. The importance of every single detail '*concentration on every flounce, pleat, button and bow*' (Fine & Leopold, 1993. p.94) further combined with the knowledge of the construction methods and history of manufacture enabling the most authentic classification.

Methods of archiving artefacts, paintings and sculpture within museums or private collections had been well established possibly since 6<sup>th</sup> century (Ennigaldi-Nanna's Museum of Mesopotamian Antiquities) arranged through origins, object type or era enabling order for the museum, curators and the viewer (Garwood, 2014). Although, the establishment of museums date back to the 6<sup>th</sup> century fashion and costume museums were not fully recognised across Europe and Britain until late 19<sup>th</sup> century. What's more, 'fashionable' dress was not favoured as a collection nor seen as useful although, textiles and textile manufacture was highly regarded and consequently these pieces have contributed to many costume collections today which, Susan North (Senior Curator) notes in V&A film documentary 400 years of Fashion '*initially the collection was founded for textiles and it was only subsequently that costume became important*' (Hughes, 2003). Although, many textile pieces would have been samples there would have also been many items of costume treasured for

their fabric, embellishment or embroidery which now sit in costume collections (Hughes, 2003).

The identification of these pieces within collections and museums will vary dependant on the establishments funding and knowledge of the curators.

Through correspondence with several museum curators the majority do not seem to have any set procedures except for Glasgow Museums where Rebecca Quinton, Curator (European Costume & Textiles) noted they '*catalogued according to ICOM (International Council of Museums) and UK documentation standards*' (R. Quinton, personal communication, April 14, 2015). However, this appears to be more for terminology of categories and object names although contributes to the dating procedure not the main catalyst. What's more, with the absence of costume curators, for example at Bankfield Museum, the classification would be by the collections manager '*based on their knowledge and research into the items date*' (A. Clare, personal communication, March 17, 2015). This appears to be echoed in the majority of the responses I received from the Costume and Textiles curators from; Leeds Museums and Galleries, Gallery of Costume Manchester, Bradford Museums and Galleries and Glasgow Museums. They all confirmed that they rely on their experience and refer to the already established collections with some referring to publications '*C.W. Cunnington and Phillis Cunnington*' (R. Quinton, personal communication April 14, 2015).

Although, the experience and knowledge of the curators would be considerable smaller museums may lack access to resources, funding and workforce. Also the knowledge will be stretched thus limiting specialist knowledge across

extensive collections with in many cases the reliance on volunteers and enthusiasts. Whereas, more established museums such as the V&A have departments and curators dedicated to subject specialities. Also research departments now established such as the Clothworkers' Centre of the Study and Conservation of Textiles and Fashion which opened in 2013.

As above the curator specialism or knowledge may not necessarily be in clothing or costume furthermore thus the reliance on style or referencing could lead to missing the slightest of details (Taylor, 2004: Steele, 1998). Such as the stitch type or when machine stitching was introduced, construction methods as mentioned in the previous chapter 'bagging out of linings' or when the use of a hook, popper or zip was common. These details are critical and if missed could lead to dating inaccuracies. This is recognized by Janet Arnold in *A Handbook of Costume* (1973) and Naomi Tarrant's *The Development of Costume* (1994) furthermore Lou Taylor stresses that these details '*matter if a garment is to be dated and read properly and that there are no short cuts to the process of learning the cyclical styling of men's and women's clothes.*' (Taylor, 2002). The skills and knowledge of a dater indeed are required to be vast and constantly evolving encompassing a wide sphere of knowledge not only of clothing but the history of manufacture of trims, fabrics and society.

Many other methods are employed such as searching paintings, fashion plates and women's journals, certainly good methods of finding 'fashions'. Nevertheless not all fashions transfer into 'everyday wear' nor can the momentum of these changing styles be sustained by the consumer. Additionally, the costume worn in many of the paintings would have been in their 'best' or created for a special occasion thus the clothing consequently often did not

reflect 'everyday' items. Whilst visiting the English Museum of Costume through conversation with Miles Lambert (Senior Curator) it became apparent that there were actually very few examples of 'every day' costume. Consequently most of the collection consisted of 'keep sake' items from special occasions e.g. a wedding dress or court gown etc. Although, this method of dating will be accurate to the date of the images it cannot give a true reflection of the costume. Perhaps more of a romanticised image and the image that the 19<sup>th</sup> century society wanted to portray.

Society within the 19<sup>th</sup> Century had an established elitism which included where or who they got their clothing from '*the fashionable signifier*' with '*careful attentiveness to dress*' (Latham, 2003, p.11). This could be identified through the tailors or shop labels attached into pieces again another dating indicator through investigating the history of the establishments stitched or stamped onto the labels. Unfortunately, this can also be misleading with counterfeit or forged pieces appearing as early as 1880 as discussed by Elizabeth Ann Coleman '*among the genuine labels of the 1880's there lurk several suspicious specimens in which neither the quality and cast of the label nor the garments to which it is attached have an authentic air*' (Coleman, 1989, p.109). This may underpin my findings in the previous chapter (record number: 1947-87) where the quality within garments was mixed; the demand for the most up to date fashions lead to pieces being copied from the women's journals and the influx of unskilled workers to keep up with the demand.

Finally, the most cryptic of all, the alterations of pieces due to fashion modifications, sizing, deteriorating or for use in the theatre or as fancy dress.



This could significantly change these minor details such as the introduction of the machine sewing, use of zips or additional pieces inserted (Arnold, 1973, Taylor 2002). Although, these details could with such changes imitate the historical content of the item. These minor alterations or details will again mislead the dater and will cause confusion for the correct era. However, Natalie Raw commented that *'items quite often end up with a date range'* (N. Raw, Personal Communications, April 7<sup>th</sup> 2015) rather than being labelled with specific dates.

The challenge of dating costume is an on-going learning process that, demands a significant amount of interdisciplinary knowledge and skills which, is not always obtainable. Furthermore, without all this expertise the likely hood of inaccurate identification is highly possible in many cases may have already led to the misdating of many pieces. This investigation shows that construction methods are a vital element to accurate dating of costumes and that there is room for improvement to incorporate this into the dating process. This can be achieved through educating curators on garment construction and through the sharing of knowledge and skills across collections and museums.

## **CONCLUSION**

My investigations began with initial examinations of thirty items of 19th century women's costume held within the archives of Bankfield Museum covering the period 1827 to 1900. Subsequently, six items (selected on the basis that they were not damaged, unaltered, and the detailing could be ascertained) were studied in further detail through the exploration of their make-up and pattern shapes, performing practical experimentations of the likely construction methods/techniques and ultimately in the re-creation of four of the items. Where findings appeared inconclusive, further guidance/opinion was sought from the curators of other costume collections including, but not limited to, the V&A, Glasgow Museums, Leeds Museums & Galleries and the Gallery of Costume, Manchester.

The findings from the investigations detailed above, clearly showed the progression and development of the manufacturing of women's costume in the 19<sup>th</sup> century; from the hand sewn and simple shapes of the 1827 Maternity dress; (1975-602/1), to the machine stitched detailed bodices and skirts of the latter pieces (1931-14 AB and 1931-16 AB). The protagonist of this enormous change was the Industrial Revolution bringing the invention of the combustion engine, the introduction of machinery in industry followed by full scale factories; from hand to machine. Although, within clothing manufacture the change to machine was initially slow with the majority of the progress being in the latter part of the century as demonstrated in Chapter 2. This procrastination was mainly due to the lack of acceptance of the sewing machine as it was believed that it would take over and create unemployment. However, the progression is

not only down to machinery there is indeed the development of the expertise and knowledge of the methods and processes.

In the earlier pieces this inconsistency is evident such as the 1837 dress which illustrates the irregularity of the stitching type/quality. Additionally, the unusual lining construction of the 1827 dress being 'bagged out' and through experimentation that the sleeve shape was possibly a rectangle of fabric manipulated and twisted in construction to achieve the desired effect. The methods used would have been the maker's own interpretation combined with an unskilled seamstress. The sharing of skills and knowledge did not become apparent until later in the century although patterns and basic instructions were offered within journals such as the *English Women's Journal*, although the understanding and ability of these instructions were at the discretion of the reader. The pieces in the latter part of the century (1778-1877 AB, 1831-14 AB and 1831-16 AB) although mainly machine stitched show a constancy in construction methods the seams in the bodice, attachment of the boning and finishing of raw edges all show the shift towards the standardisation in the manufacturing process. This change towards standardisation coincides with the creation of many dressmaking schools and the establishment of the fashion houses and couturier's from around 1880 (Arnold, 1977b).

While all of the above demonstrates the progression of garment manufacturing from one end of the century to the other there can still be confusion about the dates of garments as discussed in Chapter 4. Many of the inaccuracies come from the lack of resources and interdisciplinary knowledge in terms of making up methods and the history of machinery, fabrics and trims. The dating process needs to encompass this breadth of knowledge to ensure an accurate date.

Unfortunately, the reliance goes to secondary information such as; journals, fashion plates, paintings or previously dated pieces which may also be inaccurately dated. These secondary sources are mainly pictorial and design led which encourages the overzealous to miss the smallest but most important details such as pattern shapes or stitching details. As previously discussed these details could be alterations due to fashion trends, size changes, or items used as fancy dress and with the constant demand for fashions fakes or counterfeit items; all of these can easily mislead an unknowing curator to inaccurately date a garment. The simplistic and pre-determined system of relying on secondary sources as discussed above would have historically been due to the lack of importance put on costume collections and acceptance as an academic subject. Although, this is improving with the importance of this specialist knowledge of garment and construction details being recognised and the development of collections and education being offered in Universities there is still a long way to go and much to discover. I would recommend that this process of discovery should be considered further in the curriculum of fashion education; although fashion history is studied it appears mainly to be pictorial or design based with little or no focus on the construction process. For example, this research has enabled the development of the contextual studies module I deliver where; the students explore a timeline of design along side experimental samples for each era. This process allowed the students to gain a comprehensive view of the history of fashion and an appreciation of historical practices and their advancement. Furthermore, a consideration of construction methods/techniques whether samples or pattern-cutting examples could be

included within exhibitions, which would demonstrate the significance of the historical garments displayed.

There are limitations to this research some discussed above in the difficulty of the dating process. But there are some further challenges in being able to fully explore the construction process or pattern shapes as de-construction would cause permanent damage. Also the fit and shape of pieces could be distorted due to the fabric being stretched or damaged from wear or storage. While these present challenges, it is still possible to gain a significant amount of knowledge without damaging the garment as established in chapter 1. Furthermore, damaging a garment would take away pieces of history, as there would be a lot of recognisable methods of garment manufacture connected to specialist tools and techniques to help date the item.

My conclusions for this study do show progression within the 19<sup>th</sup> century however, this study was limited to the costume collection at Bankfield Museum and I acknowledge that these results only reflect what is held at Bankfield Museum. In order to decide if this is reflected across the full 19<sup>th</sup> century it would require further studies within other historical costume collections.

In addition, as these fundamental changes were in the latter part of the 19<sup>th</sup> century, due to the establishing infrastructure of manufacturing and increasing demand for fashionable clothing. Refining my investigations down to a smaller time period such as 1890-1910 may unearth further details. Was it due to standardisation, education, mass production or the refinement of the craft? While, this research would indicate that it is likely to be a combination of all of these factors additional research across other historical collections is required to further support this theory.

Finally, as recommended above, reconsideration is required on how the history of costume is viewed (by including details of construction) in education, archives and collections, as the history of costume provides a detailed account of technology and its impact on practices and what we wear today.

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## **Appendix**

### **Appendix 1: Industrial Revolution Time Line**




- 1712 - The first commercial steam engine created by Thomas Newton.
- 1733 - Flying shuttle invented by John Kay. This enabled the weaver to weave wider pieces of fabric.
- 1765 - James Hargreaves created the spinning jenny enabling multiple spools to be spun co-currently reducing the amount of time and work required to produce yarns.
- 1769 - Richard Arkwright's developed and water powered frame that was able to spin hundreds of spools simultaneously and boasted to create stronger thread.
- 1775 - The first efficient steam engine created by James Watt.
- 1779 - Samuel Crompton creates the 'mule' bringing together the 'spinning jenny' and 'water frame' creating a fully mechanized weaving process.
- 1787 - The power loom created by Edmund Cartwright
- 1811-15 - Luddies movement caused unrest fighting for the dropping wages and about the skilled worker being replaced by machines operated by unskilled workers.
- 1830 - First sewing machine created by Barthelemy Thimonnier.
- 1831 – Michael Farady electromagnetic current powering electric engines and generators
- 1833 – Factory Act – Political reform to regulate conditions within factory environments.
- 1845 - Elias Howe developed the lock-stitch sewing machine using two threads.
- 1851 - Isaac Singer designed the foot powered sewing machine.
- Approximately 1858 - John Barran creates the band knife

*Information sourced from: Cottontimes.co.uk accessed 5/12/14, The new Encyclopaedia Britannica and victorianweb.org. accessed 5/12/14*

**Appendix 2: Photos costume Archives, Leeds Museums & Galleries**



## Appendix 3: Full Garment Listing & Details

<p>Appendix 3 Full Garment listings &amp; Details 30 pages</p> <p>my own notes from items viewed in Bankfield Museum</p> <p>Item details - Bankfield Museum - Museum</p>	
 	<p>Item reference: 1962-411 Date: 1745</p> <p>Pattern-shapes:</p> <ul style="list-style-type: none"> <li>* Skirt widths of fabric selvage to selvage pleated into waist. Knife pleats reasonably consistent in depth</li> <li>* Bodice is made up then pleated section is added on.</li> <li>* sleeves gathered into crown</li> </ul> <p>Construction details:</p> <ul style="list-style-type: none"> <li>• fully hand stitched like neat stitching</li> <li>• Bodice fully enclosed? but stitching visible</li> <li>• Skirt seam allowances either selvages or turned or bound. very tidy.</li> <li>• no lining in skirt.</li> </ul> <p>Re-construction notes:</p> <p>Yes possible but not in the era I am researching data base listing was incorrect.</p> <p>Alterations:</p> <p>There does not appear to be any alterations stitch holes or broken threads.</p> <p>Details:</p> <p>Pleated bodice added over top (i think) + the sleeve details.</p> <p>Curiosities</p> <p>The lining Bodice construction.</p> <p>Trims/Labels/Fabrics:</p> <ul style="list-style-type: none"> <li>• Silk outer with a cotton/linen medium weight lining. Lace</li> <li>Self fabric flounces</li> </ul> <p>Bankfield references.</p>  <p>a pulled in with ruffle at sleeve hem.</p> <p>like other 1774 + 1768 dress.</p>

my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum - Museum



Item reference: 1964-1981  
 Date: 1768

Pattern-shapes:  
 Difficult to clearly see.  
 But skirt is width of fabric pleated up also bodice shapes difficult to work out due to damage.

Construction details:  
 All fully hand stitched with edges whip stitched not fully lined.  
 A lot of damage.  
 \* Some big uneven stitches all stitching is untidy. Uneven lengths & spaces.

Re-construction notes:  
 so too damaged could not view garment well as so damaged & handling it was risky.

Alterations:  
 very difficult to tell a lot of damage.

Details:  
 Sleeves & Flounces with lace.

Curiosities  
 The pleating depth & length of the pleating at the back.

Trims/Labels/Fabrics:  
 Silk outer, lace at sleeves. Silk lining.

Bankfield references.



# Item details – Gallery of Costume, Manchester



Item reference: M/CAG 1976.68  
Date: 1774

Gallery of costumes refs.

## Pattern-shapes:

- Widths of fabric for skirt & part of bodice - selvages at edges of fabric.

- Seams in bodice - CB

Diff

-Difficult

to see other pattern details

It seam allowance cut.

## Construction details:

A lot of patchworked panels creating sections.

Fully hand stitched?

• Lining in bodice - like Bantled

Fully enclosed - like 1762-411

Bodice seams / construction.

Tidy stitching even + consistent.

## Re-construction notes:

Possible but Lining enclosed same construction & in correct area.

## Alterations:

No close does not appear to be.

## Details:

Cuff flounces + of stomacher with ruffles & braiding

## Curiosities

Length of box pleats inserted into panel dropping from CB.

Trims/Labels/Fabrics: -no label outer striped embroidered silk, lining silk/cotton. Drawn, lace, Lining hand stitched eyes.

my own notes from items viewed in Bankfield Museum

Item details - Bankfield Museum



Item reference: 1975-602/1  
Date: 1827

Bankfield references.

Pattern-shapes:

- widths of fabric for the skirt gathered into waist. -selvage to selvage.
- 2 widths at back 1st Port.
- Bodice gathered at back. with Princess seam & dart at front
- Sleeve huge gathers at cuff + crown.

Construction details:

- \* Fully hand stitched.
- \* Order of construction is NOT methodical!
- \* Lining is more like 1774 + 1784 dresses. not like other 18th C ones.
- \* Skirt opens at side seam maybe because it Maternity dress

Re-construction notes:

No damage quite clear construction all fully hand stitched with most stitching visible.

Alterations:

No there are on stitch holes or look to have been panels removed.

Details:

\* Binding in most seams. Fronces across front + sleeve & cuff. Cuff is pleated.



Curiosities


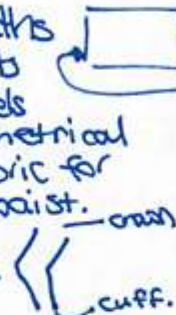

- \* Sleeves interesting shapes twists towards outside arm.
- \* France Construction.

Trims/Labels/Fabrics:

Cotton Sateen, Cotton lining, drawcord hook + eyes, rags Buttons.



my own notes from items viewed at  
 Item details - Bankfield Museum Bankfield Museum.

	<p>Item reference: 1954-202/          Date: unknown Victorian</p> <p>Pattern-shapes:          Skirt Fabric widths          Front Bodice Darts          Back Bodice panels          Both Dot symmetrical          Strips of fabric for          Cuffs, Hem + waist.          Sleeve shape          Cut as →  cuff.</p>	<p>Bankfield Museum records</p>
	<p>Construction details:          Fully hand stitched          Stitching is very untidy          Particularly stitching          bodice to skirt → like Dress of          two hands          can pleated skirt          of Buttons mock - hand stitched holes down of          Lining stitched &amp; overseam          or stab stitch → like modern dress.          other sections were composed with          lining. - like Dress of 2 hands.</p>	<p>like modern dress.</p>
<p>Re-construction notes:          • sections of lining          enclosed so can not          access full details          • possibly altered          • not 100% sure of date.          possible          1830s</p>	<p>Alterations:          Yes possible that band has          been added at waist - maybe to add          length to bodice.          Also sections added to bodice          at side seam from underarm to waist.</p> <p>Details:          mock covered buttons, self-fabric          frills a sleeve cuff + crown.          Also braid attached.          Braid at neckline.</p>	<p>like modern dress.</p>
<p>Curiosities          mix of stitching          some quite neat          others very untidy          another Dress of          many hands.</p>	<p>Trims/Labels/Fabrics:          Covered buttons x6          Braid, hand stitched geyers,          Hooks or lacing.          Fabric: silk, stripes, crisp fabric          No labels.</p>	



Item details – Bankfield Museum




my own notes from items viewed in Bankfield Museum - Bankfield Museum

Bankfields references.

Attaching of Bodice to skirt

$$\begin{array}{r} 240 \\ -20-2 \\ 1956-164 \end{array}$$

my own notes from items viewed in Bankfield Museum - Bankfield Museum

	<p>Item reference: 1971-421 Date: 1841</p> <p>Pattern-shapes:</p> <ul style="list-style-type: none"> <li>• Skirt is width of fabric pleated into waist shape</li> <li>• Outer CF is an inserted panel pulled into pleats &amp; gathered in to shoulders</li> <li>• Left &amp; Right side different</li> <li>• sleeve dropped &amp; wide bell shape</li> </ul>	<p>Bankfield references: gathers generally narrower.</p> 
	<p>Construction details:</p> <ul style="list-style-type: none"> <li>• Fully hand stitched neat stitching consistent size &amp; spaces.</li> <li>• stitching of trims large stitches but still neat.</li> <li>• Edges whip stitched or bound.</li> <li>• Lining as outer.</li> </ul>	<p>as 1978-372 - neat (1910)</p>
<p>Re-construction notes:</p> <ul style="list-style-type: none"> <li>• Difficult to see CF Bodice make up. could struggle with this as the pleats/gathers appear random.</li> </ul>	<p>Alterations:</p> <ul style="list-style-type: none"> <li>• Does not show any signs of alterations</li> </ul>	<p>1981-11 (1980) 19</p>
<p>Curiosities</p> <ul style="list-style-type: none"> <li>• hand stitched square pocket.</li> <li>• Made well but pleats just look pulled into place at CF.</li> </ul>	<p>Details:</p> <ul style="list-style-type: none"> <li>• hand stitched square pocket.</li> <li>• cuffs with lace coming out + trailing on the sleeves.</li> </ul> <p>Trims/Labels/Fabrics: No label Outer silk taffeta quite crisp. Lining Cotton/Linen medium weight. Tassels, cotton lace hooks + eyes down CF.</p>	



my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum



Item reference: 1956-164  
 Date: 1850's

Pattern-shapes:

- \* Skirt fabric widths Pleated into waist.
- \* Bodice standard (seems 2 darts at front except length of darts across to front are all different.
- \* Seam allowances in bodice secure.

Construction details:

- \* appears fully hand stitched with whip stitched seam allowances. stitching is tidy as 1971-421 (1841) & 1978-372 the trims stitching is tidy & waist - Bodice to skirt stitching not visible from front.

Re-construction notes:

There is a lot of damage to the bodice & skirt at the waist looks like silk has cracked & there is quite a lot of fading.

Alterations:

- \* There appears to be no alterations or stitch holes. but there are metal loops with hand stitched eyes.

Details:

- \* stitching of the lace around the neckline.
- \* mock tassel buttons down the cf.

Curiosities

- \* The sleeve shape
- \* hand stitched eyes & metal loops.



← outside arm






← Hem

Trims/Labels/Fabrics:

- \* Stripe silk quite soft & light weight.
- \* Lining cotton medium weight. Velvet binding tassels, Hooks & eyes also hand stitched eyes.



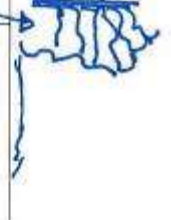
my own notes from items viewed in Bankfield Museum

# Item details - Bankfield Museum

	<p>Item reference: 1965-166 Date: 1800ish.</p> <p>Pattern-shapes: * Bodice panels at back →  2 darts at front each side →  * Skirt widths of fabric Pleated into bodice</p> <p>Construction details: Fully hand stitched with raw edges whip stitched or serge edges. * Bodice as others main fabric mounted but back lining is slightly different. Raw edges turned in (enclosed) then stitched stitching was visible waist to bodice as all others 1856-1864 contained with</p>	<p>Bankfield references.</p> 
<p>Re-construction notes: Possible although there is some damage fabric cracking a fraying.</p>	<p>Alterations: no but there are some stitch holes but think this is due to thread breakage</p> <p>Details: the pleat construction method - flat smooth then at the back organ pleats as</p>	<p>1847-87 (1887) but tieyer 8, 1856-1864 (1880) Flat pleats cut front then organ pleats at CB that stand out. Flat pleats TTT</p>  <p>Stitching tidy &amp; hidden inside.</p>
<p>Curiosities * self fabric loops like belt loop at the back of the skirt about 20cm from waist seam?</p>	<p>Trims/Labels/Fabrics: Silk taffeta, cotton medium weight fabric, lace green &amp; white, green tassels, velvet ribbon, braiding covered buttons x 15 Hooks + hand stitched eyes.</p>	


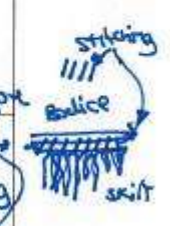
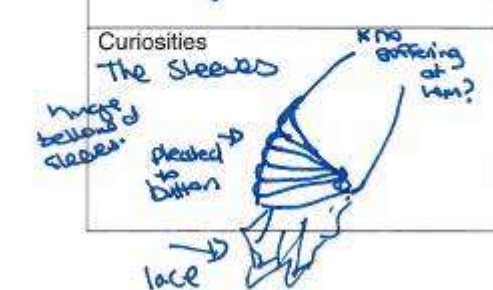


my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum

	<p>Item reference: <del>1931-11</del> 1931-11          Date: 1931</p> <p>Pattern-shapes:          * Skirt wide of fabric pleated &amp; folded into shape selvage to selvage.          * Bodice Back panel darts over front pleated - selvages to selvages but lining front long darts          * sleeve full shaped.</p> <p>Construction details:          * Fully hand stitched quite tidy.          * Bodice to skirt stitching is hidden behind bodice Bodice sits over skirt.          Much neater than 1947-97 1931-240.</p>	<p>Bankfield references.</p>
<p>Re-construction notes:          * Good clear view of pattern + stitching details          * No damage or alterations.</p>	<p>Alterations:          No there are no stitch holes or removed panels.</p> <p>Details:          * Pocket inside curved          * Pleating at front bodice.          * Inside of skirt pleats waist turned by 25cm &amp; all pleated together</p>	
<p>Curiosities          * Skirt waist edge.          * Sleeve shape.          * Lining darts &amp; pleats</p>	<p>Trims/Labels/Fabrics:          * Heavy processed silk cotton lining, boning, hankies hankies + hand stitched eyelets</p>	

my own notes from items viewed in Bankfield Museum



# Item details - Bankfield Museum

	<p>Item reference: 1978-372 Date: 1555</p> <p>Pattern-shapes: Skirt huge width of fabric gathered into organ pleats with small gathers too. • shoulder dropped back • Bodice panels + Darts • Sleeve looks to be planned construction with pleats &amp; gathers creating the shape</p> <p>Construction details: Hand stitched good standard of hand stitching Waist to bodice similar to 1947-87 (1837) + 1931-11 (1830) + but the stitching is neat &amp; not visible from the outside. Like 1947-87 + 1981-240 (1837) both very untidy &amp; stitches visible on inside!</p>	<p>Bankfield references.</p> 
<p>Re-construction notes:</p> <ul style="list-style-type: none"> <li>• Looks to be quite a few alterations.</li> <li>• A lot of damage silk cracking + rust or something creating little holes.</li> <li>• Sections difficult to see due to sections of lining.</li> </ul>	<p>Alterations: Possible there are some stitch holes in the skirt. Also some broken or rose threads + hand stitched eyelet holes</p> <p>Details: The sleeves tucks on the outside to button &amp; in the lining too. Quilting strips around sleeve edges.</p>	<p>down CB seam allowance</p>
<p>Curiosities</p> <p>The sleeves</p> 	<p>Trims/Labels/Fabrics: Silk outer fabric, Lining cotton (incl weight) + silk. Lace, buttons (covered), Ribbon binding, 20 hooks hand stitched eyelet loops.</p>	



my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum - Museum



Bankfield references.

	Item reference: 1-71-3m Date: 1855
	Pattern-shapes: - Skirt with full of fabric pleated into place + Bodice darts go from CF over bust point back is panel gathers sleeve shape cut angled
Re-construction notes:  Good example but item sent into an exhibition so could not access for further examination	Construction details: Fully hand stitched lovely detail stitching. stitching of ruffles on the outside even & consistent
Curiosities the sleeves gathered/pleats at central section between ruffles	Alterations: Does not appear to be no stitch marks or added/removed panels  Details: Pleated ruffles at CF + sleeve consistent.  Trims/Labels/Fabrics: no crisp silk satin - cotton lining lace, Bonney hook + eyes.






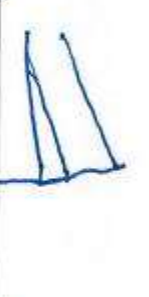

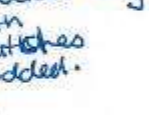
Pattern of ruffles is not the same across the sleeves LHS different from RHS sleeve.

my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum - Museum

	<p>Item reference: 1949-68 AB          Date: 1860</p> <p>Pattern-shapes:</p> <ul style="list-style-type: none"> <li>• Skirt is widths of fabric with gathers, tucks &amp; pleats into skirt band.</li> <li>• Bodice pattern shapes panels &amp; darts</li> <li>• Sleeve crown is gathered &amp; tucked into armhole almost not puckered!</li> <li>* Lace &amp; trims added on after Bodice &amp; Skirt is made.</li> </ul> <p>Construction details:</p> <p>All main seams Machine stitched. - whip stitch edges. Smaller seams + trims &amp; binding handstitched. Neat stitching with even consistent size &amp; spaces. Lining Pieces mounted on to outer.</p>	<p>Bankfield references.</p>
<p>Re-construction notes:</p>	<p>Alterations:</p> <p>Difficult to tell due to the layers but no visible stitch holes or extra patterns</p> <p>Details:</p> <ul style="list-style-type: none"> <li>* Hand stitched kops</li> </ul> <p>← no knot stitches thread is just just wrapped around looped thread &amp; only in small sections not full loop</p>	<p>controversy has knot loop all the way along kops.</p>
<p>Curiosities</p> <p>Back skirt has pleats that extend into free panels not sure what they are for - need to contact Jenny Lister at V+A</p>	<p>Trims/Labels/Fabrics:</p> <p>outer woven (maybe wool).          Lace + 15+ hooks          Cotton Linings          topstitching at hem</p> 	



my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum

		Item reference: 1981-260 Date: 1865	Bankfield references.
		Pattern-shapes: Pleated skirt into waist of dress but panels slightly gored with godets. Bodice: shoulder seam towards back. Darts 12 at front & bodice & seams at CB front dart very very close to CB.	
		Construction details: mainly machine stitched with whipping stitch to raw edges. Bodice to skirt very untidy stitching on of trims very untidy big uneven stitches. Mixture of quality of stitching Press studs (?) stitched in very very badly	
Re-construction notes: A lot of alterations & damage to this item. Not a good example.		Alterations: Yes, very possible lots of stitch holes could have originally been a bodice & skirt lots of addition panels at waist. Details: Pockets in side seams but pocket bag stripes are square. Extra panels at waist	- Godets look to be added lots of extra stitch lines notes. 
Curiosities the number of alterations and how untidy the construction is it looks thrown together.		Trims/Labels/Fabrics: no label 26+ covered buttons • Silk satin, cotton linings & bindings. • feathers possibly ostrich feathers. Hooks + eyes also press studs?	

My son notes from items  
viewed at Bankfield Museum

# Item details - ~~Bankfield Museum~~



Item reference: 1940.6.3  
Date: 1870 1880  
Bodice Skirt?

## Pattern-shapes:

Skirt is just widths of fabric pleated, gathered & pulled into shape - lots of swags!  
Bodice shaped but was well with darts & panels but a few extra seams added  
Sleeve has extra panel added to off sleeve. But sleeve is basic shape < with details/trims added.

Construction details: - lots of different coloured threads used

Main seams machine stitched with all other sections + trims hand stitched.

Random hand stitching some long some short some is tidy but also very messy.

Bankfield's  
1880s

Pulled in with ribbon/tape

1880s  
1890s

## Re-construction notes:

- The skirt being just wrapped & pleated pulled/Held into place it would all be mensuare not pattern cutting if I were to pattern cut it would be more of a contemporary version..
- Also dates inconsistent.

Think skirt was altered after 1870s

More 1870s or later

## Curiosities

All the draping & if it has be altered (skirt) has the have changed the style.

## Alterations:

Possible with the mixture of ~~stitching~~ stitching & colour thread.

Also Skirt ~~was~~ made with bodice (1870) but altered to fashion of 1880?

## Details:

Purple contrast trim in bow + buttons lace at cuffs + hem & tassel lace around skirt hem.

## Trims/Labels/Fabrics:

No label  
Silk woven with soft silk lining, boning weights in bodice, lacing at CB, hand stitched eyelets hooks, Ribbon to hold pleats in place.



my own notes from items viewed  
in Bankfield Museum

Item details - Bankfield Museum

		<p>Item reference: 1940-b.2 Date: 1870 Bodice 1876 Skirt.</p> <p>Pattern-shapes: Skirt just widths of fabric shaped with pleats + pattern + extra triangles added at Bodice pieces cut but look more to be cut on shape rather than from pattern</p> <p>CB seam, sleeve elbow differ on each sleeve</p> <p>pleats on front + back bodice - each</p>	<p>Bankfield Records</p> <p>* middle on body</p> <p>Back side from across</p> <p>body</p>
		<p>Construction details: Main seams machine stitched. - skirt + bodice Not all sections lined but sections that are lined are attached by hand stitch. Sleeves attached through hand stitch All trims &amp; details hand stitched Button holes hand stitched. Raw edges whip stitched.</p>	<p>pleat is a different depth.</p>
		<p>Re-construction notes: would take a bit of time to work out the jigsaw of some of the pieces in skirt &amp; bodice. Some sections are hidden through the layers so could be difficult to work out what is happening.</p> <p>Alterations: Bodice may be due to CB seam shape neck waist stitch holes</p> <p>Details: type of decorative patch pocket attached to side of skirt. Mock pockets on bodice LHS only.</p>	
<p>Curiosities</p> <p>The jigsaw of layers of pieces &amp; shapes of fabrics.</p> <p>looks like someone trying new things.</p>		<p>Trims/Labels/Fabrics: weights in hem of bodice lace tassels, fabric flowers ribbon. Silk brocade fabric + plain silk &amp; silk lining Ribbons, hooks, hook &amp; eyes buttons X15</p>	

my own notes from items viewed  
in Bankfield museum

Item details - Bankfield Museum



Item reference: 1974-14  
Date: 1870

Bankfield records

Pattern-shapes: skirt widths of fabric with pleats going into waistband. Dart + panels seams some darts longer than others + shapes of panel seams slightly different.

Godets in skirt hem

Construction details:  
Main seams machine stitched other + details hand stitched on.  
Hand stitching big uneven spaces.  
Sleeves hand stitched in a skirt to waistband hand stitched.

Re-construction notes:

- OK but stretched (maybe) around bodice
- Would need additional inspections.

Alterations:

possibly not.  
But hand Pull/stretch marks possibly from being on mannequin.

Details:

Pocket in bodice (fob pocket) hand pocket bag so would have been used.  
edges of self fabric fringes unfinished just scalloped.

Curiosities

Sleeve drape  
Bodice design cuts with details some look to be thought through with construction details but would need to look at this more.

Trims/Labels/Fabrics:

no label  
covered Buttons x9 (mock)  
GF hooks + handstitched eyes fitting in. Silk satin fabric plain cotton lining.  
Braiding at cuff + bodice  
Self fabric scandling at skirt.



my own notes from items viewed  
in Bankfield Museum

Item details - Bankfield Museum



Item reference: 1951.12  
Date: 1874

Pattern-shapes:

Bodice structured but not totally symmetrical. The pattern design has made the pattern-cutting more creative with the CB layers, shapes of hem cuff design & top. Layers at collar & cuffs appear to be just added trims. Skirt swades of fabric cut into rectangle panels with gathers + pleats to create fullness + ties inside to

Construction details:

Lining construction as expected all pieces mounted on fabric then stitched. All main seams appear machine stitched - raw edges whip stitched. All other details hand stitched also all smaller seams & a wide seam hand stitched in + cuff.

Bankfield  
reference

create  
bustle  
shape.  
\* No  
shape  
in pattern  
shapes.

Re-construction notes:

- lots & lots of fabric in the skirt. Bustle is not a shaped pattern its rucked into shape with ribbons & netting this would take a lot of time to get shape.
- Bodice good view except for round cuff detail this section is enclosed would need to deconstruct lining.

Curiosities

the skirt  
Also bodice is interesting more-tailored & design & details appear to be thought-through while constructing rather than added later.

Alterations:

possible  
There are several extra rows of stitching in the bodice possible taken in? Also sections of the bodice are damaged inside.

Details:



Little attached bag at skirt. Skirt - lots of panels stitched with gathers, pleats hooks ribbons all attached creating the shape/fullness. Bodice + skirt design creating

Trims/Labels/Fabrics:

no label  
Mock Buttons x 20  
stringing, white satin ribbon lace at collar. Silk satin bodice + skirt + silk lining through out. lots of netting for fullness - Bustle + Beaves. Ribbon + hooks holding bustle in place.

more  
pretty/  
detailed

My own notes from items  
viewed in Bankfield Museum  
Item details – Bankfield Museum



	<p>Item reference: 1958-11/7 Date: 1870</p> <p>Pattern-shapes: Sleeve well cut. Skirt shape appears straight with fullness at the centre back with a long train. Fullness arranged + CB is <del>there</del> through ribbons &amp; tacking holding it in place Bodice is well cut &amp; shaped with decorative fabric fitting <del>cons. stencils</del> over bodice except the consistency of the pattern of</p> <p>Construction details: main stitching is machine stitched with sleeve machine stitched in too. All trims &amp; details are hand stitched – messy</p> <p>Stitching: Bodice hand stitched in place some with stab stitch some with whip stitch. </p>	<p>Bankfield records</p> <p>* machine stitches size different some small some big?</p> <p>Mixtup of hand stitching.</p>
<p>Re-construction notes: Skirt details difficult to confirm as some is hidden in lining. Wonder if date is incorrect possible More 1890's.... but <del>but skirt pattern</del> would need to look at more....</p>	<p>Alterations: Possibly no but will need to re-look.</p> <p>Details: Heavy lace pieces + soft organza Pockets in skirt rows</p>	
<p>Curiosities <del>Part sleeves</del> Mix of machine &amp; hand stitching – how many people made this – was it a production line?</p>	<p>Trims/Labels/Fabrics: - A Scott, Halifax Maybe a wool or silk <del>some</del> heavily plain weave fabric. lining soft silk. heavy cut lace, soft organza</p>	

Very pretty & ~~not~~ too over decorated.







my own notes from items viewed in Bankfield Museum  
 Item details – Bankfield Museum

Bankfield references.

	Item reference: 1971-418/1 Date: 1870
	Pattern-shapes: << sleeve shape angled. * some pattern shapes panels but lots of inserts added patches extra inserts added
	Construction details: Combination of machine stitching hand stitched edges + trims. Most of <del>best</del> additional panels hand stitched.
Re-construction notes: Very difficult due to added panels + inserts also there is a lot of damage cracking in the fabric - difficult to see all details.	Alterations: Yes, very possible due to the extra panels & the inserts. Also inserts are mostly hand stitched.
Curiosities The alterations & the consistent inconsistency of the quality of these. Maybe none alterations.	Details: Trims/Labels/Fabrics: <del>Label Bank's</del> Manufactures Silk Plain weave outer Silk + Linen/cotton lining Braid, Fringing covered buttons + button holes, Black ribbon.



my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum - Museum

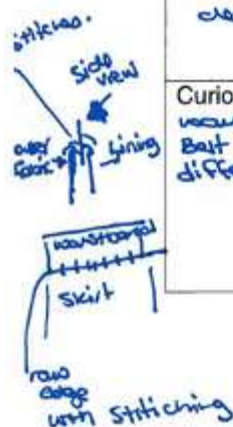
  	<p>Item reference: 1967-129-5          Date: 1870</p> <p>Pattern-shapes:          Skirt panels are gored          Bustle at back is created by <del>bustling</del> keeping pulling up <del>skirt</del> to buttons with keeps.          Skirt has pleats at the back.          Bodice looks reasonably symmetrical &amp; looks straight through with construction.</p> <p>Construction details:          Machine stitched all main seams. Raw edges of seam allowances whip stitched. Sleeves looks hand stitched in. But boning is machine stitched - more machine stitching than hand. Very neat &amp; tidy. construction a design details</p>	<p>Bankfield references.</p> <p>Skirt has been turned a top stitched &amp; edges</p> <p>flow in production.</p>
<p>Re-construction notes:          + Quite a good example but date unclear would need to relook more at details more</p>	<p>Alterations:          no-unsure but there are no extra panels or stitch holes etc.</p> <p>Details:          lots of pleating &amp; pin-tucking          pocket inside more of a curved shape unlike others rectangles</p>	
<p>Curiosities          I think date may be incorrect looks later but would need to look at more. Due to construction &amp; style made really well.</p>	<p>Trims/Labels/Fabrics: <del>labeled Robert A. Redman</del>          Metal hooks &amp; eyes - bodice + skirt          30 covered buttons.          Silk satin, Breuching / lace          Self binding, boning          Cotton lining for skirt, silk lining for bodice.</p> <p>Groceries at hem quite deep compared to others (double depth of others)</p> 	



my own notes from items viewed in Bankfield Museum

Item details - Bankfield Museum


	<p>Item reference: 1940.6-1.428 Date: 1880.</p>	<p>Bankfield references.</p>
	<p>Pattern-shapes: Skirt Some shape in the back panels of the skirt Creating the pooling/train section. But fullness generally created by pleats, rouching &amp; tucks. Bodice Panel seams relate with of rouching panel - not symmetrical depths of panels in construction. Construction details: * Mainly machine stitched raw edges of seams whipping stitch * in bodice but pinked in skirt. Trims appear to be part of construction process &amp; not added as an after thought.</p>	<p>* not structured pattern</p>
<p>Re-construction notes: Skirt &amp; parts of bodice damaged. Skirt is very crushed &amp; patchworked lining is hiding sections of details. Difficult to view all details.</p>	<p>Alterations: on obvious alterations But there is a lot of sections of lining in the skirt patched together.</p> <p>Details: Lace + tassels, self-fabric frills, ribbon, lace trims welshes. Pocket in the inside rectangle bag.</p>	
<p>Curiosities waistband as 1965-216 But edge not turned under different attachment.</p>	<p>Trims/Labels/Fabrics: Silk brocade, plain silk, lace + tassels, weights in bodice, netting in the skirt. linen/cotton lining. Hook + eyes + <del>hooks</del> a hand stitched eyelets. Lacing eyelets.</p>	



my own notes from items  
viewed in Bankfield Museum  
Item details - Bankfield Museum

\* Didn't manage to  
look at this that much.

Bankfield  
records

	<p>Item reference: 1971-415 Date: 1890</p> <p>Pattern-shapes: Bodice cut with panels Some with wide inconsistent depths in S/AO. Actual bodice shape look like they are cut from pattern. Skirt front flat slightly gone, Back gathered at waist pattern difficult to see. Sleeve is well cut.</p> <p>Construction details: Main seams machine stitched edges of seam allowances + decorations hand stitched on. Stitching not very tidy. Pieces attached do not seam thought through. Fully lined as previous indicated on other then stitched</p>
<p>Re-construction notes: Sections quite damaged so difficult to see all details - silk cracked.</p>	<p>Alterations: Hard to tell some sections are quite damaged.</p> <p>Details: lace at Bodice &amp; cuffs quite a few ruffles attached for extra details</p>
<p>Curiosities Bodice has a wadded Bodice at CF. Some untidy stitching</p>	<p>Trims/Labels/Fabrics: - no label <del>Satin</del> Satin with lace collar + Satin trims. Hem weights, hook + eyes in bodice &amp; skirt. wadding. Thick decorative thread for top stitching.</p>



my own notes on from items  
viewed at Bankfield Museum  
Item details - Bankfield Museum



Item reference: 1963-126  
Date: 1890 (wedding dress)

Bankfield reference

Pattern-shapes:

Skirt shape just a tube - selvage to selvage.  
with roughed fabric + ruffles attached.  
Bodice at front + back darts but not totally symmetrical  
of Bodice not even pass not pattern cut.  
Back Bodice train pattern - cut shapes - looks like it is shaped around to towards the back but the curve at the hem of the

Construction details: Machine stitched very smooth. train is not very smooth. does not go into a band in a silk binding. All trims of rouching + gathers are attached after with large hand stitching.

Sleeves just gathered into a whole quite a few layers of fabric with a bit attached.

Re-construction notes:

Skirt waist band not sure if this is original looks like it has been re-stitched in at places.

Quality of construction looks mixed.

trapped between.

Hand stitched

lining

Curiosities

Skirt stitched onto waistband by hand.

Shape of train looks to be done by a dressmaker maybe not too skilled shape is not smooth but construction over all is very good.

not as good as the 'fing'ing's

But was dressmaker Label.

Alterations:

Maybe skirt waistband.

Details:




there is a lot of rouching/smuckling attached but the shapes/sizes of these pieces are inconsistent. Minimal details otherwise.

Trims/Labels/Fabrics:

Brocade satin + plain satin skirt + Bodice, Silk lining + net/mesh lining to Hems. weight at Bodice hem. hand stitched eyelets could have been laced. Label A. Scott Halifax.

my own notes from items viewed in Bankfield Museum

Item details - Bankfield Museum

	<p>Item reference: 1978-587-AB Date: 1890.</p> <p>Pattern-shapes: + Skirt <del>two</del> panels are gored &amp; have gored insets like 1994-584B + Bodice shapes 1978-589 AB Darts x 4 across front &amp; panel at back. Dart lengths &amp; widths inconsistent - asymmetrical. 46 Darts in skirt!</p>	<p>Bankfield references.</p>
 	<p>Construction details: + Fully Machine stitched + Details Trims still hand stitched. + Lining &amp; outer mounted as styles above &amp; previous styles. + Order of construction looks historical.</p>	
<p>Re-construction notes: Good clear view of construction &amp; pattern shapes Some damage to but minimal.</p>	<p>Alterations: no, stitch/needle holes or removed pieces.</p>	
<p>Curiosities + very small waist 22in flat when circ! + sleeves puff interesting construction.</p>	<p>Details: + pieces patch worked together.</p> <p>Trims/Labels/Fabrics: no labels + Fabric embroidered silk satin. Lining cotton/silk Hook + eyes, Boning taping, Lacing.</p>	



my own notes from items viewed in Bankfield Museum - Museum

Item details - Bankfield Museum - Museum

		<p>Item reference: 1931-110 AB Date: 1890</p> <p>Pattern-shapes:  <ul style="list-style-type: none"> <li>* Lining bodice structured with a lot of panels appear symmetrical.</li> <li>* Outer bodice possibly draped to get the cowl neck cross over.</li> <li>* Skirt has gored panels with godets &amp; ruffles to get the pooling.</li> </ul> </p> <p>Construction details:  <ul style="list-style-type: none"> <li>Fully machine stitched all seams.</li> <li>Raw edges are ship stitched.</li> <li>Beading pattern seems machine stitched.</li> <li>Some details/trims hand stitched.</li> </ul> </p>	Bankfield references.
<p>Re-construction notes:            Good - clear stitching in lining but OK. Sheath net/lace beading section may be difficult as its draped.            Damage to the inner lining.</p>		<p>Alterations:            No there are no <del>needles</del> needle holes or panels appeared altered.</p> <p>Details:            * The swirls in the beading            * Added lace to beading on shoulder</p> 	
<p>Curiosities            * shape of the skirt            pattern cut shapes            - gored &amp; godets &amp; flounces            &amp; sleeve shape.</p>		<p>Trims/Labels/Fabrics:            Silk lining, net/lace beaded sheath. Silk satin, lace, hooks + eyes boning, wadding</p>	

My own notes from items viewed at  
 Item details - ~~Bankfield Museum~~ Bankfield  
 Museum

(tiny tiny)  
 Terao co.



Item reference: 1978-589 AB } Bankfield  
 Date: 1890 records.

Pattern-shapes: ~~Basics~~  
 \* Structed - Darts & panels  
 not totally symmetrical  
 \* Pieces cut to fit - possible  
 \* Very small waist 48 circ.  
 \* Skirt  
 \* Gored panels in skirt  
 with scalloped hem at  
 back hem.  
 \* Very similar to  
 1978-582

Construction details:  
 \* Mainly machine stitched  
 \* hand stitched - details  
 only.  
 \* Seam allowances scalloped  
 then whip stitched.  
 hand stitched eyelets.

Re-construction notes:

- \* Fabrics + Trims difficult  
 to trace.
- \* Lots of trims + details  
 making the ~~reconstruction~~ difficult  
 to view all either - pattern  
 shapes.
- \* Would need to unpick some  
 of skirt lining to fully view  
 skirt pattern shapes.

Alterations:

There were extra pieces  
 with the garment looked  
 like skirt panels that  
 had been removed.  
 - Skirt may have been made  
 smaller.

Details:

Laid on lace (cut lace) at  
 cuffs, waist band on bodice,  
 across skirt front panel  
 and at CB.

Curiosities

- \* Buttons at neckline pinned  
 on to lining rather than  
 additional row of frill.
- \* Sleeve shape/construction  
 creative.
- \* Shape/proportion waist  
 very very small. - 48cm  
 shoulders a bit - more as  
 child.

Trims/Labels/Fabrics: no label \* Boring x 12

~~no label \* Boring x 12~~  
 neckline. \* Lacing down CB.  
 \* Padding in side seams.  
 \* Armhole pads - protection for fabric  
 \* webbing at skirt waistband  
 \* Hook & eye's x 3 for skirt.

\* fabric: Silk embroidered satin  
 \* cotton or linen lining - Bodice  
 + skirt.

centre front = CF  
 centre back = CB



my observation notes from items  
viewed in Bankfield Museum

# Item details - Bankfield Museum

(Tiny Tiny)  
Tetlow



Item reference: 1978-582 AB  
Date: 1895

Bankfield  
records

## Pattern-shapes:

- shapes in bodice & skirt seem to be more consistent but still not fully symmetrical
- skirt panels govt + panels used to fit into the waist poss cut to fit
- Bodice lots of layers - straps appear consistent in size/shape
- very small waist again as 1978-582 + 1978-589

## Construction details:

- mainly machine stitched
- edges whip stitched + scalloped
- Construction appears more logical as decorative details are part of the construction - not an after thought
- Lining typical of era mounted on fabric then stitched together.
- Grogging at hem softer just ruffle.
- Patch-worked some pieces outer + lining

## Re-construction notes:

- \* Finding fabrics
- \* Difficult to view all details of construction & pattern shapes due to layers of details, trims & fabrics.

## Alterations:

- \* no there does not appear to be any.

## Details:

- \* rectangle pocket off the skirt opening.
- \* Drawstring neckline - the drawstring case is stitched really well.
- \* lots of layers of lace, net + ribbon. loops in skirt

## Trims/Labels/Fabrics:

- \* Hook + eye - CB bodice + skirt opening.
- \* Boring x 14, velvet ribbon, ribbon drawcord, webbing waistband,
- \* Heavy silk brocade, netting lace, plain cream silk satin.
- Lining - plain silk (skirt), cotton (Bodice).


## Curiosities

- \* Very small waist again.
- \* Good construction + pattern shapes
- \* Creative design + construction details.
- \* Progression in construction & technique from earlier tiny tiny ones.

insert into skirt  
Lining as other tiny things skirt fully enclosed.

my own notes from items viewed  
in Bankfield Museum

Item details - Bankfield Museum

	<p>Item reference: 1994-5 A+B Date: 1899</p>	<p>Bankfield records</p>
	<p>Pattern-shapes: Skirt panels are gored. - fitted at waist with fullness at hem. But pleats are kept to the back through ribbons holding it in place. Bodice is pattern cut Shapes appear more constant. Over lace Bodice shape is symmetrical.</p>	
	<p>Construction details: All Machine stitched except some details. - whip stitched edges of bands. All stitching size &amp; quality seems constant &amp; in size &amp; quality. Construction seems planned with pattern &amp; thought through with design.</p>	
<p>Re-construction notes:</p> <ul style="list-style-type: none"> <li>lots &amp; lots of layers pleated sections, plain lace overlays on some details of construction concealed.</li> <li>Would need to look more in detail</li> </ul>	<p>Alterations: Don't think so but there are a few random stitch lines notes. could the trims come off?</p>	<p>Details: lace coming out of cuff. - little ruffles at collar edge on edges of overlaid bodice.</p>
<p>Curiosities the construction of all the layers</p>	<p>Trims/Labels/Fabrics: <del>label str &amp; the Willis</del> Satin lining. Silk main - pleated with a lace overlay &amp; lace overlaid bodice lace swags across skirt &amp; coming out of cuffs.</p>	



my own notes from items viewed in Bankfield Museum  
 Item details - Bankfield Museum - Museum



Skirt hem

Bodice shoulder



Item reference: 1931-146  
 Date: 1900

Bankfield references.

Pattern-shapes:

- \* Skirt - lots of shaped panels gone & gone to ruffles + flounces.
- \* Bodice, lots of panels & darts. lots of details with yoke/cape lace overlap & sleeve layers
- \* lots of pin tucks & pleating.

Construction details:

- \* Machine stitched very tidy even consistent stitches.
- \* Raw edges of seam allowances whip stitched
- \* Other details hand stitched or - ok stitch quality.

Re-construction notes:

no damage.  
 But not all layered details are totally clear. But could be possible

Alterations:

no but lots of layers of fabrics, pleats & pin tucks.

Details:

lots of flounces, ruffles like trims & lace edging lots of details

Curiosities

- \* the good structure of pattern shapes & placement of trims.

Trims/Labels/Fabrics:

Silk satin, lace, silk lining boning, hooks & eyes, velvet ribbon, braid, satin ribbon, washing tape, cotton lining.

## **Appendix 4: Correspondence with Museum curators**

### **V&A - Dress Query**

---

From: xxxxxxxxxxxxxxxx  
To: phionna@hotmail.com  
Subject: RE: c.1860 dress  
Date: Mon, 6 Oct 2014 12:40:48 +0000  
Dear Phionna

This dress probably dates to the 1830s and would have fastened at the centre front with hooks and eyes or sometimes pins. It may have had a padded bustle, and there were sleeve pads that also helped to support sleeves. This link shows a picture of a dress from the V&A collection which probably dates a bit later than yours.

<http://collections.vam.ac.uk/item/O356253/dress-unknown/>

The Gallery of Costume in Manchester also has a good website showing their collection which might have some useful comparisons.

I hope this helps a little.

With best wishes

xxxxxxxxxxxxxx

From: Phionna Fitzgerald [mailto:phionna@hotmail.com]  
Sent: 26 September 2014 13:29  
To: xxxxxxxxxxxxxxxx  
Subject: RE: c.1860 dress

Dear xxxxxxxxxxxxxxxx,

I'm sorry to bother you again but I was wondering if you could confirm some details of the attached dress?

Would the dress have had the following: CF hook & eye fastening or would it have been an inserted lace front? Some sort of a ribbon or waistband with a bow at the back? Also would it have a small padded bustle at the back of the dress and pigots in the sleeve?

I'm sorry there are a lot of questions above and I understand you are busy but I would be grateful for any information.

Kind regards,  
Phionna

---

From: xxxxxxxxxxxxxxxx  
To: phionna@hotmail.com  
Subject: c.1860 dress  
Date: Mon, 21 Jul 2014 11:37:08 +0000  
Dear Phionna Fitzgerald

Thank you for your email and the photographs of the dress you have been researching at the Bankfield Museum. It's difficult to tell from the photographs quite how the drapery would have

worked, although it was common in the later part of the 1860s for dresses to have additional peplums and panels that added emphasis on the back. For instance see the dress in the record from our online database at the link below.

<http://collections.vam.ac.uk/item/O115837/dress-vignon/>

It is possible that the dress at the Bankfield Museum has been altered, which makes it more difficult to date and make sense of the construction. The pronounced V shape of the bodice is something I would expect to see at the centre-front of an earlier dress, of the 1840s, so it's difficult to know exactly how the dress would have worked, without seeing the dress at first hand, or seeing photographs of the front and back of the bodice, and the front and back of the skirt.

I hope that these thoughts are helpful – do send more photographs if you would like me to have another look.

With best wishes

xxxxxxxxxxxxxxxxxxxxx  
Curator, Fashion and Textiles

Please note that although V&A staff are always pleased to answer enquiries whenever possible, they cannot accept any legal or other responsibility for any opinion expressed.

---

From: Phionna Fitzgerald <[phionna@hotmail.com](mailto:phionna@hotmail.com)>  
Sent: 15 July 2014 13:08  
To: Textiles and Fashion  
Subject: Costume research question Re.1860 dress

Dear Sir/Madam,

I was wondering if you could help. I am currently researching women's historical costume and one of the dresses I have viewed at Bankfield Museum in Halifax and it has a very unusual feature at the back of the skirt.

I'm not sure if it is a tie/part of a bow or if it would tie around the waist. It is even more unusual as it forms a panel in the lower part of the skirt then goes into 2 bands.

I would be grateful if you could please have a quick look at the photos attached and advise of how you feel it works with the dress and if you have seen anything like this before?

Thank you  
Kind regards,  
Phionna Fitzgerald

---

The Glamour of Italian Fashion 1945 - 2014  
5 April - 27 July 2014 at V&A South Kensington  
Sponsored by Bulgari  
Book now on [www.vam.ac.uk/italianfashion](http://www.vam.ac.uk/italianfashion)  
See the exhibition for free if you join as a V&A Member [www.vam.ac.uk/members](http://www.vam.ac.uk/members)

Day Dreams and Diaries, the Story of Jacqueline Wilson  
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## **Leeds Museums and Galleries – Research Query email 1**

---

From:

To: phionna@hotmail.com;

Subject: RE: Research question

Date: Mon, 13 Apr 2015 12:17:33 +0000

Dear Phionna

I'm sure that xxxxx will give you a fuller answer based on her expertise, but we do have various things that we check and the most important is to get as much background information from the donor or vendor and this is often part of our criteria for collecting items (the provenance and history of the items) and this can include the biography of people associated with the items which can help date things (especially if they relate to childhood, marriage or other significant milestones in their life).

Other clues can come from any manufacturers labels – if they are from local firms we research the company history within the local trade directories in the Library which helps pin down how long a company was in existence, when they were at certain addresses and when they changed their company name (eg. To become Bloggs Limited or Bloggs & Sons).

Other clues are obviously to do with style and materials used.

Most of our detective work is really related to trying to date items already in the collection (with little proper documentation) and we generally now only collect items that we can properly identify and pin-down to a known provenance.

I hope this helps with your query.

xxxxxxxxxx

Curator of Leeds History/Social History

Leeds Museums and Galleries

c/o Abbey House Museum

Abbey Walk

Kirkstall

Leeds

LS5 3EH

tel. 0113 2305492

[www.leeds.gov.uk/museumsandgalleries/secretlivesofobjects](http://www.leeds.gov.uk/museumsandgalleries/secretlivesofobjects)

[www.leeds.gov.uk/yorkshireexhibition](http://www.leeds.gov.uk/yorkshireexhibition)

From: Phionna Fitzgerald [mailto:phionna@hotmail.com]

Sent: 06 April 2015 21:11

To:

Subject: Research question

Dear xxxxxxxx,

I am working on an MA Res researching 19th C women's historical costume - Natalie I have met you before & you have helped me with several questions already.

I understand you are both busy but I was wondering if you could answer you query below;

I am looking into dating/categorisation and I was wondering when you receive pieces how Leeds Museums date the pieces (that's if they do not come with a date) - do you have set procedures, guidance manuals or do you as curators draw on your own knowledge and experience?

Thank you

Kind regards,  
Phionna

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## **Leeds Museums and Galleries – Research Query email 2**

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From: xxxxxxxxxxxxxxxx  
To: phionna@hotmail.com  
Subject: RE: Research question  
Date: Mon, 13 Apr 2015 09:12:12 +0000  
Hi Phionna,

It's a whole range of books/ reference material, just as you would with any other type of research – we don't have books specifically for museums. There are publications on how to categorise things and other publications specific to the care of collections etc. There are some publications on here as examples <http://network.icom.museum/costume/>

In terms of testing fabrics, it depends what sort of testing you mean really? We do a lot of looking at things under microscopes. If there is any testing which might be destructive to an object then we have to take this to committee to get it agreed.

xxxxxxxxxxxx

xxxxxxxxxxxxxxxx  
Curator of Costume & Textiles  
Leeds Museums and Galleries  
Tel: 0113 3782103 Mobile: 07712 216492  
Discovery Centre  
Carlisle Road,  
Leeds,  
LS10 1LB

From: Phionna Fitzgerald [mailto:phionna@hotmail.com]  
Sent: 12 April 2015 19:26  
To: xxxxxxxxxxxxxxxx  
Subject: RE: Research question

Hi xxxxxxxxxxxxxxxx  
Sorry to bother you again just one more question you mention reference books below are they books specific for museums or from historians such as Janet Arnold's Handbook of Costume?

Thank you  
Phionna

---

From: phionna@hotmail.com

To: xxxxxxxxxxxxxxxxx

Subject: RE: Research question

Date: Tue, 7 Apr 2015 20:19:38 +0000

Hi xxxxxxxxxxxxxxxxx,

Thank you so much for your reply below it's really helpful!

I know this may depend on budgets but do you ever go to the extent of testing fabrics for dye types, finishes etc.?

Thank you  
Phionna

---

From: xxxxxxxxxxxxxxxxx

To: phionna@hotmail.com

Subject: RE: Research question

Date: Tue, 7 Apr 2015 08:03:01 +0000

Dear Phionna,

There is no set procedure for dating items it is instead a mixture of different things. A lot of it initially comes from the knowledge and experience from having worked with collections but I also use reference books, look at other items in other museum collections. It is also the case that items quite often end up with a date range as it is often difficult to give items a very specific date, if they do not come with any provenance.

xxxxxxxxxxxxxx

xxxxxxxxxxxxxxxxxx

Curator of Costume & Textiles

Leeds Museums and Galleries

Tel: 0113 3782103 Mobile: 07712 216492

Leeds Discovery Centre

Carlisle Road,

Leeds,

LS10 1LB

From: Phionna Fitzgerald [mailto:phionna@hotmail.com]

Sent: 06 April 2015 21:11

To: xxxxxxxxxxxxxxxxx

Subject: Research question

Dear xxxxxxxxxxxxxxxxx,

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I understand you are both busy but I was wondering if you could answer you query below;

I am looking into dating/categorisation and I was wondering when you receive pieces how Leeds Museums date the pieces (that's if they do not come with a date) - do you have set procedures, guidance manuals or do you as curators draw on your own knowledge and experience?

Thank you

Kind regards,  
Phionna

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## **Glasgow Museums Research - Query on Costume Dating & Categorisation**

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Subject: FW: Research Query on Costume Dating & Categorisation

Date: Tue, 14 Apr 2015 14:55:14 +0100

From:

To: phionna@hotmail.com

CC: CSG.Navigators@glasgowlife.org.uk

Dear Phionna Fitzgerald,

Thank you for your enquiry to Glasgow Museums' Collections Navigator. Please find my answers to your questions below:

Do you have any set methods or processes established for dating/categorisation costumes you receive?

European costume is catalogued according to ICOM and UK documentation standards (eg. Spectrum). Categories are taken from the ICOM Basic Vocabulary for Cataloguing Costume list, eg. women's wear; main garments; or women's wear; accessories carried; fans. However, we have added more subject specific categories to suit our collections, eg Sports and Leisure wear, Performance (ie Theatre, Film, TV etc).

Simple object names are taken from the ICOM Basic Vocabulary for Cataloguing Costume list and then concatenated with more specific terms, eg dress; English gown; robe a l'Anglaise. Dating is done at present using staff and volunteers' knowledge and experience (a lot of our volunteers are students on the MLitt Art History: Dress and Textiles Histories course at the University of Glasgow).

Are there any particular aspects of the pieces you focus on for this process for example – textiles, design details, construction methods or stitching?

Dating garments is based on: 1. outline silhouette of object, 2. textiles (eg., yarn, weave and pattern), 3. construction methods (eg. introduction of darts or zips), 4. stitching (but generally for alterations to early garments or mid-19th century when sewing machines are relatively new.)

Do you refer to any manuals/documentation when dating/categorising pieces? If so which ones? Outline dating will be done using knowledge. Specific dating will reference curator's personal notes (eg Excel spreadsheet of dress and textile history inventions), fashion plates in the collection (for 19th century dress), paper patterns in the collection (for 20th century dress). Main reference books are still C.W. Cunnington and Phillis Cunnington for pre-1950s costume but will use other authors for specific periods.

Do you include any testing of textiles, dyes etc. in the dating/categorising?

Glasgow Museums is only able to do basic textile testing in house. We sometimes do fibre analysis when an item is being conserved for a specific project, rather than during general cataloguing/documentation work. We do not have in-house equipment or a conservation scientist to undertake more detailed analysis. Occasionally we have commissioned dye analysis for research projects. This will be more for contextual / detailed analysis rather than for dating / categorising. However, we have had carbon dating on historic textiles where their authenticity was being disputed and we wanted further evidence with regard to the objects date. What is your own specialist subject/qualification?

My specialism is dress and textile history. I had an interest in the subject as a child and managed to study aspects of it as part of other qualifications, including PGDip Museum Studies upon which has been built 20 years of experience working with museum collections of dress and textiles.

Kind regards,

xxxxxxxxxxxx

Curator (European Costume and Textiles)  
Glasgow Museums  
The Burrell Collection  
Pollok Country Park  
2060 Pollokshaws Road  
Glasgow, G43 1AT  
0141 287 2571  
[www.glasgowlife.org.uk](http://www.glasgowlife.org.uk)

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From: CSG Navigator  
Sent: 14 April 2015 13:05  
To:  
Subject: FW: Research Query on Costume Dating & Categorisation

Hi,

Please see enquiry below.

Regards.  
xxxxxxxxxxxx  
Clerical Assistant  
Glasgow Museums  
G3 8RS  
0141 276 9370

[www.glasgowlife.org.uk](http://www.glasgowlife.org.uk)

From: Phionna Fitzgerald [mailto:[phionna@hotmail.com](mailto:phionna@hotmail.com)]  
Sent: 12 April 2015 22:09  
To: CSG Navigator  
Subject: Research Query on Costume Dating & Categorisation

Dear Sir/Madam,

I am currently investigating 19th Century Women's Costume for my MA Res where my investigations have lead me to explore process the categorisation and dating of pieces.

I understand that you may be busy but would appreciate if you could answer my questions below.

- Do you have any set methods or processes established for dating/categorisation costumes you receive?
- Are there any particular aspects of the pieces you focus on for this process for example – textiles, design details, construction methods or stitching?
- Do you refer to any manuals/documentation when dating/categorising pieces? If so which ones?
- Do you include any testing of textiles, dyes etc. in the dating/categorising?



- What is your own specialist subject/qualification?

I am extremely appreciative for your time as this will enable me to progress my research and knowledge further.

Kind regards,

Phionna Fitzgerald  
Lecturer in Fashion & Costume  
Bradford College  
Glasgow - UK Council of the Year 2015

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**Manchester City Galleries) Gallery of Costume, Platt Hall Research - Query on Costume Dating & Categorisation**

To: phionna@hotmail.com  
Subject: Re: Research Query on Costume Dating & Categorisation  
From: xxxxxxxxxxxxxx  
Date: Tue, 14 Apr 2015 14:30:25 +0100

Dear Phionna

I am sorry that (as you surmise) I am mad busy at the moment and this is the 4th questionnaire in a week.

Please see below for brief answers.  
xxxxxxx

xxxxxxxxx, Senior Curator of Costume  
(Manchester City Galleries)  
Gallery of Costume, Platt Hall, Rusholme,  
Manchester M14 5LL  
tel - 0161 245 7245. [www.manchestergalleries.org](http://www.manchestergalleries.org)

Phionna Fitzgerald <phionna@hotmail.com> 12/04/2015 21:58 To "xxxxxxxxxxxxxxxxxxxxx"  
cc  
Subject Research Query on Costume Dating & Categorisation

Dear Mr xxxxxxxx,

I am currently investigating 19th Century Women's Costume for my MA Res where my investigations have lead me to explore process the categorisation and dating of pieces.

I understand that you may be busy but would appreciate if you could answer my questions below.

- Do you have any set methods or processes established for dating/categorisation costumes you receive? - it's largely 30 years of experience these days
- Are there any particular aspects of the pieces you focus on for this process for example – textiles, design details, construction methods or stitching? - cut, construction, stitching - all of these
- Do you refer to any manuals/documentation when dating/categorising pieces? If so which ones? Not systematically
- Do you include any testing of textiles, dyes etc. in the dating/categorising? - no, we have no textile conservator
- What is your own specialist subject/qualification? - history, then dress history

I am extremely appreciative for your time as this will enable me to progress my research and knowledge further.

Kind regards,

Phionna Fitzgerald  
Lecturer in Fashion & Costume  
Bradford College

\*\*\*\*\*

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Please contact [internet.administrators@manchester.gov.uk](mailto:internet.administrators@manchester.gov.uk) with any queries.

**Bradford Museum & Galleries - Query on Costume Dating & Categorisation**

---

From: xxxxxxxxxxxxxx  
To: [phionna@hotmail.com](mailto:phionna@hotmail.com)  
Subject: RE: Research Query on Costume Dating & Categorisation  
Date: Tue, 14 Apr 2015 10:57:29 +0000

Hi Phionna,

My reply is a bit brief, as currently very busy at one of our sites but I thought I'd try and drop you a quick response.

I can advise how you \*I\* date items, and I can liaise with a couple of colleagues when it come to how we date costumes when I have a bit more time.

My own specialist qualification is a BA in History & Education followed by a PG Diploma in Museum and Heritage Management - I don't have a specific costume-related qualification, but continue to read and try and improve my own knowledge as I continue to work with the collection. We do have a good costume collection, and one of my predecessors, Anthea Bickley was very knowledgeable about costume and skilled at dating, so a lot of the existing costume collection has good dating - some of it her applied knowledge, other is information that comes from the donors etc at the time. Using the knowledge I've gained from interrogating the database about the existing items, means I can then apply it forward to others.

I also will double check my dates when I am unsure with our Collections Officer, who has a fine knowledge of costume, to ensure that I am on the right track. This has helped build up my own confidence in dating. I'll also refer to relevant books we hold within our reference materials. I'd give you titles of some of what I've been using recently, but I've just packed them up for an office move - I can drop you a line when they're unpacked if that is of any help

Clues I use are normally the type of fabric, design details etc - for instance - working on the latest Exhibition Cliffe Castle, the Blue Wedding dress on display was easy to date to the last decade of the 1890s (even without the information that accompanied it), as it has the large 'puffed' sleeves typical then. Likewise Mary Holden's wedding dress - the large skirt worn with a crinoline does date it fairly specifically!

We don't currently test textiles, dyes etc for dating and categorising.

When taking objects in, we endeavour to capture as much information as possible, which also will help future curators in being able to accurately give dates for the objects we hold without having to start from scratch! Referring to existing objects with known dates in the collection helps us to then date unknown items that might be offered. (however, as if dates aren't known, the likelihood of context for the item is lower, we might be unlikely to take on an item without a known local link or provenance).

I'm doing a talk on the 20th June, on Wedding Dresses and traditions, linked to the Fabric of Society. It's aimed at the non-expert, but you and your students would be very welcome to attend. I'm hoping I might be able to bring over a couple of dresses that aren't out in the exhibition, and talk about some of the styles and traditions of weddings.

If you and your students are interested,, if you can give me an idea of numbers, we can pop you on the list. Details are here <http://www.bradfordmuseums.org/whats-on/fabric-of-society-curators-talk-2015-06-20>

xxxxxxxxxxxxxxxxxxxxx  
Curator (Social History)  
Museum & Galleries

Tel: 01536 618237/Mob: 07852100383/Fax: 01943 817079  
Cliffe Castle, Spring Gardens Lane, Keighley, West Yorkshire, BD20 6LH  
Economic Development and Property / Culture and Tourism /Planning Transportation and Highways / Climate Housing Employment and Skills

City of Bradford Metropolitan District Council

Department of Regeneration and Culture

Bradford is the world's first UNESCO City of Film

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From: Phionna Fitzgerald [mailto:phionna@hotmail.com]  
Sent: 12 April 2015 22:11  
To: xxxxxxxxxxxxxxxxxxxxxxx  
Subject: Research Query on Costume Dating & Categorisation  
Dear Sir/Madam,

I am currently investigating 19th Century Women's Costume for my MA Res where my investigations have lead me to explore process the categorisation and dating of pieces.

I understand that you may be busy but would appreciate if you could answer my questions below.

- Do you have any set methods or processes established for dating/categorisation costumes you receive?
- Are there any particular aspects of the pieces you focus on for this process for example – textiles, design details, construction methods or stitching?
- Do you refer to any manuals/documentation when dating/categorising pieces? If so which ones?
- Do you include any testing of textiles, dyes etc. in the dating/categorising?
- What is your own specialist subject/qualification?

I am extremely appreciative for your time as this will enable me to progress my research and knowledge further.

Kind regards,

Phionna Fitzgerald  
Lecturer in Fashion & Costume  
Bradford College

### **Museum of London - Query on Costume Dating & Categorisation**

---

From: xxxxxxxxxxxxxxxxxxxxxxx  
To: phionna@hotmail.com  
Subject: FW: Research Query on Costume Dating & Categorisation  
Date: Tue, 14 Apr 2015 07:54:36 +0000  
Hello Phionna Fitzgerald

(Brief) answers below.

Best wishes

xxxxxxxxxxxxxx

xxxxxxxxxxxx

Senior Curator, Fashion and Decorative Arts  
Museum of London

London EC2Y 5HN

Tel: 020 7814 5753 / 5548

Email: bbehlen@museumoflondon.org.uk

www.museumoflondon.org.uk

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From: Enquiry MOL Mailbox

Sent: 13 April 2015 11:59

To: xxxxxxxxxxxxxxxxx

Subject: FW: Research Query on Costume Dating & Categorisation

From: Phionna Fitzgerald [mailto:phionna@hotmail.com]

Sent: 12 April 2015 22:16

To: Enquiry MOL Mailbox

Subject: Research Query on Costume Dating & Categorisation

Dear Sir/Madam,

I am currently investigating 19th Century Women's Costume for my MA Res where my investigations have lead me to explore process the categorisation and dating of pieces.

I understand that you may be busy but would appreciate if you could answer my questions below.

- Do you have any set methods or processes established for dating/categorisation costumes you receive?

We do not have a 'method' as such. Speaking for myself, I have been working in this field for some time so generally have a reasonable idea about the dates of clothing (I'm talking 19th century). If I back up, I would usually go for visual sources, either consult fashion plates (we have a lot in our collection) or paintings and photographs. I use the National Portrait Gallery website a lot as many of their photos of celebrities and royals are dated. It is more difficult having to date "low-end" clothing. Again I'd go by visual sources.

- Are there any particular aspects of the pieces you focus on for this process for example – textiles, design details, construction methods or stitching?

All of these. Primarily I would look at the silhouette, the fabrics used, colours and whether it was handsewn or machine-stitched.

- Do you refer to any manuals/documentation when dating/categorising pieces? If so which ones?

As first question above. Not manuals as such but mainly images available online.

- Do you include any testing of textiles, dyes etc. in the dating/categorising?

No. We usually do not have the time to do things like that (I'm not sure we'd have the equipment).

- What is your own specialist subject/qualification?

I have a BA in Fashion Design which included courses on the history of dress and (modern) pattern cutting. I also hold an MA in the History of Dress from the Courtauld Institute.



I am extremely appreciative for your time as this will enable me to progress my research and knowledge further.

Kind regards,

Phionna Fitzgerald  
Lecturer in Fashion & Costume  
Bradford College

## **Museum of Edinburgh - Query on Costume Dating & Categorisation**

---

From: xxxxxxxxxxxxxxxxxxxxxxxx  
To: phionna@hotmail.com  
Subject: Research enquiry  
Date: Wed, 22 Apr 2015 11:25:16 +0000  
Hello Phionna

Thank you for your recent enquiry about our costume collections. Your research sounds really interesting. I've added some answers to your questions below. If you'd like any more information on any of these points, please let me know.

- Do you have any set methods or processes established for dating/categorisation costumes you receive?

I'm the curator responsible for Edinburgh Museums & Galleries' costume collection. I'm one of a small team of History Curators who look after our large social history collection. I have a background in applied art, including some textiles work, and have a strong interest in costume, but I am not a dedicated costume curator. We get offered costume relatively infrequently these days (and we don't currently have a budget dedicated to the purchase of costume). Therefore, I mainly work with our existing collections. Some of these have very specific dates provided by donors, but many more arrived with us loosely dated (e.g. 'Edwardian', 'World War 2' etc). Often the date recorded on our collections management database will remain that vague until a specific project allows us to focus more attention on a particular garment. For example, I am currently working with a knowledgeable volunteer who's completing a dress history PhD. We are focusing on a specific donation of 90 pieces of costume, and are trying to narrow down dates. We are pooling our own knowledge, and also refer to a number of texts, including Joan Nunn: Fashion in Costume 1200-2000, Turner Wilcox: Dictionary of Costume, Willett and Cunnington: The History of Underclothes, etc. We also use our Twitter networks to consult other dress historians (for example we recently dated a boxed, unused corset this way). For certain items we would consult other institutions like the National Museums of Scotland, military museums etc.

Historically, our costume items have been catalogued according to the SHIC (Social History and Industrial Classification) system. This has specific reference numbers for types of garment (e.g. 'outer wear above waist'), as well as numbers relating to professions for working costume (e.g. fish wife's costume). This means that costume items come up in searches of material relating to social history topics, and aren't seen as isolated examples of clothing.

- Are there any particular aspects of the pieces you focus on for this process for example – textiles, design details, construction methods or stitching?

We certainly look at textile types, design details, construction methods and types of stitching when trying to ascertain a date. With 19th/ early 20th century items, shape is a key indicator of date for us.

- Do you refer to any manuals/documentation when dating/categorising pieces? If so which ones?

See above. We plan on expanding our reference collection soon, as we are working more extensively with the costume collection.

- Do you include any testing of textiles, dyes etc. in the dating/categorising?

As we don't have a specialist conservator on our staff, we don't undertake this work. We would ask the National Museum of Scotland, Glasgow University or the Scottish Conservation Studio to assist us if we needed to precisely date an item for the purposes of exhibition research/publication etc.

- What is your own specialist subject/qualification?

I have a degree in History of Art, an MPhil in Museum & Gallery Studies (including Applied Art thesis), and have worked in museums for about 13 years. My area of interest is in WWI and WW2 and wartime material culture, including costume and military influences on dress.

I hope this is the type of info that's useful for your project.

Kind regards

xxxxxxxxxxxxxx.

xxxxxxxxxxxxxxxxxxxxxxxxxx  
History Curator  
Edinburgh Museums & Galleries  
0131 529 4096  
Museum of Edinburgh, 142 Canongate, EH8 8DD

5 Feb - 27 June 2015, Museum of Edinburgh, FREE  
[www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

### **Leeds Museums and Galleries – Bodice Query**

---

From: xxxxxxxxxxxxxxxx  
To: phionna@hotmail.com  
Subject: FW: Enquiry about 19th century bodices  
Date: Wed, 11 Mar 2015 10:17:39 +0000

Dear Phionna,  
Here is another reply, which seems to concur with Hilary's answer too. I hope this helps you with your research.  
xxxxxxxxxxxxxx

xxxxxxxxxxxxxxxxxxxx  
Curator of Costume & Textiles  
Leeds Museums and Galleries  
Tel: 0113 3782103 Mobile: 07712 216492  
Leeds Discovery Centre  
Carlisle Road,  
Leeds,  
LS10 1LB

From: xxxxxxxxxxxxxxxx  
Sent: 10 March 2015 18:19  
To: xxxxxxxxxxxxxxxx  
Subject: RE: Enquiry about 19th century bodices

Dear xxxxxxxxxxxx  
I am a costume constructor and follow the Janet Arnold way of costume making-look at what was, learn and imitate whenever possible.

I could not follow your descriptions easily, so I apologise if I have misunderstood

..prior to 1820 the bodice peices seem to be bagged out...unclear, but if she means like the 1770-85 polonaise page 37 in JArnold each piece having all its edges turned in and the lining , then whipped all around, then the pieces whipped together- I have always understood this method harks back to earlier times -and is similat to stays construction.

..after this,the pieces are set on to the lining.....here I think she is describing, mounting the top fabric onto the lining, then making up each panel as if it was one fabric.

I think the last bit she describes.....the outer shell to the lining enclosing all seams.... I think she means garment and lining made up seperately, then put together so the inside looks neat- this was always done with stays and the lining could be removed and replaced, I think it is usual in outer wear eg coats , and particulary with shop bought , ready made garments carrying the producers label

You would not have lined fitted bodices as it adds another layer, but almost everything was mounted, as we do in the theatre giving strength to the construction and a longer life to the garment

1790-1820 was such a transitional period in costume with the introduction of cotton-which behaved so differnetly to silk and wool, the fall front dresses and as I see far more comfortable stays-for a brief period.... then along came the victorians!

Yours

xxxxxxxxxxxxxxxxxx

---

Date: Tue, 10 Mar 2015 14:46:13 +0000

From: xxxxxxxxxxxxxxxxxxx

Subject: Enquiry about 19th century bodices

To: DATS@JISCMail.AC.UK

Dear All,

I have received an enquiry from a researcher called Phionna Fitzgerald who is working on a research MA in the construction of 19th century women's costumes. Phionna visit me and the Leeds collection last year, but has just sent me this enquiry now and I wondered if anyone in DATS would be able to help answer her question.

Phionna has been looking at the linings in bodices and found prior to 1820 the bodice pieces seem to be bagged out after this the pieces are set on to the lining then the bodice pieces are stitched together this seems to have continued into 1910 (on the pieces she has viewed). Her question is do you know when the lining technique to fully bag out composing the outer shell to the lining enclosing all seams started?

Thank you

xxxxxxx

xxxxxxxxxxxxxxxxxx

Curator of Costume & Textiles

Leeds Museums and Galleries

Tel: 0113 3782103 Mobile: 07712 216492

Leeds Discovery Centre

Carlisle Road,

Leeds,

LS10 1LB

## **Appendix 5: Comparative Construction Methods Table**

<b>Probable 1827 Bodice Construction Process</b>	<b>Probable bodice construction of items dated 1837-1900 viewed in Bankfield museum.</b>	<b>Contemporary Bodice Construction Process</b>
<ul style="list-style-type: none"> <li>• Front bodice outer fabric is composed onto front lining.</li> <li>• Front darts are stitched with outer fabric &amp; lining together.</li> <li>• Flounces attached to front</li> <li>• Centre front facing attached turned back with the lining fabric.</li> <li>• Centre back bodice gathered</li> <li>• Back bodice pieces stitched together.</li> <li>• Back bodice lining pieces stitched together.</li> <li>• Outer fabric front and back bodice pieces stitched together at the shoulder and side seams.</li> <li>• Lining front &amp; back bodice pieces stitched together at the shoulder and side seams.</li> <li>• Bindings attached to the outer fabric only at the neckline and hem.</li> <li>• The raw edges of the lining are turned under and stitched at the neckline and hem enclosing the binding and outer fabric seam allowances.</li> <li>• Outer sleeve and sleeve lining</li> </ul>	<ul style="list-style-type: none"> <li>• Front outer bodice pieces composed to lining front bodice pieces.</li> <li>• Back outer bodice pieces composed to lining back bodice pieces.</li> <li>• Items with darts – darts are stitched together with outer fabric and lining fabric. Items with panels – seams are stitched with together with outer fabric and lining fabric.</li> <li>• Any raw edges of seam allowances whip stitched.</li> <li>• Sleeve outer pieces are composed to lining sleeve pieces.</li> <li>• Sleeve underarm seams stitched together with outer fabric and lining.</li> <li>• Raw edges of seam allowances whip stitched.</li> <li>• Front &amp; back bodice stitched at the shoulder and side seams together with the outer fabric and lining.</li> <li>• Raw edges of seam allowances whip stitched.</li> <li>• Sleeves stitched into the bodice together with the outer fabric</li> </ul>	<ul style="list-style-type: none"> <li>• Front darts stitched</li> <li>• Flounces positioned and attached</li> <li>• Centre front facing attached</li> <li>• Centre back bodice gathered</li> <li>• Back panel pieces stitched</li> <li>• Front &amp; back bodice attached at shoulder seams &amp; side seams.</li> <li>• Outer sleeve constructed – underarm, gathers and cuffs.</li> <li>• Sleeves stitched into bodice.</li> <li>• Lining pieces stitched - front darts, back panels, sleeves attached.</li> <li>• Outer bodice and lining bodice shells attached with wrong sides together.</li> <li>• Binding attached to outer &amp; lining at the neckline and hem.</li> <li>• Inner cuff stitched enclosing outer and lining seam allowances.</li> </ul> <p>Please note some of these construction methods may vary.</p>

composed together. <ul style="list-style-type: none"> <li>• Gathers stitched with outer and lining together.</li> <li>• Cuff pieces created mounted onto lining wrapped in outer fabric pleated into place.</li> <li>• Edges of the cuff attached to sleeve outer and lining in one seam.</li> <li>• Outer &amp; lining of the sleeves stitched into the bodice outer &amp; lining. Raw edges whip stitched.</li> </ul>	and lining. <ul style="list-style-type: none"> <li>• Raw edges of seam allowances whip stitched.</li> <li>• Facings attached to the neck and hem edges with the raw edges of the facing turned under neatening the edge, sitting over the lining and enclosing the linings raw edges.</li> </ul>	
---	--	--

<b>Probable 1837 dress waist construction process</b>	<b>Probable 1851 dress waist construction</b>	<b>Contemporary dress waist Construction Process</b>
<ul style="list-style-type: none"> <li>• Bodice and skirt sections constructed.</li> <li>• Skirt &amp; bodice waist edges finished with binding.</li> <li>• Skirt &amp; bodice edges butted together with a whipping stitch used to attach them together.</li> </ul>	<ul style="list-style-type: none"> <li>• Bodice and skirt sections constructed.</li> <li>• Bodice waist edge finished with binding.</li> <li>• Skirt waist edge finished by folding the outer edge into the inside.</li> <li>• Bodice is then laid over the skirt by an approximate overlap of 4cm.</li> <li>• Skirt &amp; bodice attached with a whipping stitch on the inside of the garment – stitching and skirt edge not visible from the right/out side of the garment.</li> </ul>	<ul style="list-style-type: none"> <li>• Bodice and skirt sections constructed.</li> <li>• Bodice and skirt are placed with the right sides of the fabric together.</li> <li>• Waist seam is stitched – enclosing all seams to the inside of the garment.</li> </ul>





## **Appendix 7: Bradford College Higher Education Conference & Exhibition**

*Board Information from the exhibition:*

*The Dress and sketchbooks are from my investigations in the costume archives at Bankfield Museum, Halifax.*

*The focus of my investigations is to explore and document the progress and development of the construction of 19th century women's costume; pattern-cutting, making -up and stitching.*



**Figure 1.46 Dress of two Hands  
Bradford HE Exhibition**

*This piece is the recreation of the 1837 dress from the archives where I have followed the pattern shapes, construction methods and stitching type as closely as possible. These original methods are clearly different from the techniques we use today not only due to the invention of the sewing machines but now the processes and techniques tend to be standardised and refined. In addition these 'standardised' methods are now widely taught through many dressmaking and fashion courses furthermore with various publications detailing the 'correct' methods to follow. Whereas the original dress may have been made by an unskilled seamstress or at home where methods and techniques were passed from mother to daughter and with changing fashions the older techniques being used which may not have suited the new fashions. This could be reflected in the original dress, as curiously it appears to be made by more than one 'hand', as the differentiation between the quality of the stitching and construction methods is noticeable.*

*Phionna Fitzgerald*

*Lecturer in Fashion and Costume*

## Appendix 2: Bankfield Museum Exhibition



Figure 1.47 Bankfield Museum Exhibition Flyer  
Image source Bankfield Museum



## The Maternity Dress



Figure 1.48 The Maternity Dress board  
Image source Phionna Fitzgerald



Figure 1.49 The Maternity Dress  
Image source Phionna Fitzgerald

## Dress of two Hands



Figure 1.50 Dress of two Hands board  
Image source Phionna Fitzgerald



Figure 1.51 Dress of two Hands  
Image source Phionna Fitzgerald

## The Wedding Dress



Figure 1.52 The Wedding Dress board  
Image source Phionna Fitzgerald



Figure 1.53 The Wedding Dress  
Image source Phionna Fitzgerald

## The Tiny Tiny Bodice & Skirt



Figure 1.54 The Tiny Tiny Bodice & Skirt Board  
Image source Phionna Fitzgerald



Figure 1.55 The Tiny Tiny Bodice & Skirt  
Image source Phionna Fitzgerald