A LASTING IMAGE MADE OF CLOTH

THE DOROTHY NICOL HISTORIC FASHION COLLECTION

Research Project Support Materials B –

Book No. 4: Selections from the Research References

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Presented in these four books are materials supporting a Masters degree by project involving the Dorothy Nicol Historic Fashion Collection situated at Lismore in the Western District of Victoria.

These research materials record the details of the researcher’s deep hands on involvement in the project from its beginning in 2000 that involved the production of the catalogue *Six Decades of Fashion From Flappers to Flares*. A copy of this catalogue appears in Book 1 Appendix.¹

During the progress of the project key actions were regularly undertaken by the researcher that included participation in events associated with the Collection and its *Flappers to Flares* demonstrations; many local and long distance field trips and a wide variety of interviews as well as ongoing communication with Dorothy Nicol and her supporters. These activities are described in detail including images within the four books and they are also listed in the bibliography that appears in Book 2.

In addition to a description of the direct, practical work in determining, testing and applying an appropriate cataloguing discipline, the researcher discusses a range of other collections, the motivation for collecting itself, and provides historical insights and references about collecting generally.

Practical aspects of the project included: the production of the second catalogue, *Beyond Flappers to Flares*; provision of sample cataloguing; instructions and focus group feedback; research and identification of specific garments’ places in local history; and finally presenting examples of selected garments packed to archival standards as a guide to secure the longevity of the collection.²

At the conclusion of the project, the owner, Dorothy Nicol, was positioned to formalise her collection, seek additional support and funding and to take it to the higher level of sustainability. A diagrammatic representation of the four books that comprise this Masters degree by project follows.

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This research project is presented in four complementary books which together represent completion of the project and demonstrate the outcomes delivered.

Set out below is the structure of the project outlining the content of the components:

**BOOK 1**
Cataloguing Historic Fashion Collections
Collected Data applied:
- Case studies Nos 1 & 2
- Case study outcomes
- Catalogue 2, 2006 – Beyond Flappers to Flares

**BOOK 2**
Exegesis – Explanation of the Research
Collected Data theory:
- Introduction and Background to the Project
- Research Questions
- Collecting and Collections

**BOOK 3**
Research Project Support Materials (A)
- Background to Data collection
- Development of collection cataloguing
- Contributions to body of knowledge and organisation for the Dorothy Nicol Historic Fashion Collection
- Action research references – records of selected publicity, community participation and focus group records.

**BOOK 4**
Research Project Support Materials (B)
- Methodology of data collection
- Collection research
- Research approach and process
- Research findings
- Examples of research of data collected
- Specific research references listing.

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This is an overview and evaluation of research materials concerning the cataloguing of historic fashion collections.

As well as comprising collected Research Project Support materials, Book 4 also includes selections from the Research References and Research Diary that together with Book 3 back up the information recorded in Books 1 and 2.

In Book 4 selected research sources are presented and annotated as well as actions and reactions that were involved during this research journey. The research journey provided clarity and directions for the conclusions and actions in Books 1 and 2 and was particularly in the developing of the catalogue section of Book 1, Beyond Flappers to Flares.¹

Assembled in Book no. 4 are selected project materials representative of those located and considered in the course of this research project.

The content of Book no. 4 includes an outline of the development of the Dorothy Nicol Historic Fashion collection from its inception through to the completion of this project.

Part 1: The Flappers to Flares Collection

Shown in this book are early cataloguing attempts leading up to the 2000 Six Decades of Fashion – from Flappers to Flares catalogue book and fashion performance.²

This research project itself stems from experience with the 2000 Flappers to Flares catalogue which was practical and specific, being driven by a short time frame rather than academic discipline. Nevertheless, the Flappers to Flares 2000 catalogue achieved its objectives on time, on budget and to a standard of presentation that ensured good sales of the catalogue and a sizable paying audience at the first and subsequent fashion performances.

Sales of the 2000 Flappers to Flares catalogue continue to be made to individuals and organisations as far away as Perth in Western Australia.

Cataloguing Rationales and Methods Study

Data concerning the rationale for cataloguing and methods for cataloguing historic fashion collections is set out in this section. The Dorothy Nicol Historic Fashion Collection has been used as an example of a category of collections best defined as ‘Privately Owned and Operated Historic Fashion Collections’. Though not on the same size or economic scale, the Dorothy Nicol Historic Fashion Collection is similar to others such as the single privately owned collections of the Bath Museum (UK) and the Johnston Collection (Australia).3-7

Initially, well-funded museums and collecting organisations were considered to ascertain whether private historic fashion collections fitted into their established, mainstream standards and methodology for cataloguing. In Part 1 of this book it is discussed how several rationales of collecting and cataloguing by a range of organisations were considered for their applicability to the sample collection. This process included revisiting the methods and format used in preparing the 2000 Flappers to Flares catalogue and considering other standards including two sample worksheets from Museums Australia, set out in this book.

Manual systems were considered preferable because they are more readily available to private collectors who may lack technological facilities, funding, or the inclination towards electronic recording. Samples of the Flappers to Flares catalogue preparation formats are included in this book, along with a selection of photographs which assist in depicting the Dorothy Nicol Historic Fashion Collection and the Flappers to Flares performances.

Case Studies Nos 1 and 2

Cataloguing trials involving Case Studies Nos. 1 and 2 follow in the next section of this book and include the completion of sample Museum Australia catalogue worksheets in two formats. The complete Case Studies 1 and 2 appear in Book 1.

The two garments of complex construction and interesting regional relationships and historic associations were selected from the Dorothy Nicol Historic Fashion Collection. These garments had been recently discovered among family possessions by their owners and were donated to Dorothy Nicol, thus providing interesting additions to her collection.

6. The Johnston Collection, visit 2004, Museum of Fine and Decorative Arts, East Melbourne, Australia
7. Bath Costume & Assembly Rooms, visit 2005, Bath, England
The garments were from the Dawe family estate and were donated by Jenny Barr of Lismore and her sister Barbara Deness of Broadford. Jenny Barr brought a local context to the cataloguing project while Barbara Deness brought a genealogical research interest to bear in delving into her Dawe family history. Studying the two Dawe family garments brought into play both practical and theoretical research.

The detailed Case Studies can be seen in Book No. 1. They set a standard and provide guidance for the cataloguing of a further selection from the collection as a sequel to the range represented in the original 2000 Flappers to Flares catalogue. A record of the progression of the Dawe family garment cataloguing case studies forms a substantial segment of the material included in Book No.1.

Information about the Dawe garments was collected during a field visit to Lismore and entered onto the Flappers to Flares data template together with notes and diagrams. Additional data was recorded as a result of interviewing Dorothy Nicol and a detailed investigating the of garments’ style and construction. This data was then entered onto one of the sample Museum Australia catalogue worksheets, together with relevant sketches and photographs. A typed first draft was created which included identification of textbook references supporting the estimated age and style of the garments.

The work of Naomi Tarrant in her books on collecting costume, The Development of Costume and Collecting Costume, suggested subject areas for inclusion in the cataloguing exercise as well as investigative methods and specialised photographic techniques. An extract from the Naomi Tarrant text book on collecting costume appears in the research materials.  

Preliminary working photographs were included as an indication of the final requirements and proved useful in briefing the professional photographer on the work to be undertaken in his studio. The commissioned photographs are included in Book 1 as part of the Case Studies Nos 1 and 2.

A visit to the workshop of the textile conservator, Abigail Hart enabled additional experience to be applied to the text references about the care and archiving of historic

costume and textiles. Workshop activities were undertaken in preparation for archiving the Dawe family garments. The researcher used experience and knowledge gained from the consultation with Abigail Hart to archive and formally document selected clothing described formally as a Child’s Outfit of Historic Scottish Dress. As a further example, this professional expertise was used to direct the cataloguing and archive packing of historic baby clothing by a family history enthusiast. Feedback indicated that the guidelines would enable genealogical enthusiasts generally to carry out comparable cataloguing following the trial method and template established by the researcher.

Extensive discussion took place with Abigail Hart about the care, preservation and renovation of historic dress. Information so gained added to the action research experience and consolidated what had been read by the researcher in the Naomi Tarrant texts.

As an outcome of the active research carried out during the cataloguing of the Dawe family garments, templates guiding cataloguing standards were created. The templates were refined in the light of feedback from a focus group who reviewed the final Case Studies Nos 1 and 2.

The feedback sheets and comments from the focus group are contained in research materials Book No. 3. This includes brief backgrounds of the people involved in the survey process and the rationale for their selection.

Part 2 – Historic Fashion Collections as Educational Resources

Book No. 4 materials include historic fashion collections and cataloguing considered from educational and user access viewpoints.

Collections under the umbrella of technologically advanced educational institutions, such as the Drexel University’s Historic Costume Collection10, were given consideration. It was at first thought that the advance and speed of uptake in internet and electronic technology would make this line of investigation relevant, however it became clear that the funding and expertise for new technologies were beyond most private collectors at the present time. The electronic sophistication of Drexel University’s collection and those of similar institutions should however be noted as an undoubted future trend. While overseas

fashion educationalists strongly support electronic developments in the presentation and cataloguing of historic fashion, their relevance to small, private collectors in Australia appears to be some years away.

Research materials about the Drexel Collection include discussions on issues of access, particularly in an article listing the objectives of their project. This article and other related ones also set out collecting and cataloguing standards, specifications, identification of user needs, access points for users of historic costume collections, and sustainability of collection data bases.

It was clearly the case that a cataloguing operation such as Drexel’s at an established American private university required a scale of funding, resources, expertise and technology rarely available in Australia and certainly not within the immediate reach of collections such as the Dorothy Nicol Historic Fashion Collection. Nevertheless, information about Drexel and comparable collections like the London College of Fashion digital photo archive is included in this book and provides an insight into the possible future of professional collecting and collections in Australia. The researcher made early contact with representatives from these overseas educational institutions in order to find out more about their fashion collections and data base organisation as a means of initial comparison and relevance to the Dorothy Nicol Historic Fashion Collection.

Digitisation is fast developing in many aspects of business and education and is being widely discussed in the media. Accordingly examples of articles on digitisation trends and relevant issues from the Museums Australia, Victoria’s Insite magazines are included in this book to indicate the extent of consideration that was given to this subject area in the course of this project.

Data about Adlib software is also included as representative of the various software programs that mainstream professional collections are using for their collection management and cataloguing. Adlib is an international organisation which has developed and installed relatively small scale systems better suited in practical terms to the needs of modest local requirements. The researcher reviewed the Adlib program as used by the

Tasmanian Heritage Historical Collections online network.

Other dedicated software systems are listed in the research support materials Book No. 2 and further examples of systems that were investigated appear in the references and bibliography of this research project.

From discussions during 2002 between the researcher and Christina Sumner, curator of Fashion and Textiles at the Powerhouse Museum in Sydney\(^\text{14}\), the National Quilt Register was identified as a potentially interesting and relevant resource with community and cultural similarities to the Dorothy Nicol Historic Fashion Collection. During this period, Museums National magazine covered the background and development of the Quilt Register. The Register’s website address and information is included in this book. The National Quilt Register is an online data base developed at the Pioneer Women’s Hut at Tumbarumba, New South Wales. Digitisation of the National Quilt Register was initiated as a result of Federal funding.\(^\text{15}\) The Register was built upon a network of local enthusiasm for historical research, preservation and display of every day, rural culture. Examples of the National Quilt Register data base entries are shown in this book.

The rural nature of the National Quilt Register collection and the interests from which it sprang are similar to those associated with the Dorothy Nicol’s Historic Fashion Collection. The Pioneer Women’s Hut\(^\text{16}\) group and their collection aim to represent ordinary rural families, their lives and interests in much the same way as Dorothy Nicol and her supporters. A parallel intent is seen in Dorothy Nicol’s remark to a local journalist: “I am an ordinary person, so I collect what ordinary people wore.” \(^\text{17}\)

The same sentiment was echoed when a local newspaper, reporting on the Flappers to Flares parade quoted Dorothy Nicol’s colleague Judie Irving as saying: “It (the parade) will show how the Western District people lived and what they did.” \(^\text{18}\) Copies of these and other articles can be read in full in Book No. 3 Research Support materials.

Among the material gathered by the researcher are articles and notes that provide guidance on cataloguing. They include suggestions on how to name colours in a simple meaningful way, some technical terms applied to labelling and identification of historic dress, and how

\(^{15}\) Insite, October 1, November 2002, Cultural Heritage, Museums (Victoria), Museums Australia
\(^{17}\) Connelly, Pat, Dorothy’s ‘Rags’ Turn to Riches, October 5th, 1999, Warrnambool Standard, Victoria, Australia
\(^{18}\) Maheras, Katie, Dorothy’s Dotty About Fashion, August 10th, 2002, Western Plains Advertiser, Victoria, Australia
photographs of garment details can be enlarged for clarity and publication. This material was drawn upon and used in the cataloguing Case Studies Nos 1 and 2 along with text recommendations from experts including Naomi Tarrant. A comprehensive listing can be read in the full bibliography of this research project’s sources.

Australian Museums Online (AMOL)\(^\text{19}\) sets out a range of resources to assist the museum worker and the collector, as do their international counterparts. Input from these sources was considered and utilized in the cataloguing trials carried out during this project. A selection of the resource material appears in Book No. 3.

It appears unlikely this area of research can profit, in the short term, from the potential of electronic developments. Furthermore, comments made on the survey feedback sheets, which can be read in Book No. 3, indicate reserve in respect of technology on the part of the respondents. It is concluded from the research activities and resources reviewed that traditional cataloguing media with personal interaction is the most immediate and useful at this time for privately owned and operated historic fashion collections.

Five Major Research Activities and the key resources found are listed and reviewed below:

1. Literature Search
2. Investigation into Digital Cataloguing
3. Organisation and Cataloguing of Sample Collection
4. Creation and Testing of Cataloguing Template
5. Implementation of Catalogue

The research findings from the Research Activities inform Books 1 and 2. Identification of the key resources followed on from the research questions in Book 2.

1. Literature Search
An extensive literature search was conducted with particular attention to gaining information on the rationale, systems and standards for selecting, documenting, cataloguing, displaying and accessing historical fashion collections.

The search spanned a broad range of traditional formats and electronic literature. Useful information was located in a range of reports, catalogues, brochures, newspapers, magazines and albums. In addition, general information on the nature of textiles, clothing and costume, and fashion history was reviewed for relevance to the project. Also involved were extensive Internet web-site visits, web downloading and Internet communication on matters of general and specific interest.

Collecting in general, its history, philosophy and psychology were researched. This involved detailed reading of textbooks, particularly those comprising the collected writings of leading researchers in the field. Special attention was devoted to gleaning information on projects comparable to the Dorothy Nicol Historic Fashion Collection.

The resources listed in the references section of this paper are included because of their specific relevance to the research project’s progress and outcomes. Further sources of related information are also listed in the comprehensive bibliography that appears in Book No 2 of this project.
Literature Search Directions

Key words directed the literature research. Manual and electronic input of key words provided extensive references that were scrutinized for relevance to the project. Through a process of review and refinement, a large, but manageable, number of sources were selected for in-depth analysis and assessment.

By February 2001 a preliminary bibliography had been created. This continued to expand as research pointed to other sources of valuable and helpful information. A pattern emerged of discovery, investigation, consideration and recording or eliminating data from online magazines, collection catalogues and designer websites. Additional fashion, textile, museum and gallery sites were identified, viewed and analysed.

Throughout 2002 an extensive reading program was conducted covering a wide range of literature as set out in the references and bibliography accompanying this paper. In many instances, it was necessary to read an entire publication or information on a website in order to identify short passages and links of direct relevance to this project.

During 2003, a further research angle was identified and was pursued in the light of its relevance to the Dorothy Nicol Historic Fashion Collection. This was the collecting, wearing and study of vintage clothing and textiles as mainline fashion. Key words – vintage fashion, collecting, antique costume and historic costume - produced material about collecting costumes, vintage costumes and collectors’ magazines.

The reasons why people collect clothing, costumes and fashion and the significance of provenance became apparent during the search. In fashion terms, provenance refers to the place of origin, original owner, and wearers of a particular garment. Also of interest may be where it was worn and why it was worn. In pursuing the subject of provenance in relation to garments of historic interest it became clear that in many instances the garment’s history carried more weight than its aesthetic value.

From 2003 onwards, another strand of research was conducted, interwoven with the review of a diverse range of relevant material. It looked for the impetus and personal motivation behind the establishment of all types of collections. This is discussed in Book No 2, titled
Collectors and Collecting.

The Drexel University – A Key Resource

The proposal for this research was based on preliminary investigation of various University fashion collection websites. The Drexel University Digital Costume Collection was identified in the proposal that lead to the development of this project. Accordingly, it was an early key research connection having been identified as a guide to universities generally on the organisation of an online costume museum collection.

Correspondence was entered into with Drexel University College of Media and Design’s project manager, Kathi Martin. The history of the project was provided along with insights into the need for a good working relationship with relevant Information Technology (IT) experts. The Drexel Digital Costume Collection is an independent project of the University’s Design Department. Garments are displayed online, each with text details and photographs.

Throughout the research, frequent references to the Drexel project were found in museum network publications, university libraries and in several electronic computer programming newsletters. Searches relating to Drexel University revealed a major article titled: Bringing fashion out of the closet, classification structure for Drexel historical costume collection, by Kathi Martin.20 Subsequently, reference to this key article was noted in a range of publications and media.

The Drexel University Digital Costume Collection is a comprehensive and valuable, art history collection of fashion, owned by a private American University. It can be displayed to full effect online. As such, it sets a benchmark that can be aspired to by private collections in Australia.

Further references to the Drexel University Costume Collections are contained in Book 4’s material supporting this project.

The broad literature research areas that the references covered and relative value to this project are set out below –

1.1 Collecting Historic Fashion:
(a) Collecting history, philosophy and psychology in general terms and as it relates to collecting textiles, clothing, costume and fashion.

The references used and listed at the end of this paper provided:

• Expert opinion on matters relevant to this research study, extensive useful points of reference on collecting that could be related to collecting historic fashion.
• Details regarding key contacts in the area.
• Valuable insights and confirmation of the approach being adopted by the researcher.
• Lines of further investigation were also presented in these references.

1.2 Historic Fashion collecting organisations:
(a) Public and private collections that include fashion.
(b) Museums, galleries and educational institutes dedicated to researching, display and collecting historic fashion.

The references used and listed were:

• The basis for additional research that was identified and carried out in this project.
• High standard expert opinion and valuable insights from authors that was translatable to this research project.
• Confirmation of the validity of the approach being adopted by the researcher.

1.3 Cataloguing historic fashion:
(a) Cataloguing for historic fashion collections - traditional mainstream and private small-scale, methods, systems and standards.
The references used and listed were:

- Valuable in providing standards, information and guidelines for the cataloguing of the sample garments and creation of a model cataloguing template.

- Useful in providing a theoretical frame of reference for the organisation of the sample collection stage of the project.

1.4 Electronic options for historic fashion collections:

(a) Electronic, digital text and imaging for display and cataloguing of historic fashion collections.

(b) Internet websites and other information on technological resources as applied to Fashion Collections.

(c) Commercially available electronic and digital cataloguing packages review.

Articles from the publications, websites and online resources listed in the References Section and Bibliography provided:

- Useful background data on emerging developments in digital technology for the museums area.

- Relevant points of reference for this project.

- Further reference material and contact details utilized in this project.

2. Investigation into Digital Cataloguing (reference is made to this research in Book No 2):

The application of advanced technological cataloguing to the sample range was the subject of exhaustive research and consideration.

Comparative information was collected about the resources currently available and used in the organisation and display of historic fashion collections. Digital technologies with relevant applications to cataloguing fashion collections were located. Electronic text resources and digital imaging were identified, considered and evaluated.
The owners and clients of the Dorothy Nicol Historic Fashion Collection were considered along with the availability, expertise and cost factors applicable to applying advanced digital technologies to the sample collection.

The websites, digital, electronic and online resources that follow are particularly relevant to the research project’s progress and outcomes. These listings appear in Book 3, Specific Research References and the comprehensive bibliography in Book No 2 of this project.

The following electronic resources were particularly useful in determining the cataloguing approach to be adopted for the Dorothy Nicol Historic Fashion Collection in particular and private fashion collections in general.

Key Resources – Museums and related organisations online

Australian Museums and Galleries Online (AMOL):

Provides information, and standards for digitisation relevant to the museums industry. The website museum craft section, covers digital accessibility guidelines, digital data collection requirements for cataloguing for museums and gallery collections along with resources for museum workers who use standards and protocols.

In a museum crafts information package called Capturing Your Collections, a training program online, the reader is taken through the process of electronically capturing their collection information, graphics and managing images to standards meeting the requirements of the AMOL. Also, covered are details of museum industry standards, particularly the accreditation procedures and registration standards for museum and heritage organisations.

Electronic products represented in the AMOL material researched included INMAGIC® and DB/Textworks™ which are designed to meet museums’ cataloguing and organisational requirements. Listings are available providing details of, other useful products and services.

Investigation since 2001 of various systems for cataloguing online, using varied software and hardware products, revealed these to be more complex and costly than might be

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needed for this paper’s prime focus, the Dorothy Nicol Historic Fashion Collection. These products were clearly directed at the professional user.

The UK Museum standards, accreditation and support network - Spectrum and Museums Documentation Association (MDA):
http://www.open.gov.uk/mdocassn/spectrum.htm

Spectrum Interactive (the UK museum documentation standard) discusses the pros and cons of digitising museum collections and employing national standards of presentation, accreditation, learning and support networks.

Like the AMOL information, this seemed to be directed at the needs of the museum professional at a level beyond the means of the focus collection.

The 24 Hour Virtual Museum:
http://www.icom.org/vimp/usa.html

Linked to MDA, UK museums website, the 24 hour virtual museum is an interesting and innovative concept. This website presented ideas on methodology for accessible, user-friendly electronic information for professionals and laypersons.

Website navigation leads to related information, including a website of the week. When reviewed, the website of the week was the Turner Bequest online at the Tate Museum. The user had the option of highlighting a thumbnail photograph of a painting or other artwork and linking further into an enlargement accompanied by detailed text and graphic information.

Included in the data resources, were regional historical societies, and community interest groups and their collections. Links were available to social content and history as well as the aesthetics of the paintings, clothing or, in some cases, farm implements. Other galleries and museums were linked, including Worchester city museum, Cheltenham Gallery and Museum and Oxford Museum. The website enabled the viewer to access a sample of the collection and to decide whether to explore further or make a personal visit.

While of a high standard, this facility and the technology involved appeared best suited to a well-funded public collection. Nevertheless, a worthwhile insight was provided to top-of-
ADLIB Museums and Libraries data management system:  
http://www.adlibsoft.com  
This is a leading international electronic museum information management system. At the time of the research, Netherlands-based, ADLIB was specialising in managing data for large-scale libraries and museums.

A demonstration of the system was provided by the company’s principles while in Australia on a sales and promotional visit. The system had recently been installed in Tasmania at the State Library of Tasmania. The Tasmania Art and History Collections use ADLIB for their heritage collections online.

The aspect of the ADLIB system that the demonstration highlighted was the scope of the software as applied to a cultural, social history type collection rather than, a large mainline gallery or museum collection. A demonstration CD ROM was given to the researcher for further study. It contained high quality samples of documents, templates for in-putting data and images, as well as information on systems maintenance and up-keep.

Essentially, the program appeared to have the potential for scaling-down and adapting for this project.

3. Organisation and Cataloguing of Sample Collection (Full details of this research appear in Books 1, 2 and 3):

The Dorothy Nicol Historic Fashion Collection was reviewed in its entirety in order to identify its cataloguing and preservation needs. As a good example of a private, non-professional collection, it was possible to establish realistic standards and systems for its maintenance and cataloguing which have universal applications in this sector.

This stage of the research involved field trips, particularly to Lismore where the collection is located. Visits to other relevant collections and collectors were carried out.
Key activities included:

(a) Selecting the sample collection, preparing records, gathering information and resources.

(b) The creation and trial of a model cataloguing template used for recording sample garments characteristics.

(c) Two sample garments were catalogued using the template.

(d) The template was considered by a focus group. Their feedback was collated, evaluated and refinements made to the template.

During these research activities, the researcher was cognisant of the requirement to apply the findings to cataloguing the whole collection in the future. The relevance to other private collections was also a factor taken into consideration.

International Review of Fashion and Historic Costume Collections:

Between 2000 and 2005 a large number of Internet searches were conducted seeking examples throughout the world of cataloguing techniques utilized for historic fashion collections.

Frequently an individual source would direct the researcher’s focus to a range of other sources, each with varying degrees of relevance. Through 2001-2003, an increasing amount of information was collected about where people store their records and how they can be accessed using electronic media. The research developed a cyclical path as cross-referencing often occurred between recurring contacts, organisations and systems.

The search developed a direction towards finding websites, with databases and organisational structures with some similarity to the interests of educational institutes like RMIT and collections such as the Dorothy Nicol Historic Fashion Collection.

Notable amongst the websites visited and from which material was downloaded are the following:
The United Kingdom –

The London College of Fashion (LCF)  
http://www.lcf.ac.uk

The college featured a photographic archive of fashion images, digital picture library and information resources. The LCF website was similar to that of other colleges and educational providers in that it linked to local, national and international Textiles, Fashion and Art History interest networks, associations and societies.  

Personal visits were made by the researcher. The development of professional relationships and resultant correspondence also provided further insights into the LCF collection.

The Victoria and Albert Museum (V & A), London  
http://www.vam.ac.uk/aboutus/

The museum has a long history of collecting fashion and costume. It is widely known for the depth of their collections of decorative arts, particularly their collection of costumes and textiles.

On several visits to London, including 2005, the researcher studied the collection with particular interest. Accessible on the museum’s Internet site is the virtual representation of this collection that is informative and easily navigated. The website is comprehensive and compared favourably with personal visits.

Discussions with local Historic Fashion Collection enthusiasts and professionals highlighted the value of the leadership of the Victoria and Albert Museum in the collecting and cataloguing field. Valuable contacts were established and several visits were made to the V & A.

Historic fashion from a cultural view point was an important context for researching the Dorothy Nicol Historic Fashion Collection. Research observations were strengthened by the Researcher during a 2005 visit to London. Of note was the V & A’s presentation of historic fashion collections in the exhibition – *Style and Splendour – The wardrobe of Queen Maud of Norway 1896 – 1938*.

Also visited on the 2005 visit to London was *The White Wardrobe*, the collection designed
for the Queen Mother by Norman Hartnell for the state visit to France 1938.

The Bath Costume Museum
http://www.museumofcostume.co.uk

Through the selection of digital photos, graphics and text on their website, it is possible to view the full extent of the Bath Costume Museum and Collection. This gives an appreciation of how the website and collection is organised and what information it supplies. The viewer can assess from the virtual perusal how useful and informative an in person visit may be.

This concept of being able to view a sample of the collection of a regional collection and then decide on the value of a personal visit is particularly applicable to private collections such as the Dorothy Nicol Historic Fashion Collection that are located outside city centres. Discussions with local Historic Fashion Collection enthusiasts and professionals confirm the importance of the Bath Costume Museum in state of the art development in the area of cataloguing and display. Valuable contacts were established and visits were made by the researcher to this museum in 2005.

This culturally significant exhibition presented a social focus from the viewpoint of one passionate eclectic private collector. Rudolf Nureyev's collection of rich and diverse costumes, textiles, (folkloric and antique) soft furnishing and his fashion clothing accessories represents a snapshot of the individual's fascination for collecting.

Nureyev collected things not only for their intrinsic beauty, but to furnish his apartments, to wear, and as travel mementos. For example, he was frequently photographed off-stage and invariably wore a hat or cap. These could be either originating from traditional national costumes or haute couture accessories to the fashion outfits he favoured.

The United States –

In Book 2 of this study, the role of wealthy benefactors and philanthropists in the support of museums and cultural institutions is discussed. This phenomenon is particularly evident in the United States of America where this study's investigation identified several collections that had significant philanthropic support.
Drexel University Digital Costume Collection Philadelphia.  

Drexel University was of particular relevance and influence in the direction of this research project. It is discussed in page 10 of this book.

The Metropolitan Museum of Art (MET) and the Costume Institute New York  

The MET’s websites run from a main menu linking the entire site. From one specific photograph, sub-photos, information captions and sub-text provide a thumbnail selection of the overall collection. The researcher undertook a visit in 2005.

On its website, the Costume Institute promotes itself as a major educational and research organisation which many enthusiasts and professionals around the world focus for leadership.

Matisse at the Met – Matisse his Art and his Textiles – The Fabric of Dreams – June to September 2005

Following the very well received22&23 showing at the Royal Academy of Arts, London New Yorkers enthusiastically welcomed Matisse to the Metropolitan Museum of Modern Art New York. Conceived at the Musee Matisse France, this ground-breaking exhibition has for the first time exposed in detail Matisse’s relationship with Textiles.

To quote from the Exhibition catalogue –

“Henri Matisse’s collection of fabrics and costumes, packed away unseen for half a century since his death is the core – the revelation – of his exhibition. Matisse’s fabric collection was an archive he called, my working library – “ma bibliotheque de travail”.24

Textiles consistently provided the inspiration for radical, new departures in Matisse’s art – the colours and textures, the audacious early still-lifes – paper cut-outs – all inspired by textiles.

“Textiles were the key to Matisse’s visual imagination. His ancestors had been weavers for generations and this influenced continued consistently as a powerful inspiration

throughout his life – his studio and house were an exotic treasure trove of textiles – carpets, embroideries, prints, hangings and screens, costumes and lengths of bright cloths. The textiles were often used as back drops for his compositions and his models were pictured in many of the garments.”

Described as a weaver with his shuttle being his pencil – interviewers and reviewers visiting Matisse’s in 1952 were very impressed and astonished by the opulence and delicacy of optical effects – the sheen and fall of light, the dialogue of colour.

Matisse like his ancestors confirmed the motto of the Bohain textile trade that was – All you need is daring – The weaving trade of his childhood cultural context survived up until 1914 losing momentum after WW 1 and collapsing during the 1950s and being largely forgotten. In recent times of global-offshore textile manufacturing trends, this significant cultural heritage now virtually impossible to retrieve.

“The weavers of Flanders and Picardy closed their workshops, destroyed their archives, sold or burned their looms and surrendered to the ‘Picard syndrome of cultural amnesia’.”

The Texas University Fashion Collection – Austin
http://www.utopia.utexas.edu/features/scenes/dresses

The Texas University Fashion collection website provides a display including the work of Dior, Balenciaga, Oscar De La Renta, Hubert Givenchy and Norman Hartnell. Fashion garments are displayed by highlighting the designer’s names followed by a history of the designer.

The Kent State University Fashion Library
http://www.library.kent.edu/branches/fashion/history.html

The fashion library shown on the website was named the Mohler Fashion Library after the benefactor. Among the displays is the Bissonette Collection of 20th century fashion from three views along with a display of appropriate accessories.

The Colonial Williamsburg Collection
http://www.history.org/life/clothing/designcenter

Focuses on historical costume reproductions. The website displays samples of these reproductions of American colonial costume. Items include Martha Washington’s outfits and other historical garments. The website also describes the organisation and its range of activities.267

The Getty Museum and Research Centre – California
http://www.getty.edu/research/institute

This large well-funded Museum and Research Centre is based on the collecting passions and philanthropy of the Getty dynasty. The researcher was able to compare the overview provided by the virtual exploration with the experiences of an earlier personal visit in 2000.

Japan –

The Kyoto Costume Institute:
http://www.kci.or.jp/collection/list-e.html

This website provides an unique presentation of fashion and national costume. Each item is introduced in black and white silhouette within an historical time frame. A zoom-in facility reveals full detail along with relevant text. The Kyoto costume Institute was also the subject of a personal visit in 1999 where the impressive stylistic housing of the collection was witnessed.

Australia –

As mentioned in Section 1 Part B of this paper, significant study of the leading Australian costume collections was completed in 1998 by Laura Jocić in her work titled, the Digital field of the cloth of gold. This preceding research into the costume collections at the Australian National Gallery, the National Gallery of Victoria and the Powerhouse museum was revisited and augmented as listed below.

Electronic virtual and personal visits to a variety of Australian museums and universities were undertaken. Information was collected on museum crafts and cataloguing from the Macquarie University in NSW27, the Deakin University28 in Melbourne and the University of Queensland29. Useful general leads and cross-references were provided, particularly in

27. Macquarie University, Museum Studies, 2004, The Department of Museum Studies established in 1966, Sydney, N.S.W, electronic links www.cultureonline.gov.uk (08/02/04), www.enrichuk.net (08/02/04), www.cosprop.co.uk (08/02/04), www.adlibsoft.com (08/02/04)
the field of museum studies.

The National Gallery of Victoria, International

A curious exhibition was seen at the National Gallery of Victoria, International. Consisting of examples from the Collection of Andy Warhol, the exhibition was outstanding because of its quantity of intriguing items. Titled Andy Warhol’s Time Capsules, the exhibition was scheduled to attract the audience from the 2005 L’Oreal Melbourne Fashion Festival.

As noted in the exhibition catalogue –

“Throughout his life, Warhol was obsessed with collecting the ‘stuff’ of America Pop Culture. Over the course of some twenty years, Warhol filled more than 600 cardboard boxes, which he called Time Capsules, with anything from eye catching photographs and newspaper headlines to a dress worn by Jean Harlow and a pair of Clark Gable’s shoes.” 30

As a collector, Warhol acquired items of his personal interest with regard for his relationship to them and/or their owners and their context within Pop Culture. The strong motivation of his personal taste, whim and desires created a collection that provides the viewer with some insight into Andy Warhol’s world as an artist, celebrity and cultural leader during a very specific period of time, 1920s-1980s.

Andy Warhol’s organisational and cataloguing style was as eclectic as his collecting. His system of collecting items within boxes and sealing the boxes when they were full presented some interesting discoveries each box on opening revealing an intriguing treasure trove.31

The Powerhouse Museum of Arts and Sciences

Valuable information was found online and in person using leads from the Power House Museum in NSW. Feedback from the Powerhouse costume curatorial staff demonstrated an understanding of the specialist needs of the type of collection under study – the Dorothy Nicol Historic Fashion Collection. The cultural, popular history aspect was readily appreciated and recommendations were made to include the National Quilt Register in this

study. The Researcher regarded this as a particularly helpful visit.

**The Benalla Costume and Pioneer Museum**
http://www.benallahistoricalsoc.co

Personal and electronic visits to the Benalla Costume and Pioneer Museum provided an opportunity to observe a regional collection with a significant cultural and historical base. The successful management of the cataloguing, display, conservation and storage of the collection is due largely to the enthusiasm and time made available by local volunteers. As such, Benalla may provide guidance for the future development and community involvement in the Dorothy Nicol Historic Fashion Collection. The Researcher regarded this as a particularly helpful visit.

**The National Quilt Register**
http://amol.org.au/nqr

This organisation was recommended as very relevant to this project by curators at the Powerhouse Museum. The collection and its electronic catalogue was an initiative stemming from the Pioneer Women’s Hut museum located at Tumbarumba, New South Wales, a self-funded museum run by community volunteers.

The Register functions electronically and includes general information about the pioneer museum itself. Quilt-by-quilt, the register gives a listing with details of each item including: a photograph, the number, the owner, the location, where it was produced, the date, and the story about the quilt. Some entries have additional information about the quilt including contextual, personal and regional information as well as photographs or close ups of the quilt’s construction details. The register can also be accessed through the AMOL site (http://www.amol.org.au/guide/stories/costumes/intro.html).

Further references to the National Quilt Register are contained in Book 4 material supporting this project.

Of all the websites reviewed, the easily navigated style of the National Quilt Register electronic presentation appears to have the potential to match the needs of private historic fashion collection catalogues and the requirements of owners and users. Also, the National
Quilt Register with its social history and cultural emphasis might provide a benchmark for the Dorothy Nicol Historic Fashion Collection.

4. Creation and Testing of Cataloguing Template (*Full details of this Research appear in Books 1, 2 and 3*):

Having selected two key garments from the Dorothy Nicol Historic Fashion Collection and gathered relevant historical information from local sources, a trial cataloguing exercise was carried out. This utilised an easy-to-follow set of guidelines applied to a specially devised model catalogue template. The detailed application of the template is set out in the Cataloguing Historic Fashion Collections Section 2 of this study. The template has been considered and evaluated by a focus group whose responses are analysed in the cataloguing outcomes and conclusion, also in Section 2. The completed feedback sheets and related information can be included in the support material. Book 3.

5. Implementation of Cataloguing (*Full details of this Research appear in Books 1, 2 and 3*):

The research project findings were implemented as demonstrated in the Cataloguing Historic Fashion Collections of this study. Application, testing and feedback demonstrate that a practical standard has been established and proven in relation to a privately owned historic fashion collection. Together with guidelines for completion, this cataloguing document is ready for Australia-wide implementation, as required. It can be readily made available in hard copy.

Cataloguing Case Study 1 and Case Study 2 have been copied as mini-catalogues to accompany their matching garments. The garments, the Dawe family child’s dress and women’s jacket, have been packed in costume archive boxes to the required standard, and returned to the Dorothy Nicol Historic Fashion Collection as a potential guideline for future cataloguing.
These specific research references directly contributed to the content of Books 1 and 2. Direct reference is made to these resources in the body of the work and the full bibliography in Book 2.

The references that follow are of particular relevance because of their significance to the research project’s progress and outcomes. They are shown here under the headings categorising the areas of research to which they had specific relevance. The research topics are discussed fully in Book 2.

1. Literature search:

1.1 Collecting Historic Fashion –


1.2 Historic Fashion collecting organisations –


1.3 Cataloguing historic fashion –

Fletcher, Marion, 1968, *Costume in Australia 1788-1901*, Oxford University Press, Melbourne, Australia.

Fletcher, Marion, 1977, *Costume and Accessories in the 18th. Century*, National Gallery of Victoria, Australia.


1.4 Electronic options for historic fashion collections –


2. Investigation into Digital Cataloguing:

2.1 Fashion Collections Online –


**Drexel University – CODA –** 2001, [http://www.drexel.edu/academics/designarts](http://www.drexel.edu/academics/designarts) (28/04/01) [http://digimuse.cis.drexel.edu/home.html](http://digimuse.cis.drexel.edu/home.html) (21/05/03)


**Kent State University** 2003, Fashion Library, U.S.A. [http://www.library.kent.edu/branches/fashion/history.html](http://www.library.kent.edu/branches/fashion/history.html) (21/05/03)

**Macquarie University, Museum Studies**, 2004, The Department of Museum Studies established in 1966, contacts, leads and links, Sydney, N.S.W. UK links particularly, [http://www.cultureonline.gov.uk](http://www.cultureonline.gov.uk) (08/02/04)

[http://www.enrichuk.net](http://www.enrichuk.net) (08/02/04)

[http://www.cosprop.co.uk](http://www.cosprop.co.uk) (08/02/04)

[http://www.adlibsoft.com](http://www.adlibsoft.com) (08/02/04)


http://www.museumnetwork.com (14/07/01)

Musee de la Mode et du Costume and Musee des Arts de la Mode du Textiles, 2004,
http://www.museums-of-paris.com (18/05/04)


http://www.metmuseum.org/collections/departments (21/05/03)


The Kyoto Costume Institute, 2003, Japan http://www.kci.or.jp/collection/list-e.html (21/05/03)


The London College of Fashion and The London Institute, 2001, http://www.lcf.ac.uk (05/06/01)


University of Texas, Texas Fashion Collection: Collection Highlights, 2003 U.S.A.
http://www.art.unt.edu/tfc/collections.htm U.S.A

http://www.vam.ac.uk/aboutus/ (27/05/03)
2.2 Electronic organization options for historic fashion collection -


http://amol.org.au/craft/craft_index.asp (04/08/01)


And Management of the process of Digitisation, http://amol.org.au/craft/employ/capturecourse (21/05/03)


Museums Australia, 2001, Australia, http://www.museumsaustralia.org.au (17/02/01)

Museums Australia (Victoria) http://www.vicnet.net.au/~museaust (candidate has had membership 2000-2004)
Museums and costume collections, cultural context, 2004,  
http://www.costume.virtualmuseum.com (18/05/04)  
http://www.gbacg.org/collection.htm (18/05/04)  
http://www.uk-spot.co.uk/fashion-history/ (18/05/04)  

http://www.open.gov.uk/mdocassn/spectrum.htm (25/02/01)  
and Adviser network, http://www.mda.org.uk/specads.htm (07/03/02) & (14/01/04)  
and Advice Point, http://www.mda.org.uk.ap (07/03/02) & (14/01/05)  

24 Hour museum, 2002, U.K. Museums, Galleries and heritage for everyone,  
National Virtual Museum, http://www.24hourmuseum.org.uk (07/03/02)
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection Formalised

Part 2: from Flappers to Flares processing cataloguing rationales and methods of study including development process and activities related to cataloguing case studies nos. 1 & 2.
Six Decades of Fashion

From Flappers to Flares

~ CATALOGUE ~

"All styles are historical styles with social, cultural, moral, economic and technological conditions stitched, sewn or printed into minutely detailed documents of a specific moment in time."

Quotation source: The Big Picture Television Series: The Look - The Material world
BBC Documentary 1994 National Video Resources Centre

From 2005–2006
Examples of Cataloguing Process and Trials
Regional context of collection.
FLAPPERS TO FLARES---------2000  FASHION SECRETS REVEALED

GARMENT TITLE: 

OWNER/SOURCE: 

OCCASSION: 

DATE WORN: 

DESIGN & TECHNICAL POINTS OF INTEREST: a testament to ingenuity - 

FABRIC: 

TRIMS: 

CONSTRUCTION: 

PERSONAL STORY: if these clothes could only talk - 

<table>
<thead>
<tr>
<th>GARMENT TITLE:</th>
<th>PERSONAL STORY:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>If these clothes could only talk -</td>
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<table>
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<th>DESIGN &amp; TECHNICAL POINTS OF INTEREST:</th>
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<tbody>
<tr>
<td></td>
<td>A testament to ingenuity -</td>
</tr>
<tr>
<td></td>
<td>FABRIC:</td>
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<table>
<thead>
<tr>
<th>OWNER/SOURCE:</th>
<th>TRIMS:</th>
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</table>

<table>
<thead>
<tr>
<th>OCCASION:</th>
<th>CONSTRUCTION:</th>
</tr>
</thead>
</table>
Flappers to Flares Catalogue page.

**GARMENT TITLE:**
Elegance and style in Black Silk

**DATE WORN:** 1920's Flapper

**OWNER/SOURCE:**
Cocktail Party

**PERSONAL STORY:**
If these clothes could only talk -
Let's toast with bubbly and do the "Black Bottom"

**DESIGN & TECHNICAL POINTS OF INTEREST:**
A testament to ingenuity -
**FABRIC:** Bias cut panels of blue silk and black allover lace - slip on requires no opening.

**TRIMS:** Fine bound edges

**CONSTRUCTION:** Bias panels finish in a hankerchief hemline typical low waisted silhouette.
FLAPPERS TO FLARES ------ 2000 FASHION SECRETS REVEALED

GARMENT TITLE:  Fresh look at the sunny wattle flower

DATE WORN:  1959 March

OWNER/SOURCE:  Jude Irving

OCCASION:  Wedding

DESIGN & TECHNICAL POINTS OF INTEREST:  a testament to ingenuity -

FABRIC:  Very interesting fabric - 2 layers cotton voile & lining & embroidered in detail with realistic wattle sprigs

TRIMS:  Simple, styling and simple construction relies on the impact of the fabric and fresh young silhouette

CONSTRUCTION:

PERSONAL STORY:  if these clothes could only talk -

3/4 length sleeves, zipper type bell cuff, crisp white with bright yellow & clear green (very realistic colours)

Cataloguing process.
GARMENT TITLE:
Fresh look at the sunny
Wattle flower
See detail of embroidered
wattle motif.

DATE WORN:
March, 1959

OWNER/SOURCE:
Judie Irving
Made by Mrs Mott of
Seaford well known dress-
maker of the time. Mate-
rial bought at Georges

OCCASION:
Wedding celebration

PERSONAL STORY:
If these clothes could
only talk -
Only a few weeks to prepare,
future mother-in-law died in
January of cancer. Father-in-
law involved in the filming of
"On The Beach" at Phillip Is-
land then he was going over-
seas. We both took 2 days
off. Because of Veranne's
dea th a very small wedding
much to my mother's and
various relatives disgust.
Bride wasn't late, father-in-
law was!

DESIGN & TECHNICAL POINTS OF INTEREST:
A testament to ingenuity -

FABRIC: Very interesting fabric - 2 layers cotton voile and lining
cotton, embroidered in detail with realistic wattle sprigs. Crisp
white with bright yellow and clear green [very realistic colour]

TRIMS: Metal Zipper

CONSTRUCTION: Simple styling and simple construction relies
on the impact of the fabric and fresh young silhouette. 3/4
sleeves, personal adaption of popular fashion

Cataloguing process.
Example of original worksheets completed.
FLAPPERS TO FLARES —- 2000

GARMENT TITLE:
Dolly Bird
DATE WORN: 1965
OWNER/SOURCE:
Brand — From commercial knitting pattern or created as a one off style
OCCASION:
No special occasion, just to be in the fashion.

PERSONAL STORY:
If these clothes could only talk —
Made by future mother-in-law with a pattern —
Creative needles respond to the demand in fashion

DESIGN & TECHNICAL POINTS OF INTEREST:
A testament to ingenuity —
FABRIC: Wool acrylic yarn knitted into a cute mini dress in baby blue — as at home in Carnaby Street as rural Victoria disco party
TRIMS: The knitted shell pattern is the main focus of the style adding texture to a simple dress shape
CONSTRUCTION: The expertise of the home knitter and Crocheters was extended during this era — all the skills that had produced the classic twinset went into every imaginable fashion item — even bikinis for the younger set.
In the beginning at Rosebank, *Flappers to Flares* preparation.
Photo shoot – Doug Pollard, local photographer, location Rosebank.
SIX DECADES OF FASHIONS

From

Flappers To Flares
1920’s to 1970’s

Parade of CLOTHING History
Saturday 26th February 2000
6 pm Commencement for Drinks
“ROSEBANK”
Seymour Street
TERANG

TICKETS
$35.00 Family (2 adults, 2 children under 14)
$20.00 Adults
$15.00 Concession
Includes drinks and nibbles before Parade and Supper at Conclusion

To guarantee tickets book before February 1st 2000
For more information contact Judie Irving ph (03) 5592 1915
Flappers to Flares parades.
**MUSEUM CATALOGUE WORKSHEET**

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<td>TITLE</td>
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**INSCRIPTIONS**

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<td>WHERE USED</td>
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<td>MAKER/S: DETAILS (artist, author, manufacturer, etc.)</td>
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**PUBLISHER**

**PRINTER**

**HISTORY OF OBJECT**

**KEY ASSOCIATIONS**

**REFERENCES**

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Museums Australia example 1.
Early template cataloguing trials.
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<tbody>
<tr>
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</tr>
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<td>RESTRICTIONS</td>
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Example 1 – Trial of example worksheets 2000.
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<tr>
<td>RESTRICTIONS</td>
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<tr>
<td>OTHER INFORMATION</td>
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</tbody>
</table>
Beyond 2000 – Beyond Flappers to Flares.
HISTORY OF OBJECT

REFERENCES

**CONDITION**
- [ ] GOOD
- [ ] FAIR
- [ ] POOR

Date condition assessed

Condition Details

☐ CONSERVATION REPORT

**MATERIAL**

**PRODUCTION METHOD**

**SIZE IN CM** (eg: H x L x D)

Comments

**ACQUISITION DETAILS**
- [ ] DONATION
- [ ] PURCHASE
- [ ] COLLECTED
- [ ] OTHER

Comments

**NAME OF SOURCE**

**ADDRESS**

DATE ACQUIRED

ACKNOWLEDGEMENT SENT

DONOR FORM SIGNED

DATE

PURCHASE PRICE $

VALUATION $

DATE

RESTRICTIONS/COPYRIGHT

OTHER INFORMATION

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<th>☐ object numbered</th>
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<td>☐ cat.cards:</td>
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Trial of Museums worksheet 2000.
Same dress comparison of data entry/cataloguing trial sheet.
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<th>☐ FAIR</th>
<th>☐ POOR</th>
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☐ CONSERVATION REPORT

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<td>Texturized polyester</td>
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<td>Sewing</td>
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<td>Methods</td>
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☐ ACQUISITION DETAILS

☐ DONATION | ☐ PURCHASE | ☐ COLLECTED | ☐ OTHER |

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NAME OF SOURCE |  |  |  |

ADDRESS |  |  |  |

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RESTRICTIONS/COPYRIGHT |  |  |  |

OTHER INFORMATION |  |  |  |

cataloguer | date | ☐ register entry | ☐ object numbered |
entered by | date | ☐ cat.cards: |  |
Op-art at Rosebank.
Trial cataloguing forms/worksheets as from Museums.
Collection Identification details -

Collection Name: *Dorothy Nicol Historic Fashion Collection.*

Collection Owner: *Dorothy Nicol.*

Collection Location: *Lismore, Victoria, Australia.*

Object/sample number:  

Object/sample Date:  

Collection type: *Historic Fashion Garments and Accessories.*

Object category: *Women's Daywear.*

Object name:  

Main Material/textile/fabric:
Main visual feature/component:  

Object Characteristics and description:
*Description Includes* -
Materials details:
Trimmings:
Dimensions and size:
Label:
Maker:
Condition:
Care & conservation requirements:  

Details of the wearer/owner/cultural context:

Related objects within the collection:

Acquisition details - Date acquired:
Credit- Donor/Source:

Text & pictorial references:

Photographs:

Date catalogued:
Cataloguer details:
Cataloguing advisers/consultant/s:
A Lasting Image Made of Cloth

The Dorothy Nicol Historic Fashion Collection

Cataloguing Trials
Dawe Family Child’s Dress

Refer to Book 1 and Book 2 for comprehensive discussion of cataloguing.

Section 3 – Part 1

CATALOGUING HISTORIC FASHION COLLECTIONS:

Introduction -

This segment of the study presents authoritative cataloguing guidelines drawn from world best practice recommendations. These have been tested and shown to meet the needs of the Dorothy Nicol Historic Fashion Collection. As such, they are applicable to all non-professional, regional and minor collections of historic fashion throughout Australia. The model cataloguing template is shown, along with instructions for its completion. In addition, two fully completed examples of catalogued garments from the Dorothy Nicol Historic Fashion Collection are presented.

Cataloguing Background

The study commenced with a review of cataloguing methodologies employed by other collectors in their collections. Standing out among the data on cataloguing methods is the work of Naomi Tarrant. Naomi Tarrant is the curator of costume and textiles at the National Museums of Scotland, Edinburgh and former secretary of the Costume committee of International Council of Museums. She is a widely-recognised authority on this subject.

The two seminal texts by Naomi Tarrant are, Collecting Costume – The care and display of clothes and accessories and The Development of Costume, National Museums of Scotland. The author defines the intent of her publications as being to provide practical manuals for the collector of historical dress, accessories and textiles.
Cataloguing Template:

Identification details -

Collection name, owner and location:

Collection type: (The overall category of objects, for example Historic Fashion)

Object name: (The particular object name within the category of objects, for example, Menswear, Dinner suit)

Object/sample number: (Allocate unique code number for each sample taking into account the collection name, collection type, object name, date or continue to use a numerical system established by the collection or the owner or organization to which the sample belongs)

Date identification:

Date acquired:

Date catalogued and cataloguer:

Object Characteristics and description: (Include styling details and sewing or construction techniques. All aspects should be completed in as much detail as possible)

Materials:

Trimmings:

Dimensions and size: (All information under these headings should be completed in as much detail as possible)

Condition:

Label:

Details of the wearer/owner:

Acquisition details:

Text and graphic references and consultant/s:
Dawe family photograph.
Dawe family dress.
Section 3 - Cataloguing Historic Fashion Collections.

Part C - Cataloguing Case Study:

Set out below is a trial catalogue entry, using the recommended cataloguing template.

SAMPLE 1 –
Identification Details:

Collection name, owner and location: Dorothy Nicol Historical Fashion Collection, The Masonic Hall, Williams Street, Lismore, Victoria, Australia.

Collection Type: Historical fashion garments, accessories, textiles and related memorabilia.

Object name/sample number: Young child’s Dress. Number, 1.CLD/1.2003.25

Date Identification: Estimated date produced and worn late mid-1800s to 1900.

Date Acquired: mid-2003

Date Catalogued: August 2004, S. Walsh.

---

25 Recommended Numbering System is used here:

1.CLD/1.2003:
1 = collection section 1, fashion garments
CLD. = child’s garment.
1 = the first one of this category

Draft by Sylvia Walsh – March 2005
Dawe family dress.
Data collection – photographic examples.
Dawe family dress.
Preliminary photos.
Dawe family dress.
Preliminary photos.
Dawe family dress.
Preliminary photos.
Dawe family dress.
Preliminary photos.
FLAPPERS TO FLARES ---- 200

GARMENT TITLE:

DATE WORN:

OWNER/SOURCE:

OCCASION:

PERSONAL STORY:
If these clothes could only talk -

Black cloak
local family
girls - boys fall
dancing in London

DESIGN & TECHNICAL POINTS OF
A testament to ingenuity -
FABRIC:

TRIMS:

CONSTRUCTION:

Site visit data entry

Cataloguing Case Study

Sample 2.

Catalogue Mock-up 2.
Game character notes

Child's Dress

On size 4 child's stand/dressmaker dummy

a. guess it's less than size 4

b. front bodice decoration - from shoulder, sleeve seam 2 rows of black velvet ribbon, one row of satin binding w/ small bugle beads, black jet attached each side
to back

6mm ribbon

Centre edge of ribbon laid stitched running stitch other side
free = binding & beaded edge binding tacked on piped neckline (self fabric) lace slip stitched to neckline underneath piped neckline (bound inside)
piping = 2mm

Lismore notes.
Child's dress
lace looks like it's been added later
machine made - fibres/bends a edge
loops

bodice: calico lined 3 100% cotton
skirt: canvas lined
skirt: canvas lining includes
left side front pocket (slit - canvas pkt
has a gusset in bag inside)
pkt bag all hand stitched
fastened with ribbed seam allowance
pintuck hem frill pleated (box)
stevedge free - stitched through fine
velvet ribbon

free 2.5" stitched join
Garnet
Indigo A lined fluff
pleated fluff

Centre back fasteners with blk hooks
& eyes (thread visited)
skirt: flacket covered by centre
back: peplum
metal slip of decorative 1 frst
button - through flacks and knotted with
umbrella thread
black glass inserts metal loop hooks

1 x 5

top shape

lace Bodice & sleeves
1 cm cotton linen

rubber + bead edge binding needs 3 feet

inside seam raw - small running stitch

blk thread bodice side seam overcast closed seam allowance wide side seam allowance 3 cms

back waist - 3 piece papfin

4 cm wide binding mid blue

waist skirt - double box pleat (underlay)
c back bodice 25 cm
\(\text{c front bodice} \quad 22\)
\(\text{bodice s.s.} \quad 15\)
\(\text{c back skirt} \quad 35\)
\(\text{c front skirt} \quad 34\)
\(\text{skirt s.s. (no seam)} \quad 35\)
\(\text{shoulder} \quad 4 \text{ cm.}\)
\(\text{skirt placket} \quad 12\)
\(\text{skirt begged out with canvas}\)
\(\text{half hem} \quad 112 \text{ cm.}\)
\(\text{Sleeve details}\)

\text{ribbon band lace edged}\)

\text{s-s. front bodice}
\text{stitched to arm band}
\text{3 stitched point}
\text{Sleeve lined with canvas}
\text{stitched to arm band}

\begin{align*}
\text{chest} & \quad 55 \text{ cms} \\
\text{bust} & \quad 54 \text{ cms} \\
\text{length} & \quad 63 \\
\text{shoulder} & \quad \text{(dehere)}
\end{align*}
**MUSEUM CATALOGUE WORKSHEET**

<table>
<thead>
<tr>
<th>COLLECTION TYPE</th>
<th>OBJECT NAME</th>
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<tbody>
<tr>
<td>Fashion Garments</td>
<td>Child's Dress</td>
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<td>-smare</td>
<td>Children's Fashion</td>
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<th>X. REF. CLASS.</th>
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<td>Textile &amp; Fashion</td>
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<tr>
<th>SUBJECTS/S</th>
<th>BRIEF DESCRIPTION</th>
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<tbody>
<tr>
<td></td>
<td>Red bodice, wide neck, gathered dress. Full skirt with gathered seams, trim lace &amp; brand. Jet beads at bodice in black, natural white lace at sleeve edge. Bound in matching blue silk around sleeve &amp; edge over seams but lace at side of edge, plisse peplum panel (3) at front with hooks &amp; eyes.</td>
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<tr>
<th>MATERIALS</th>
<th>PRODUCTION METHOD</th>
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<td>Lawn silk - black</td>
<td>When made (exact approx)</td>
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<table>
<thead>
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<th>WHEN MADE</th>
<th>WHEN USED</th>
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<tr>
<td>exact</td>
<td>turn of century</td>
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<tr>
<td>country</td>
<td>country Victoria</td>
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<tr>
<td>region/state</td>
<td>Australia</td>
</tr>
<tr>
<td>town/other</td>
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<tr>
<th>MAKER/S-DETAILS (artist, author, manufacturer, etc.)</th>
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<td>Gabrielle Germany</td>
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<th>PRINTER</th>
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<th>HISTORY OF OBJECT</th>
<th>KEY ASSOCIATIONS</th>
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<tbody>
<tr>
<td>As far as donor knows it was found in trunk in Auntie House. Believed to belong to 8th maker of Auntie. All she knows is that it was stored in Auntie's estate. Store a mystery. Died on a cleaning schedule. Need to find more people to see photos of people. The search goes on.</td>
<td>Family, regional, history, culture. See fig. N5a.</td>
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<table>
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<tr>
<th>REFERENCES</th>
<th>PHOTO NO. DRAWING</th>
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<td>Historical 1.1 in progress</td>
<td>see engaged specific photo attached</td>
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<th>DATE</th>
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<tr>
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<td>Good</td>
<td>July 2004</td>
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<tr>
<th>CONDITION DETAILS</th>
<th>CHECKLIST</th>
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<td>object no.</td>
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<table>
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<tr>
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<th>donor card</th>
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<tr>
<td>July 2004</td>
<td>donor card</td>
</tr>
<tr>
<td>DONOR/VENDOR/COLL</td>
<td>Dawes Family - via Jennie Barr (Kevic)</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>ADDRESS</td>
<td>Skipton - Lummore</td>
</tr>
<tr>
<td>DATE ACQUIRED</td>
<td>2003</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENT SENT</td>
<td>Verbal communication - publicity release</td>
</tr>
<tr>
<td>VALUATIONS</td>
<td>To be calculated</td>
</tr>
<tr>
<td>RESTRICTIONS</td>
<td>nil (?) limitations re fragility of trim fabric</td>
</tr>
</tbody>
</table>

**OTHER INFORMATION**

photos, sketches, conservator conclusions, historian
references (look for pics.)

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[Diagram of clothing items with notes on trim and understate]
How to catalogue historic costume; quote research questions:

*Based on the Example of information suggested by Naomi Tarrant, in the guide book, Collecting Costume:*

Dorothy Nicol Historical Costume Collection:
Lismore, Victoria, Australia.
(Masonic Hall, Williams Street)

Collection Type: Historical Fashion Garments.

*Object:* Child’s Dress, Number: 1.CLD/1.2003,

*Estimated date produced and worn* late 19th to early 20th Century.

*Date acquired,* mid-2003

*Date catalogued,* July/August 2004

Object Characteristics:

**Description:**

Black dress, trimmed with white lace edges, black velvet ribbons, black rouleaux with jet bugle beads sewn to both edges.

Fitted Bodice with a wide neckline, seamed at waist with very full, box-pleated shirt.
Box pleats at waist of skirt have double fold underlay, which together with pleated hemline frill accentuate the skirts fullness.

Crisp silhouette supported by stiffened linings and the quality of the main fabric, silk taffeta also contributes to the dresses definite silhouette.

Pleated frill attached over bottom of hemline adds to the shirt fullness, frill edge hand pinked. The decorative, scalloped, cut, pinked edges of the skirt frill are of a method favoured during the late 18th, and throughout the 19th Century. An example from the Costume Collection of The National Gallery of Victoria as it features decorating a Ladies frilled sleeved gown of the 18th century and as shown in the catalogue of that collection by Marion Fletcher, *Costume and Accessories in the 18th Century,* National Gallery of Victoria, 1977, provides guidance to this conclusion. (See further trims description below).

Pleated headed sleeves, short puffed, featuring unique, peaked-edge shape, with ribbed spinning-top profile buttons and trimmings. Sleeve edge fullness gathers into a lace edged ribbon, stitched and held in place by decorative glass buttons one at point of each peak. (See further trims description below)

Bodice and skirt seam includes inserted black sections or peplum with mid-blue bound edges around this back waistline three-piece peplum and also blue binging attached at sleeve edges.

Centre back bodice opening and shirt placket fastens with metal hooks and thread loops, middle piece of peplum flaps over to cover skirt placket when, fastened. Decorative glass button are attached down centre front bodice.
Garment construction and inside garment features include raw edges and small, hand-running stitch seams. Black cotton thread is used and extra allowances are made at the bodice side seams with a closed seam, which includes 3cms. seam allowance.

Materials:

Viewed under a textile microscope, 02/08/04, consultant Sue Scott RMIT Brunswick.  
Main fabric, plain weave silk taffeta, plain dyed black  
Bodice lining, cotton calico plain weave, undyed natural beige colour  
Skirt lining, cotton canvas plain weave, stiffened to tailoring finish similar to fabric used to support inside tailored garments especially collars and lapels, undyed light brown colour, including pocket bag inside front left skirt

Trimmings:

White cotton yarn, machine made lace, hand slip stitched to neckline and sleeve edges under piped neckline, bound into seam inside edges  
Mid-blue plain weave silk taffeta edge bindings, hand hemmed around edges of three-piece back waist peplum and around sleeve edges.  
Black velvet ribbons, silk and Black silk roqueaux with jet bugle beads sewn to both edges, trim front and back bodice.  
Ribbons are hand stitched in running stitches, over skirt frill and skirt seam as well.  
As bodice trims, two rows of ribbon, parallel to centre front, hand slip stitched on one edge, to bodice. (6mm ribbon)  
Black silk roquéaux binding with jet bugle beads sewn to both edges, attached as one row parallel to two rows of ribbons, tacked to bodice. Black silk roquéaux with jet bugle beads, tacking stitched, attached to bodice.  
Three rows in all of these ribbon and roqueaux trims extend from shoulder to waistline, each side of centre front and centre back.  
Black glass conical buttons, ribbed to top point, spinning top shaped, five of, with metal shank, attached to centre front and held into position by shank being forced through fabric and lining and knotted on with narrow white cotton tape, one piece holds all buttons in place.  
White cotton tape inserted as neckline drawstring, inside lace edge inside seam neatening, binding to tie at centre back neck.  
Black silk taffeta piping inserted in bodice waist shirt seam and armhole seam between bodice and sleeve. (2mm piping)  
Lining pocket bag inside left front skirt, slit into skirt left side front, features gusset shape fullness and edges neatened with rolled felled seam allowances.  
Decorative cut edges of skirt hemline frill. Frill edge closest to seam shows selvedge, which is left free 1cm. above seam line then box pleated frill is edged at bottom with scalliped pinking sheared edge. (See note above regarding hand-pinked edges.)

Dimensions, Size:

This garment was fitted on a modern size 4/age 4 child’s dressmaking/fitting stand and was unable to fasten at the back therefore, is less than this contemporary size so it can be estimated to be to originally fit a smaller/younger child. However, this estimate may be considered in view that, it is usually assumed that modern western children are larger overall than their forebears.
Garment measurements, which are usually slightly bigger than body measurements are:
Chest, 55 centimetres,
Waist, 54 centimetres,
Length from shoulder to hemline, 63 centimetres
Across back bodice, 25 centimetres.
Across front bodice, 22 centimetres.
Bodice side seam, 15 centimetres.
Centre back skirt, 35 centimetres.
Centre front skirt, 34 centimetres
Skirt side, no seam, 35 centimetres.
Shoulder, 4 centimetres.
Skirt back placket, 12 centimetres.
Skirt circumference, 224 centimetres

Condition:

For its age and neglected storage circumstances, the dress appears to be in a reasonably fair state and able to be conserved and renovated to some extent. This estimate will be verified by a professional Costume and Textiles Conservator and Consultant.

Label:

Hand sewed throughout no label, dress maker or fairly proficient home sewer, considering the degree of complexity of sewing techniques such as pipings inserted in seams and detailed trims and their applications especially sleeves. Allowances for growth and adaptation for several children of different sexes for different occasion may explain some of the garments characteristics for example black was probably chosen for funeral/morning wear but the blue binding and lace trims may have been added at a later date.

Details of wearer/owner:

Found stored in Elderly Aunt’s home in Rural Victoria.
Jennie Barr of Lismore reports for her Aunt and donated this garment with others, to Dorothy when the Aunt’s house was cleaned out.
The Aunt now is 90 years old and lives in a nursing home and has Alzheimer’s disease. The Aunt does not have much recollection. As far as the donor knows, the child’s dress, found with a small Woman’s cape/jacket, in a trunk in the Aunt’s house, is believed to have belonged to the Grandmother of the Aunt.
The Aunt was a maiden Lady from well-to-do Country town stock. The Aunt and her peers and forebears had been fashionable and social and lived a comfortable lifestyle. Jennie and her sister continue to research the origins of this surprise find which still has a mysterious story.

Acquisition details:

Donated by the Dawes family of Skipton via Jennie Barr of Lismore. See above historical story.
Text References:

Fletcher, Marion, *Costume in Australia 1788-1901*, pictures of note, 41, 57, 79, 96.
Rose, Claire, *Children's Clothes*, of note, plates, 3, 5, 6 and Girls 1820-1890, fig.56.

Consultant Feedback:

Patrick Snelling, RMIT University
Dr. Juliette Peers, RMIT University
Abigail Hart, Costume Conservator.

Photograph: from several views including inside.

Diagram: from several views including inside
57 *Portrait of Saidee and Alice Stephen*, c. 1847

The twins were born in 1844 and here they look about 3 years old. The wide low necks and 'V' fronts of their bodices were in the fashion of the time.
Children's Clothes.
Clare Rose.
64 Real-life crinoline in a photograph of a girl of 1865. Pantaloons are still worn.

63 Children's fashions for 1871 had nothing childlike about them. "Woman's Domestic Magazine"

Peplum sections from last

Changing Fashions for Victorian Girls
Case Study 1 Catalogue.
Child’s dress packed to recommended standard within archive box/costume. Archiving.
Case Study 1.
Catalogue Child’s Dress.
A LASTING IMAGE MADE OF CLOTH

THE DOROTHY NICOL HISTORIC FASHION COLLECTION

Cataloguing Trials
Dawe family Women's Dolman

C - Cataloguing Case Study:

The following is a trial catalogue, using the recommended
cataloguing template.

'LE 2 -

Identification Details:

Name, owner and location: Dorothy Nicol Historical Costume

Collection, The Masonic Hall, Williams Street, Lismore, Victoria, Australia.

Type: Historical fashion garments, accessories, textiles and related memorabilia.

Name/sampe number: Ladies Short Cape/Jacket, Number,

W/1.2003.26

Identification: Estimated date produced and worn 1880s -1900.

Acquired: mid-2003

Catalogued: August 2004, S. Walsh.

Recommended numbering system is used here:

DTW/1.2003:

:collection section 1, fashion garments,
FW = Adult women's garment,
the first one of this category
s = year catalogued, 2003.

History by Sylvia Walsh - March 2005
Data collection photos, “Woman’s Dolman”  
Reference garment of similar silhouette in V&A Collection.
Postcard reference for woman's Dolman from V&A Museum.
Lismore photos.
FLAPPERS TO FLARES ....200

GARMENT TITLE:

DATE WORN:    

OWNER/SOURCE:  

OCCASION:    

PERSONAL STORY:
If these clothes could only talk -
spoken to Jenny

Black cloak
local family
girls - boys fall in love

DESIGN & TECHNICAL POINTS OF
A testament to ingenuity -
FABRIC:

TRIMS:

CONSTRUCTION:

Site visit data entry

Cataloguing
Case Study
Sample 2.
Catalogue
Mock-up 2.

Data collection text.
Garment Characteristics

Blk Cape / Jacket

Ladies Cape

Cotton machine lace blk
Knife pleat ed neck frill
Floral motif - 12 cm
Scalloped edged beaded edge - jet bugle beads
Red stripe base
4 cm motif

Armhole wrist / sleeve edge od
collar above top frill
Single pleated lace edge

Blk elastic under arm / sleeve butt frill

Elastic bodice
Long sleeve head at shoulder
to lace edge - seam part at
collar sleeve 53 cm

Data entry notes, Lismore field trip.
visible cotten organdie blk stand collar

soft plein weave blk plain dye
complete lining including neckline
inside elastic ties for front & back bodice
a waist inside capes loave

front band beauty can inset for
front edges
metal hook & eye fastenings
from collar to hook
3 blk 10 cm apart

also inside centre front edges to support fastenings
+ brand + beads

5 - 5 cm floral medallion
with bead drops x 2
round and flat jet should at
end + flower buds spreading
off each side

floral medallion 10 cm
stitched on net backing
hemline width 9.7
280 cms

five silk-dilk
growgrain weave
pink-dyed
black thread stitching throughout

rubber thread stitch to generate
form wrinkles
stitched doubled over spots to
seams - across back
at loose flattened rubber 2.5 cms
4.7 cms

stitching shows evidence of
mending altering at a later date
ie zig zag & hand stitches

contrast of machine &
hand stitching
MUSEUM CATALOGUE WORKSHEET

<table>
<thead>
<tr>
<th>MUSEUM CODE</th>
<th>REGISTRATION NO.</th>
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<tbody>
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<td>Fashion Garments</td>
<td>Bananas Cape</td>
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<td>Fitted cape, bully back, inside waist fast and sleeve sections, fitted at shoulder, horse at underarm</td>
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<td>town/other</td>
<td>town/other</td>
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<tr>
<td></td>
<td>The search goes on. Family is trying to find out more.</td>
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<th>HISTORY OF OBJECT</th>
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<tr>
<td>As far as the donor knows, found in trunk of Aunt house, believed to belong to g mother of Aunt. Aunt had a mystery fund of clothes in car but Alzheimer's. This fund had a mystery fund of clothing in an Aunt's trunk. The family history of the Aunt &amp; the life of this garment is being well described in an upcoming publication.</td>
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<th>CONDITION</th>
<th>DATE</th>
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<td>Good</td>
<td>July 2004</td>
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<th>CONDITION DETAILS</th>
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<td>Good condition - conservation report to be gained</td>
</tr>
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</table>

<table>
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<td>register entry</td>
</tr>
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<td>cat. cards</td>
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<td>x. ref. card</td>
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</tbody>
</table>
How to catalogue historic costume; quote research questions:

Based on the Example of information suggested by Naomi Tarrant, in the guide book, Collecting Costume:

Dorothy Nicol Historical Costume Collection:  
Lismore, Victoria, Australia.  
(Masonic Hall, Williams Street)

Collection Type: Historical Fashion Garments.

Object: Ladies Cape, Number: 1.ADT/1.2003,

Estimated date produced and worn late 19th to early 20th Century.

Date acquired, mid-2003

Date catalogued, July/August 2004

Object Characteristics:

Description:

Black silk Cape with wide, generous, black lace ruffles/frills, knife pleated around the collar, hemline, centre front and wrist edges. The collar lace edge is narrower than the other edges.

Fully lined with black silk lining including self-lining ties to fasten inside waistline.

Lining hand stitched onto garment.

The collar is a stand or mandarin style fastening with metal hooks and eyes that continue down the centre front. Metal hooks and eyes from collar neckline, three sets, black 10 cm. apart.

The sleeves are designed to be set-in and seamed at the shoulder line, around the armhole and down to the lower side bodice but unattached across the under arm. The shoulder seam continues attached to the front and back section to the waistline.

The wrist line is full, flared and unattached forming a hand opening and room for arm movement and has lace ruffle edging.

The side cape extends from wrist opening to lower hip line and is lace ruffle trimmed. The wrist and hipline ruffles appear to be a double ruffle at the garment bottom silhouette edge, lower hip line.

The sleeve wrist line treatment and construction makes the garment appear at the same time to be a cape and a jacket. Extra sleeve, underarm fullness provided by a front underarm gusset.

Centre back seam extends and includes a box pleat from waist to hemline, with double underlay to provide much fullness. Perhaps to accommodate a bustled shirt silhouette and/or freedom of movement for the wearer

Combination of hand and machine stitching constructing the garment, trims hand-stitched into place. Matching black cotton thread used throughout.
Stitching inside where visible shows evidence of mending and/or alterations, hand and machine, perhaps at a later date, since some zigzag machine stitches inside are seen. The edges where the lace ruffles are attached on top of the fabric, have beaded edging hand sewn on top of them for example, around collar. Down centre fronts and hemline and at wrist line. The beading is encrusted black jet bugle beads, hand sewn onto cotton netting strips everywhere but the centre front which is a black braided vine leaf motif that is embellished with bugle beads.

**Materials:** include several lines

Main fabric, black silk grosgrain weaves.
Lining fabric, silk plain weave, soft texture, plain dyed black.
Cotton organdie weave interlining inside stand collar and maybe inside centre front edges supporting fastenings and beading trimmings.

**Trimmings:** include several lines.

Black cotton machine made lace with floral motif and scalloped edge, 12 cms wide
Double frills at neckline and hemline, single at wrist line. Frill fullness created by knife pleats and hand stitched onto garment.
Black jet beaded edge; bugle beads hand sewn onto net base has a leaf-beaded motif, 4cm. wide. Hemline and wrist line edges
Centre front, each side, black 6mm. braid vine leaf motif, embellished with black jet bugle beads, 5 cm. Wide.
Two black jet beaded medallions with floral motif and beaded drops, one each side of back waistline. Width of each medallion 5.5cm. With two beaded drops from each Black silk ribbon inside waistline, attached at centre back between panel seams and continuing loose as ties to secure around inside waistline. Ribbon is stitch down doubled over across the back of the garment and ties are flat at 2.5 cm. width, ties are 71 cm. long.
Elastic/ties in black, from front to back bodice secure at waist, inside each cape sleeve Metal hooks and eyes from collar neckline, three sets, black 10 cm. apart

**Dimensions.** Size: include several key measurements.

All garment lengths, as relevant, include lace edging-
Hemline width: 200 centimetres
Centre sleeve length: 53 centimetres
Centre front edge: 82 centimetres.
Centre back length: 73 centimetres.
Across back shoulder line: 36 centimetres.
Across back waist: 14 centimetres.
Shoulder line: 12 centimetres.
Collar width: 4 centimetres.
Condition:

For its age and neglected storage circumstances, the dress appears to be in a reasonably fair state and able to be conserved and renovated to some extent. This estimate will be verified by a professional Costume and Textiles Conservator and Consultant.

Label:

Hand sewed throughout no label, dress maker or fairly proficient home sewer, considering the degree of complexity of sewing techniques such as pipings inserted in seams and detailed trims and their applications especially sleeves.

Details of wearer/owner:

Found stored in Elderly Aunt’s home in Rural Victoria.
Jennie Barr of Lismore reports for her Aunt and donated this garment with others, to Dorothy when the Aunt’s house was cleaned out.
The Aunt now is 90 years old and lives in a nursing home and has Alzheimer’s disease. As far as the donor knows, the child’s dress, found with a small Woman’s cape/jacket, in a trunk in the Aunt’s house, is believed to have belonged to the Grandmother of the Aunt.
The Aunt was a maiden Lady from well to do Country town stock. The Aunt and her peers and forebears had been fashionable and social and lived a comfortable lifestyle. Jennie and her sister continue to research the origins of this surprise find which still has a mysterious story.

Acquisition details:

Donated by the Dawes family of Skipton via Jennie Barr of Lismore.

Text References:

Consultant Feedback:

Photograph: from several views including inside.
tions show how prevalent was this style, for example Charles Con-
der’s delightful little painting *The Hourglass* shows the sitter with this
fashionable coiffure (illustration 132 in colour).

Fashionable accessories of the decade were ‘Boas that twist twice
round the neck’ (they could be made of feathers, fur, or even ruched
silk, velvet, or lace). With a muff to match they were considered most
chic: ‘the wearing of a boa may appear a simple thing, but a whole
epitome of good or bad taste lies in the way in which it is donned.’
Handbags were carried in the previous decade and continued to be an
accessory of the eighties. They were made of leather, plush, or seal
skin, fastened with metal clasps, and provided with handles. Parasols,
were now much larger, dome-shaped, and edged with a deep frill.
They shielded the ladies from the Australian sun and, as they had long
handles, sometimes decorated with a splendid bow of ribbon, when
not open made a stylish walking stick (illustration 128).

While formal dresses in this decade were very elaborate, the com-
paratively simple tailor-made had become widely worn. The tailor-
made was a dress with a tailored bodice, although the skirt remained
draped (illustration 124). Australian women were compelled to lead
more active lives than their British counterparts, for even households

129 Dolmans, 1881
*The summer dolman and
the dolman mantlet in
‘cachemire’ or silk were
heavily trimmed with
fringing and passe-
morente. They are cut
in a similar manner, while
the visette was shaped
slightly differently and
was less lavishly
ornamented, perhaps to
present it as suitable for
young as well as mature
ladies. The upholstered
look is obvious and illus-
trates that developments in
style affect all branches of
the decorative arts.*

130 The Lesbia
bonnet, 1876
*Of grey felt, trimmed
with sea blue velvet and a
bird.*
Examples

‘Old gold plush casaquin with cream satin dress; or deep crimson plush with pale pink silk dress.’

‘A dinner dress of peacock blue cashmere trimmed with eau de Nil satin; Princess shaped with trained skirt and deep pleating; two cashmere scarves on the skirt, both knotted in front and fastened behind in large bows; the ends of the lower scarf forming an upper train. A plastron of puffed satin from the back of the neck descends all down the front to the kilting; the scarves are edged with knotted fringe. Tight elbow sleeves; the bodice is open in a "V" with a frill of lisse.’

‘A trained skirt of brown silk with two kiltings of silk; next, a puffing of light brown satin edged with lace; again two kiltings and another band of puffing; a long jacket, fitting close to the figure, with a puffing of satin at the edge which is continued up the front and round the neck; a kilting of lace at the edge of the trimming; the jacket is open from the throat to shew an under-jacket of similar shape; tight sleeves with satin cuffs; large cravat of dark satin.’

‘A Classical evening dress of white cashmere bordered with gold; the upper skirt draped as a peplum, the low bodice pleated and gathered in at the waist with a gold band.’

A singular variety is ‘a Greek dress with the addition of a Watteau sacque’.

The Jersey is now used for evening dress, e.g., ‘A Jersey cuirasse with a long point; rose worn on the left shoulder; skirt with slantwise reversed pleatings across the front; edging of pleating; short sleeves.’ Sleeveless ‘coats of mail’, composed of netted bugles are novelties; the effect of which ‘over plain satin bodice is striking’.

The blend of colours used may be gathered from the examples quoted; ‘a ruby satin train and bodice with a tablier of terra-cotta gauze and trimming of moss roses and primroses’ is among the more striking.

Ball Dresses are generally with white tulle or tarlatan skirts, the front drawn in flat pleatings or puffed with scarves, the train with small pleated flounces; many are untrained. The bodice a pointed cuirasse, often of coloured satin. Others are en princesse. The short dresses have coloured casaquins fitting closely over the hips, in bright colours, of satin damask, brocades or pluss, with skirt of white cashmere, muslin or Algerian.

OUTDOOR GARMENTS

Dolmans; paletots of jacket shape; the cassock mantle (very high in the neck, gathered on the shoulders and down the centre of the back, coming below the knees. Short sleeves. ‘Nothing could be more peculiar or unbecoming.’ Black or matching the dress). ‘Dolmans are labyrinths of lace, ruching, fringe and jet.’

‘Round cape-mantles, entirely composed of jet and covering to the elbow, for young ladies; for matrons, dolmans or scarf-mantles covered with jet.’

Mantlet visite and dolman visite. 1880

Winter Mantles, of brocaded and plain silk, velvet and satin, are long and gathered on the shoulders, with large loose sleeves, and are often called ‘Pelisses’. Visites, resembling long tight coats, are worn by young ladies.

‘At the Grosvenor gallery Mrs. Langtry wore a costume of black satin, the hood of the mantle lined with crimson and gold stuff, and trimmings of gold butterflies and green and blue bugles.’

‘Beads are used on every conceivable kind of outdoor garment except coats.’

ACCESSORIES

Jewellery. Amber fashionable. Silver bracelets, necklets and brooches; coin brooches; small silver watches hung from chatelaines; enamelled brooches with mottoes and emblems.
e.g. 'two small birds nestling up to each other, worn on one shoulder; moths as large as hedge-birds; a set of butterflies on wires across the

Examples

'Evening Dress, the skirt of primrose satin cut in turrets, decorated with autumn foliage; bodice and train of broché silk in primrose and shell-pink with blush roses on the side and on the shoulder; a plastron of autumn colour.'

'Another, the skirt of salmon satin with narrow flounces; the train and bodice of sapphire velveteen with square-cut sides and end is lined with salmon satin with a border of ruching; the square cut bodice has a Medici collar and long pointed stomacher of beads, epaulette sleeves; a large bouquet of salmon coloured flowers on the left side.'

'Evening dress of pale pink satin and light blue brocade. The front of the skirt with five lace flounces to the waist; three satin kiltings above the hem. Side panels of brocade; draped train; pointed bodice cut low and round above, edged with lace fichu; lace elbow sleeves.'

'Evening dress of biscuit coloured faille with Zouave jacket, Swiss belt of brown velvet, bodice trimmed with passementerie, the belt edged with a ruching.'

'Dinner Gown, the tablier and waistcoat of Pompadour brocade; the Princess open robe of dark velvet with square train, and trimmed with black lace; long sleeves with ruffles.'

OUTDOOR GARMENTS

Mantles of the cape or visite shape, high necked with ruching, short behind with long scarf ends in front and lavishly trimmed with black lace, fringe, jet tassels and ribbon loops. The front and back comparatively narrow, the sleeves giving the necessary width. Often made of two colours and two materials.

Dolmans. Pelisses. Dust Cloaks pleated front and back with a cape forming sleeves.

The outer garments tend to be puffed out over the bustle and to have the high shoulder following the example of the dress, but the square shoulder comes in during the year.

Materials: a return to the use of terry is conspicuous.

ACCESSORIES

Jewellery: a fashion for Indian jewellery may be ascribed to the recent Calcutta Exhibition.

Prices

Gloves: kid gauntlet, 3/11; silk jersey, 6 button, 1/6; to 20 button, 2/11. Kid, 2 to 6 button, 1/10 to 5/9. Four button black taffeta, red.
Pre-professional photographs.
Catalogue mock-up and garment 2 in archive box.
Archiving activities.
Additional Catalogue and boxed garments, using cataloguing recommendations.
This cataloguing activity and cataloguing using the cataloguing model template and packing.
This cataloguing and packing activity established a standard for Sample 1 and Sample 2. Young Gentleman’s Scottish Outfit.
Young Gentleman’s Scottish Outfit.
In consultation with Abigail Hart, Textile Consultant.
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection

Proposed Cataloguing Templates to be used in Book 1.

Collection Name: Dorothy Nicol Historic Fashion Collection.

Collection Owner: Dorothy Nicol.

Collection Location: Lismore, Victoria, Australia.

Object/sample number: Object/sample Date:

Collection type: Historic Fashion Garments and Accessories.

Object category: Women’s Fashion Accessories.

Object name:

Main Material/textile/fabric:
Main visual feature/component:

Object Characteristics and description:
Description Includes -
Materials details:
Trimmings:
Dimensions and size:
Label:
Maker:
Condition:
Care & conservation requirements:

Details of the wearer/owner/cultural context:

Related objects within the collection:

Acquisition details - Date acquired:
Credit- Donor/Source:

Text & pictorial references:

Photographs:

Date catalogued:
Cataloguer details:
Cataloguing advisers/consultant/s:

Development of Cataloguing Templates as used in Book 1.
Collection Identification details -

Collection Name: *Dorothy Nicol Historic Fashion Collection.*

Collection Owner: *Dorothy Nicol.*

Collection Location: *Lismore, Victoria, Australia.*

Object/sample number:  
Object/sample Date:  

Collection type: *Historic Fashion Garments and Accessories.*

Object category: *Women's Evening and Bridal wear.*

Object name:

Main Material/textile/fabric:
Main visual feature/component:

Object Characteristics and description:
*Description Includes* -
Materials details:
Trimmings:
Dimensions and size:
Label:
Maker:
Condition:
Care & conservation requirements:

Details of the wearer/owner/cultural context:

Related objects within the collection:

Acquisition details - Date acquired:
Credit- Donor/Source:

Text & pictorial references:

Photographs:

Date catalogued:
Cataloguer details:
Cataloguing advisers/consultant/s:
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection

Part 3: Historic Fashion Collections, collecting models and resources including collections of Drexel; software of Adlib, model potential of National Quilt Register.
THE DREXEL HISTORIC COSTUME COLLECTION

is a searchable database of archival data and detailed graphics for the physical collections housed in the College of Media Arts & Design and the Drexel Collection, Drexel University, Philadelphia, PA.

This site provides detailed information for fashion design students, fashion professionals, historic costume scholars, and followers of fashion trends, current and past. Garments from the collection are viewable in 3D panorama. Rich details are displayed as "hot spots" on the panoramas.

For those of you who enjoy a mystery, we have a few in our collection. Click here to visit our mystery page.

Or, search our database.
The Drexel Digital Museum Project is a joint initiative between the College of Media Arts & Design and the College of Information Science & Technology. It represents the first of several planned projects that will be combined to form the Drexel Digital Museum. The impetus for the project has been the need to provide access to Drexel University’s rich collections of art, textiles, clothing, ceramics and artifacts from around the world. The image standards of the Museums and the Online Archive of California initiative and the metadata harvesting protocols of the Open Archive Initiative are being implemented in the project to insure sustainability, extensibility and portability of the Collection’s digital archive.

The Drexel Historic Costume Collection had its beginning in the 1890s when members of the Drexel family began assembling a collection of notable garments, accessories and textiles. The collection represents 200 years of historic costume and fabric design. Among the items are eight gowns by Charles Worth. One gown, complete with kneeling pillow, was created for Minnie Drexel Fell Cassatt’s presentation to the Austrian Court. The extensive lace collection has been featured in an outstanding resource book on this textile (Veksler, Bella, Lace: The Poetry of Fashion, 1998.) Shoes, millinery, parasols, gloves and other accessories in the collection present an opportunity to study an entire period ensemble. The collection is estimated to contain more than 7000 items. Most significant fashion designers of the 20th century, including Madam Gres, Fortuny, Poiret, Vionnet, Givenchy, Chanel, Norell, St. Laurent, and Charles James, are represented in the Collection.

Bella Veksler is the curator of the Drexel Historic Costume Collection. She has authored two books with images of objects in the collection. Some of the images in her books are featured on this website.

You can purchase either of these books through Amazon.com by clicking on the image.

The Fashionable Fan
This book traces the development of the fan as an object d’art. Beautiful photographs illustrate the variety of shapes, materials, techniques and styles employed by fanmakers.

Lace: The Poetry of Fashion
This book includes dramatic original photographs as well as historical illustrations to portray the various types of lace and lace garments from different periods.
As we began to identify candidate photographs for 3D panoramas, the need for a laboratory for on-site, ongoing conservation of the collections became evident. Funding is sought for a laboratory for on-site, ongoing conservation of the collections. Conservation of individual garments may also be sponsored as part of our "Adopt an Artwork" initiative. The garments displayed are for adoption.

Click on the garment for further information.

The Costume Gallery Website
"A Central Location on the Web for Costume and Fashion"
The Costume Gallery hosts over 500 web pages and 1,800 images pertaining to costume. Hosted websites include those owned by costume designers and businesses that provide services related to the costume industry. The site also has a study with an online library for the education and research of costume.

Costume Society of America
"Advances the Global Understanding of All Aspects of Dress and Appearance"
Applications for individual, institutional or corporate CSA memberships can be submitted for consideration. The site also provides information about the dates and location of National and Regional costume exhibitions, lectures and workshops.

The Museum of Costume
The Museum of Costume has a substantial collection of both men and women's fashionable 18th century. The women's collections include some 80 gowns and many accessories to dress collections are less numerous, but include suits and coats from the later 18th century and 70 waistcoats dating from the 1720s to the 1790s.
Data and Image Standards of the Open Archive:  
A How and Why for Small Collections

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Abstract

Standards for metadata harvesting and image capture are being created to facilitate the use of the internet, beyond it's use as a tool for resource discovery, to a tool for "distributed custodianship" of resources (1). Small museums and collections may have trouble finding justification for expending the resources to implement these standards. This paper describes an evolutionary prototype for an archiving project that is developing a process to incorporate the technical protocols and standards being developed and promoted by the Open Archives Initiative (OAI). Dublin Core, and XML developments, as well as recommendations from other collections involved in information sharing, to interpolate information between the database of a small historic costume collection and the database of an OAI repository. As the evolution of the prototype includes the retrospective conversion of collection data from 3''x5'' paper file card to a relational database that includes images, all aspects of standardized data structure from naming conventions, data structure, ad image capture are considered. The database is designed particularly for Historic Costume incorporating Fashion Design; within the framework of the greater museum community's accepted data structure; and populated via an online data entry form.

Keywords: Open Archives Initiative, metadata harvesting, Dublin Core Museums Online, Historic Costume, Fashion Design information architecture, evolutionary prototype, XML digital imaging.

Word Count: 4,410

Background

The integration of the craft and history of design with innovations in technology has been part of the foundation of Drexel University since its founding in 1891. The integration of the craft and history of design with innovations in technology as an Institute of Technology by A. J. Drexel. The Drexel Historic Costume Collection had its beginning in the 1890's when members of the Drexel family began assembling a collection of notable garments, accessories, and textiles. The collection represents two hundred years of historic costume and textile design. Among the items are eight gowns by Charles
Worth, father of couture. The extensive lace collection has been featured in an outstanding resource book on this textile. (2) Shoes, millinery, parasols, gloves, and other accessories in the collection present an opportunity to study an entire period ensemble. The collection is estimated to contain approximately 7000 items.

The existing documentation for the bulk of the collection consists of 3" x 5" file cards containing limited archival data. As they make the migration of archival data from similar modes of storage to computerized databases in a "retrospective conversion", many other costume collections, such as those of The Kent State University Museum, The Fashion Institute of New York, The Texas Fashion Collection at the University of North Texas, and The Costume Institute of the Metropolitan Museum of Art, are updating and standardizing their archives. (3) The Drexel Historic Costume Collection has a real need for the same activity so its full potential as a teaching and research collection can be realized. The projects generated by this proposal promote research, education, and entrepreneurship within the interdisciplinary framework of creating a digital museum. The Drexel Digital Museum Project: Historic Costume Collection (DHCC) is creating a model for the education and training of digital image and virtual museum managers as well as creating a model of collaboration across colleges and between museums and universities.
Figure one: The Drexel Historic Costume Collection, courtesy of the curator, Bella Velsler, from, *Lace, the Poetry of Fashion*, photography by Dave Gehosky.

Objectives

The Drexel Digital Museum Project: Historic Costume Collection, is a collaboration between the College of Media Arts and Design and the College of Information Science and Technology which uses current technology, traditional design skills and historical perspective to create access to and to preserve and manage the objects which comprise the collections of the Drexel Museum. It represents the first of several planned projects that will be combined to form the Drexel Digital Museum. The goals of the project are to:

- Allow broader public access to Drexel’s unique collections
- Provide tools that enable more effective scholarship
- Offer research opportunities within the collection on a global scale

- Train students in digital image management and museum informatics
- Create successful e-commerce initiatives to generate revenue for future projects
- Protect the University's assets
- Acquire funding to achieve sustainability

The project will provide access to the rich collections of the Drexel Museum via an online searchable database, with high quality digital representations, from multiple views. An evolutionary prototype has been created for this museum online. (5) The quality of the graphic images, rich detail, and multiple views, via the 3D panoramas on the prototype website, are unique among historic costume collection websites.

Incorporating Standards

Naming Conventions

As the collection had not had a full time curator in some time, moved between two locations and been accessioned by a variety of staff, three different numbering systems were used as object identifiers in record keeping. This posed a real dilemma in creating a unique identifier for the objects in the collection that did not, in some cases, include the universally accepted biblio-numeric (accession date . number of objects in accession. sequence of object in accession).

Caroline R. Arms, in her report on Lessons and Challenges at the Library of Congress (6) recommends establishing naming conventions early in a digitizing project. The naming convention not only establishes a unique, persistent identifier for each object in the collection, but also can provide structure for project control.

Naming conventions for files follow CINI (Consortium for the Computer Interchange of Museum Information) recommendations and were developed by the Japanese American National Museum (JANM): institutional acronym . object ID . part designator . file extension. (7) An example provided by Snowden Becker, JANM, is: jamm_97.77.31A.m.tif for the master file (high-resolution TIFF image), and jamm_97.77.31A_a.jpg and jamm_97.77.31A_t.jpg for derivative files and thumbnail files. JANM uses the museum standard biblio-numeric as the objects unique identifier. Since not all of our records will have the biblio-numeric (97.77.31A) as a unique identifier, Drexel Digital Museum (ddm) use a systems generated number for the unique identifier: ddm_SYSGEN#_m.tif; ddm_SYSGEN#_t.jpg; ddm_SYSGEN#_a.jpg. Another ID field is included for those objects that do have the biblio-numeric. We will allow a null value in this field in the database.

We have 7 different file types stored in the image database. Those that are freely accessible and reproducible, via the world wide web, to the public:

- 3-d panoramas (object movies), stored as .mov
- Thumbnails (small files, limiting resolution) stored as .JPEG
- Full graphic of objects (medium files, limiting resolution) stored as .JPEG

http://www2002.org/CDROM/alternate/722/ 12/05/2003 03:52:08 PM
- Full graphic of details (medium files, limiting resolution) stored as JPEG

And those not freely accessible to the public and reproducible only by permission:

- Full graphic of objects (large files, multipurpose resolution, 300 dpi), stored as TIFF
- Full graphic of details (large files, multipurpose resolution, 300 dpi), stored as .TIFF
- Vector files of patterns of selected garments (small files, vector files), stored as .TIFF

The file extension itself designates which files are freely accessible to the public (JPEG, MOV) and which we are using for archiving purposes, because of their lossless quality, or to generate high quality digital output as a potential revenue stream for the project (TIFF). We have added an .fg.JPEG (full graphic) and an .fg.TIFF (full graphic) format to the image type options in the file extension. Object movies are stored as example: ddm_SYSGEN#_a.mov. If the images are front and back of a garment, we use _r and _v (for recto and verso):

ddm_SYSGEN#_r_m.tif. If there are multiple detail views, we use a number and recto and verso designators as necessary: ddm_SYSGEN#_r_d2_m.tif.

This system creates unique identifiers for the objects in the collection, indicates the use of the file, provides some description of the image for internal use, and allows for the identification of the source of data supplied to data repositories.

**Classification Structure**

Since we were "lucky" enough to not have inherited a legacy system, we decided to create a hybridized cataloging form by adapting existing classification structures for art images, fashion and textiles, to the needs of our users. As our user groups included historic costume collection scholars, fashion design students and faculty, and fashion designers, we wanted to marry historic costume collection terminology with contemporary fashion design terminology. We borrowed extensively from the Core Categories for Visual Resources (VRA Core), the fields used in the Museum Educational Site License Project and the Objects Classified by Medium Initiative of Longhouse Reserve. Because of limited resources, this project relies heavily on independent study and graduate students to aid in the data entry. This hybridization was to enable ease of data entry from a variety of domain expertise and data entry skills. (8)

Research on classification structures revealed the development of new standards and strategies for sharing information between database interactive websites. In its Digital Strategy, the Library of Congress states: "The Library should selectively adopt the portal model for targeted program areas. By creating links from the Library's Web site, this approach should make available the ever-increasing body of research materials distributed across the internet. The library would be responsible for carefully selecting and arranging for access to licensed commercial resources for its users, but it would not house local copies of materials or assume responsibility for long-term preservation." (9)
There is a real need for faculty and scholars from universities with limited resources to be able to access the images and data from other collections housed in repositories. In their paper on evaluating features of web environments that deliver satisfactory information seeking experiences, Zhang, Small, von Barr and Bercello (10) assert that user tasks such as accessing and retrieving information rely on Herzberg's hygiene features of quality of active links and load time. How better to enhance a world wide web user's information retrieval experience than to increase access to information beyond the local database? And to make this access through a local query that retrieves relevant records from multiple collections and a variety of domains.

In a recent conference for the Museum Computer Network (12), Carl Lagoze suggests creating an "infrastructure for cross-repository reference linking as a means to reformulate the scholarly publishing framework". (13) Representatives of various ePrint, library and publishing communities are aligning to create the Open Archive Initiative and an infrastructure to facilitate interoperability across multiple domains. Museums on the Web, Consortium for the Computer Interchange of Museum Information and Museum Computer Network are all interested in the "technical umbrella for practical interoperability" (14) that developing technical specifications for metadata harvesting could provide. Metadata is data about the data contained in a record, in plain text files, easily read by a variety of software for a variety of collections. Data structures are defined in "markup" languages. HyperText Markup Language (HTML) used on the world wide web, is limited to tags specified in HTML standards and is used mainly for defining how data should look on a web screen. Extensible Markup Language (XML) provides rules by which communities from various domains may transport data over the world web. This extensibility allows communities to create their own sets of tags. The logical grammar of Document Type Definition (DTD) defines these tag standards to the greater community. Using agreed upon protocols for the tags allows for the harvesting of metadata by a variety of browsers. Resource Description Framework (RDF) can be used to enhance Dublin Core defined markup by supplying a framework for expressing relationships among items, sets of items or entire collections.

In the two - party model described by Lagoze, data providers and service providers use HTTP encoding and XML schema for protocol conformance. Extensibility is achieved by providing multi-item level item and collections level metadata. This allows for searching for an item by descriptive fields like object title, object creator, etc., or by the collection to which the object belongs. The tags for the OAI Metadata Harvesting Protocol are divided into three sections: protocol support; format - specific metadata; and community - specific record data. The sets or collection definitions are defined by the communities of the data providers and are not defined by the Open Archive Initiative (OAI) protocol. The namespace in the format - specific metadata allows different domains to have different meanings for the XML components.

Suppose a Fashion Design student has decided to create a senior collection based on shells. His/Her search of the Drexel Historic Costume Collection would yield the Givenchy that Grace Kelly wore for the big birthday bash the city of Philadelphia held for her, which is embellished with beads of real coral and lace with a shell motif. (She later donated the gown to the collection.) By accessing a repository of records from the broader community of design, he/she could perhaps retrieve not only a "pearly queen's" suit embellished with mother of pearl buttons from the collection of the Victoria and Albert Museum, but...
the South Sea Islands armor constructed from abalone shell from the collections at Longhouse Reserve and the beautiful, glass creations, inspired by sea life, created by Dale Chihuly from the same collection. Because of the structured access provided by standardized metadata tags attached to these records, he/she would not retrieve the irrelevant web search returns of "Royal Dutch Shell", "shell game", "Shell Extensions Software" or "Sea Shell Fudge Shop". A most enjoyable aspect of a web search is what is retrieved in an opportunistic manner.

Structured access can refine that opportunism by allowing harvesting of metadata across what may, on initial examination, appear to be unrelated domains. The student may even find inspiration in retrieved images of core sections of certain shells being examined by engineers for their structural properties. Lei Zeng, Kent State University has undertaken a project similar to part of our project. (15) Her online data entry form maps descriptive entries to allow for obtaining a record in several views: a VRA-Core-based record, a draft USMARC-based-record, or a draft Dublin-Core-based record, and to store that record in a fashion database. A suggested terms links on the form open pick lists of fashion terms. Our online form provides an online thesaurus, in a cascading drop list, that reflects the International Council of Museum's (ICOM) classification hierarchy of body covetings, (16) to which we have added contemporary fashion terms, when the Suggested Terms button is clicked.

Figure two: Online thesaurus, data entry form, bHCC

Additional Fashion Design terms, documented in at least 3 Fashion Design periodicals, can be added by editing the Category field in the Advanced Functions. Additional hierarchical Thesauri for terms will be added, as the prototype evolves to include other types of collections in the Drexel Museum. An example would be use of the Longhouse Classification Proposal's terms for Fiber (17) when we document the rather extensive collection of Textiles in the Museum.

However, as we did not conform to Dublin Core guidelines, essential to participating in open archiving, our hybridized form did not create records that could be shared with other databases. The Dublin Core guidelines create metadata, data about the data in a record, in simple text which will allow for this sharing of information.

![Diagram of advanced functions, online data entry form, DHCC](image)

Figure three: Advanced functions, online data entry form, DHCC

Extensibility of our database structure can be achieved by providing multi-item level item and collections level metadata meeting MOAC standards. This will allow for searching for an item by descriptive fields like object title, object creator, etc., or by the collection to which the object belongs. We are currently redesigning the data entry form using JSP, mapping our Historic Costume/Fashion Design data structure to the MOAC framework of definitions and protocols (18) which will, at a minimum, return records with metadata expressed in Dublin-Core format, without any qualifications (19). As not all objects have the biblio-numeric accession number, not all will be able to be searched by collections to which they belong within the Drexel Historic Costume Collection. Collaboration with other historic costume collections could produce the set definitions that could define the community-specific record data for historic costume and fashion design in the MOAC protocol.

The portable technologies used in the reference implementation developed by CIMI for MOAC, use tools already used in creating our online, searchable database and interface, or familiar to our developers (20):

- Java 2 Standard Edition 1.3

- Java 2 Enterprise Edition 1.2 (JNDI and JDBC)
- MySQL using the mysql JDBC driver
- Java Servlets API 2.0
- Java API for XML Processing (JAXP) 1.

Image Specifications

A driving force in the design of the Drexel Historic Costume Collection website is the quality of the images presented on the site. Early survey and observation of all external user groups, Designers (Fashion) and Designers (Textile/Fabric), and Students and Scholars (Historians, Archivists and Design Faculty), revealed that all required high quality graphic representations of the objects, from multiple views, with rich details. (21) The prototype delivers images of a quality to rival those on other historic collection websites such as The Museum of the City of New York Costumes and Textile Collection (22), Museum of Costume, Bath, England (23), The Costume Institute (Metropolitan Museum Of Art, NYC) (24), The Texas fashion Collection at the University of North Texas (25), and The Fashion Collection at Kent State University. (26) From a "runway" of thumbnail images of the objects in the database, the user may choose to view an object more closely, either by clicking on the thumbnail, or by first selecting which objects will occupy the runway by creating a query to the database from the constraint options of period, designer, category, fabrication and donor.

Figure four: Search screen, Drexel Digital Museum Project
Figure five: Search results screen, Drexel Digital Museum Project

From the search results screen, the user may rotate the garment in 3-d panorama, for multiple views and access archival data about the object.
The MOAC approved Technical Specifications for submissions of finding aids, imaging metadata and images to the Online Archive of California,(27) provide the guidelines for refining our image data by creating digital images that can be re-purposed across print, fixed and network media. The specifications dictate that: all thumbnails should be 150 pixels along the longest edge; all derivative files should be in JPEG (Joint Photographic Experts Group) or GIF (Graphics Interchange Format); master files should be TIFF (Tagged Image File Format) and 3000 pixels along the shortest edge.(28) TIFF is a lossless file format which contains metadata in the "tag" with information about the image. We follow all of these standards with the exception of the 3000 pixel size requirement for the master files. Although we are limited, by the current use of an Olympus E10 camera, to smaller master file size, when funding is secured, we will purchase a Nikon D1x Digital Camera and adhere to this standard as well.

There will be an image file for each object in the collection that includes a color calibration scale and a measurement scale in inches and metric, placed next to the object in the image, 600 dpi, 24-bit, RGB, color corrected to MOAC image standards, and saved as uncompressed TIFF files. These calibrations are necessary to guarantee quality of information.

Conclusion
The guidelines being developed by MOAC and CIMI present a framework for access for institutions of any size. Providing direct access for users to resource rich collections, and preparing resources for direct access, is a challenge for large and small institutions. The DHCC information system design, which has evolved considerably due to the ongoing research by the project developers on museum community standards for accessibility and image capture, has added considerable design and implementation payload to the project. The MOAC approved Technical Specifications and the OAI protocols for metadata harvesting require a much larger commitment of programming hours than originally allotted for in the system implementation.

The ability to integrate the research, writing and building of the website into the project developers' need for research, writing and creative product as part of their quest for academic tenure has been critical to being able to sustain the momentum of the project. The ongoing dialogue with communities like the World Wide Web Consortium and the Museum Compute Network help us make design decisions that are significant and timely.

The model of evolutionary prototyping used by the Drexel Digital Museum Project: Historic Costume Collection, is an iterative design process where the design/implementation team work collaboratively to create a modifiable, portable, underlying structure for the system which supports the very basic functionality required by the project. Then, in repeating cycles of design, implementation and testing, features are added to deliver increased functionality, and the interface refined to enhance that delivery. With this type of design process there is a tangible prototype, with some level of functionality, at each phase of the process. Response to the prototype has been positive. The project director has been asked, to be the keynote speaker for an upcoming conference, "Technology and the Management of Costume Collections," of the Costume Society of America, one of the prime targeted user groups.

The Future

Community Significance

The community - specific record data describing community included in the OAI Metadata Harvesting Protocol tags permits customizing metadata for the specific needs of various communities. Within the skill set of our development team are 25 years of experience in the fashion industry, 15 years of curatorial experience in historic costume, strong working knowledge of MySQL, wizard level Java programming skills and 10 years experience in information access in the digital environment. We should be able to implement the OAI standards and contribute to the dialogue to formulate metadata for the particular needs of the historic costume/fashion design domain.

Educational Significance

As a university based collection, our main goal is to "sustain and preserve a universal collection of knowledge and creativity for future generations" (27). Graduate assistants will be trained to aid in image preparation, garment conservation, programming and data entry. The project provides the opportunity for the student to learn how to design, implement and test the system and interface design. The prototype can be used to illustrate the process' evolution. Independent Study Research utilizing the new research
tools will be encouraged and sponsored by the curator and project director to observe the efficacy of the system in providing access to the collection. Further curriculum will be developed from the process.

Sustainability

An area that has always been of some concern to us is what information is shared for the transcendent good of the whole, and what is used to create a revenue stream to help sustain the project. Early in the development process, we decided to put the best quality images possible, within a reasonable load time, on the website with no slicing or digital watermarking. There are plans for creating master patterns from significant garments in the collection and providing a service for customized patterns from these masters. We are also considering how textile designs from the collection might be marketed. These functions will provide revenue, without denying access to or use of the images on the website.

The Library of Congress desire to be "responsible for carefully selecting and arranging for access to licensed commercial resources for its users"(29) of its repositories and the early exploration of CIMI into commercial ventures with metadata harvesters(30) raises some interesting issues. Structuring public access through a "pay for view" service denies public access to those who cannot or wish not to pay. Shouldn't the "licensed commercial resource" who provides a process for efficient information retrieval be paid for this service? Shouldn't the creator/owner of the information resource have some control over and remuneration for that information? Who is the owner? We follow, with great interest, the current dialogue and judicial decisions regarding these intellectual property issues.
Figure seven: The Drexel Historic Costume Collection, courtesy of the curator, Bella Veksler, from, *Lace, the Poetry of Fashion*, photography by Dave Gehosky.

**Acknowledgements**

(Figure one) Veksler, Bella. *Lace, the Poetry of Fashion*. Schiffler Publishing Company. (1998). Photograph by David Gehosky

(Figure seven) Veksler, Bella. *Lace, the Poetry of Fashion*. Schiffler Publishing Company. (1998). Photograph by David Gehosky
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(3) Zeng, L., "Metadata Elements for Object Description and Representation". Journal of the American Society for Information Science. in press.


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(15) http://circe.slis.kent.edu/mzeng/bin/VRApam3.exe?send=GET

http://www2002.org/CDROM/alternate/722/ 12/05/2003 03:52:08 PM
(16) http://www.asis.org/Bulletin/Aug-99/goodrum_martin.html p 4

(17) Larsen, Jack. Objects Classified by Medium. *in press*

(18) http://www.openarchives.org/OAI/openarchivesprotocol.htm

(19) http://www.dublincore.org


(22) http://www.mcny.org/mcny/costume.htm

(23) http://www.museumofcostume.co.uk

(24) http://costumeinstitute.org

(25) http://www.art.unt.edu/tfc

(26) http://www.art.kent.edu

(27) http://www.bampfa.berkeley.edu/moac/moacfullspecs.html

(28) http://www.bampfa.berkeley.edu/moac/moacfullspecs.html


**Curricula Vitae**

http://www.drexel.edu/academics/coda/fashiondesign/Kathi.htm
Bringing Fashion Out of the Closet: Classification Structure for the Drexel Historic Costume Collection

by Abby A. Goodrum and Kathi Martin

The Drexel Digital Fashion Project is a joint initiative between the College of Information Science & Technology and the College of Design Arts. It represents the first of several planned projects that will be combined to form the Drexel Digital Museum. The impetus for the project has been the need to provide access to Drexel University's rich collections of art, textiles, clothing, ceramics and artifacts from around the world.

The Drexel Historic Costume Collection had its beginning in the 1890s when members of the Drexel family began assembling a collection of notable garments, accessories and textiles. The collection represents 200 years of historic costume and fabric design. Among the items are eight gowns by Charles Worth. One gown, complete with kneeling pillow, was created for Minnie Drexel Fell Cassatt's* presentation to the Austrian Court. The extensive lace collection has been featured in an outstanding resource book on this textile (Veksler, Bella, Lace: The Poetry of Fashion, 1998.) Shoes, millinery, parasols, gloves and other accessories in the collection present an opportunity to study an entire period ensemble. The collection is estimated to contain approximately 7000 items, although that number may prove to be much greater after a complete inventory of accessories and textiles is completed.

There is currently no place to publicly display this collection and no funding to support a display. This is in keeping with a nationwide downward trend in university resources devoted to costume collections overall, as Arthur noted in a recent article, "Resources for Costume Collections in American Universities" in the Journal of Family and Consumer Sciences (Fall 1997, 57-60). Much of the costume collection for example, is packed away in storage boxes and is only seen by students and faculty in the fashion design program. This is not entirely problematic as the garments are extremely fragile and must not be over-handled. While some documentation of the collection exists on a few 3 x 5 cards, the bulk of the collection is undocumented. The basic need is to bring the Historic Costume Collection out of the closet so that it can be accessed by a variety of users. Creating a searchable database of digitized images and supporting documentation for each piece offers a means by which the collection may be accessed by students, scholars, designers and other interested individuals around the world.

Analysis of Needs and Resources

To begin to address this situation we undertook an analysis of potential users and

resources. The purpose of the analysis was to provide a user-centered framework for designing the database and to identify low cost methods for delivering the database. The analysis involved nine steps:

1. Define our mission and responsibilities.
2. Identify population to be served (users).
3. Identify users’ needs.
4. Define access points based on needs of users.
5. Identify internal as well as external sources of database creation and support.
6. Identify internal (free) resources for data input (catalogers).
7. Evaluate consistency of catalogers/identify training needs.
8. Develop the database using a small sub-set of items from the collection.

At present, we have completed steps 1-6 and are moving steadily forward. The greatest challenge, and the step requiring the most effort and time, has been step 4: Define access points based on needs of users. The rest of this paper will describe in more detail the needs of our users and what happened to us when we tried to construct a classification scheme for the collection.

Identifying Users’ Needs

Interviews with students and faculty at the College of Design Arts as well as feedback from fellow fashion design educators at the ITAA (International Textile and Apparel Association) held in Dallas in October, 1998, identified the three main user groups. Myra Walker, curator of the North Texas Fashion Collection, was particularly helpful in determining who would use such a site. For all groups of the user population defined in step 2, a questionnaire was designed to identify areas of interest, needs and uses. Additionally, we sought to identify frequency of Web site use for these interests. The following is a brief summary of the user groups and their needs identified by the questionnaire.

Designers (Fashion) and Designers (Textile/Fabric). These two groups' conceptual models are formed by their design school training and/or by their work experiences. Their search for information on the history of costume is accomplished primarily via books, articles and museum visits. Exposure to visual representations (plates, slides and actual garments) is very important. They cite their own hands-on work with fabric and clothing as being very important to them. Similarly, work done in tailoring, draping, pattern making and construction skills was considered more important than information gleaned from books or museums. Detailed depiction of sundries, finishes, linings and construction of historic costume of all eras is a valuable point of inspiration for the designer of contemporary garments and absolutely necessary for the authentic replication of historic costume. While some members of these groups are using CAD and the WWW for information gathering and work-related activities, the majority are not.

Students. Our mission as a University-based collection is primarily to educate. Responses


14/07/01
from students in our own program were therefore extremely important. Our design students shared many of the same information needs and attitudes as the designers groups: They are more comfortable using the Web for research and in using CAD for the mechanical aspects of design and pattern making. In addition to the questionnaire, we interviewed and observed a fashion design graduate student conducting research on a Charles Worth gown in the collection. This student exhibited a greater need for supporting documentation and published materials. A number of questions were raised for which there were no ready answers. Why is the kind of information from one garment to the next so inconsistent? How do I find out more about the Drexel family and where the owner of the gown fits into the family hierarchy? What other gowns do we have that were designed by Worth, and for whom were they designed? What other types of garments were being designed at this time?

Scholars (Historians, Archivists and Design Faculty). Scholarly research in historic costume extends the need to examine the actual objects both visually and physically. Photographic surrogates are seen as less useful than the objects themselves. The lack of adequate depiction of minute detail and textures and the inability to see all sides of an object, including the inside, were reasons cited for needing access to physical objects. Scholars required greater need for supporting documentation including journal articles, books, historical information, provenance and exhibition catalogs. These groups used the Web for research less often than libraries and museums, citing a lack of full-text historical manuscripts and exhibition records available.

Access Points for an Historic Costume Collection

In examining the needs of our user populations, several themes emerged. First, all users require access to some form of visual surrogate of the object. While this surrogate is not considered an adequate substitute for visual inspection of the actual object, many see it as an important mechanism for determining if an object is worth the time and effort required to inspect it personally. Second, users require access to multiple views of a garment, including inside seams and details of construction, closures, embellishments, weave, etc. Third, many users require additional supporting documentation and would welcome access to provenance and bibliographies of published sources of information on a garment.

In order to support the visual information needs of our users we have decided to have each object photographed in 360 degree multiple views. These still images will be morphed into a 3-dimensional navigable space using QuickTime VR. As a first step in providing a searchable database, we devised a cataloging form to document each garment in the collection and to link to the visual surrogates. The cataloging form was created by adapting existing classification structures for art images, fashion and textiles to the needs of our users. We borrowed extensively from the Core Categories for Visual Resources (VRA Core), the fields used in the Museum Educational Site License Project and the Longhouse Reserve Fabric Classification Guidelines. A similar project underway at Kent State University has also created a unique hybrid classification scheme based on the VRA, AACR/MARC and the Dublin Core (Zeng, M., "Metadata Elements for Object Description and Representation," Journal of the American Society for Information Science, in press).

From these existing structures, we initially defined over 200 fields and rules for their data entry. These fields cover three general categories:

- Accession Information: type of item, primary and secondary designers, storage
location, accession number, URL, donor, provenance, etc.
- Descriptive Information: fabrics, style, genre, region or country of origin, accessories, patterns, embellishments, etc.
- Additional Documentation: books, articles, photographs, videos etc.

In order to support data entry by untrained students, a Web-based template was designed as a front end to populate the database. The template is still evolving, but it essentially comprises the following elements:

- Record Creation: simple to use forms-based cataloging that provides pull-down help screens for each field
- Record Edit/View: provides entire record for editing or further processing
- Record Export: provides mechanism to export data in comma deleted format for upload to other database.

The entire template may be viewed on the Web at [www.drexel.edu/univrel/kpw/dfc/](http://www.drexel.edu/univrel/kpw/dfc/)

Although the template itself is simple to use, choosing appropriate terms to describe garments and their construction, fabrics and their construction, and designer or manufacturer names poses numerous challenges. Although sources of controlled vocabulary exist, knowing which source to use and how to use it has been problematic.

Of Bustiers and Corsets

The following sources are not meant to constitute an exhaustive list of resources. They are listed only as an indication of the types of resources available to guide in the selection of terms to aid in the description of garments, designers and fabrics.

Terms used to describe garments and their construction may be taken from the following sources:

- Art and Architecture Thesaurus
- Dictionary of Costume
- ICOM (International Council of Museum's) Guidelines

While these sources taken together provide excellent coverage of costume, knowing which source to use and knowing how to use it consistently has proven difficult. For example, what is the difference between a corset and a bustier? Between a slip and a camisole? Between tap pants and boxer shorts? Is it enough to catalog all of these as underwear?

Terms used to describe fabrics, textiles and their construction may be taken from the following:

- The Longhouse Reserve Classification
- Women's Wear Daily Suppliers Guide
- The Encyclopedia of Textiles
- Fabric Glossary

The difficulty here lies in describing multiple ways of creating and embellishing textiles. For example, a fabric may be constructed by weaving together strips of leather and cotton, which may then be dyed and finally embellished with feathers and beads.
Designer's names and the names of design houses and firms may be taken from the following:

- The Dictionary of Fashion and Fashion Designers
- The Designer Database
- Encyclopedia of Fashion

The problem here is in determining an authoritative source for identifying the designer of a garment. For example, do we use the name listed in the label sewn into the garment? What if the label is for a subdivision of a larger design house; do we list the parent company? Should we list the design house as designer although we have supporting documentation that a specific named person was the actual designer? What if there is no label or if there are several labels?

These challenges will be immediately recognizable to anyone engaged in documenting historic fashion collections, and yet we have as yet not been able to locate a single comprehensive set of rules to aid us in our endeavor. The template that we are developing must be capable of providing easy to use drop-down menus to guide the selection of appropriate terms for each field. This is essential if data entry is to be done by student workers with little or no experience in cataloging and costume history. One of the things that we are experimenting with currently is the provision of visual examples for such things as bustiers and corsets, batik and tie-dye, buttons and bows, etc. It is our fondest hope that when this project is completed, we will be able to provide an easy to use Web-based template that others will implement in documenting their collections.

Although the Drexel Digital Fashion Project is a long way from completion, we are encouraged by similar efforts underway at Kent State, the University of North Texas, ICOM and other fashion, textile and costume repositories.

The authors are grateful for the work of the following students in developing the cataloging template and the Web-based forms: Cheryl Olsen, Lydia Javins, Ella Lewin, Salman Malik and Kyle Welliston. Special thanks as well to Renee Chase, Fashion Design Program Director at Drexel.

*Authors' note: For those of you who might be wondering, the answer is "Yes." Minnie Cassatt was the wife of Robert Kelso Cassatt, Jr., the nephew of Mary Cassatt, the Impressionist painter. The Cassatts, like the Drexels, were a socially prominent Philadelphia family.

One of the many lace fashions featured in Lace: The Poetry of Fashion by Bella Veksler.
ABSTRACTS
Museums and the Web 2002

The Drexel Digital Museum Project: Historic Costume Collection
Kathi Martin, Drexel University, USA
http://digimuse.cis.drexel.edu

Demonstration: Demonstrations 2

The Drexel Digital Museum Project, Historic Costume Collection, is a collaboration between the College of Media Art & Design and the College of Information Science and Technology that uses current technology, traditional design skills and historical perspective to create access to and manage the objects which are in the collections of the Drexel Museum, Drexel University, Philadelphia, PA. The seven thousand objects in the Historic Costume Collection richly illustrate society life from the late 1800’s to the present time. Some are employed into the teaching collection used for classes in the College of Media Arts & Design.

The project’s goals are to provide access to the rich collections of the Drexel Museum via an online, searchable database; to represent them with high quality graphics, from multiple views; to conserve the existing physical collections; and to develop a process to incorporate the technical protocols and standards being developed and promoted by the Open Archives Initiative (OAI). In this initiative, standards for metadata harvesting and image capture are being created to facilitate the use of the internet, beyond its use as a tool for resource discovery, to a tool for “distributed custodianship of resources”. Participating in this initiative expands the knowledge pool accessible to a local collection/museum database. A small sample of objects from the Historic Costume Collection has been digitally photographed and modeled in QuickTime Virtual Reality software to show the objects from all sides. An evolutionary prototype has been created for this museum online and is viewable at http://digimuse.cis.drexel.edu.

The work of fashion designers, educators, archivists and scholars in the digital age includes the production of visual images, the creation and management of databases and the ability to use advanced network and information technologies to improve access to digital images and information. Dublin Core, and XML developments, as well as recommendations from other collections involved in information sharing between databases, are being incorporated into the information system of the Drexel Digital Museum Project to interoperate information between the database of a small historic costume collection and the database of a multi-community OAI repository. As the evolution of the prototype includes the retrospective conversion of collection data from 3×5" paper file card to a relational database that includes images, all aspects of standardized data structure from naming conventions, data structure, and image capture are considered. The database is designed particularly for Historic Costume incorporating Fashion Design; within the framework of the greater museum community’s accepted data structure, and populated via an online data entry form.
A Digital Record Of The London College Of Fashion Archive

Introduction And Context

Introduction

This digital record of images from the London College Archive is the first of those to be archived by VADS JIDI (the JISC Image Digitisation Initiative). As a result, images from the collections were digitised by the Education Digitisation Service in conjunction with the London College of Fashion, which was created by librarians at the London College of Fashion and images were delivered to VADS in order for them to be made searchable via the Internet and to be deposited at the London College of Fashion Archive. VADS would like to thank Katherine Odlavak at the LCF for their collaboration in allowing us to develop the interface to the collection.

History and Context

At the turn of the century the London County Council's Inner London Education Authority Shoreditch Institute Girls Trade School (founded 1906) and the Trade School for Girls, I (founded 1915). In 1967 the two schools were amalgamated to form one college for the education of women and men, student club activities, school visits, and other buildings.

Copyright and permitted uses

The images and metadata presented in the London College of Fashion College Archive London College of Fashion

They may be used for private research and study purposes only. They may not be copied

http://www.vads.abds.ac.uk/vads_catalogue/lcf_description.html

4/08/01
amended in any way without first gaining the permission of the copyright holder.

Contact details and further information

The LCF archive also contains many rich and interesting primary materials that are not for example prospectuses, minute books, registers, scrapbooks, extensive cutting files, fashion shows, and various other historical and fashion related documents and objects.

It may also be of interest that the book Couture or Trade: an Early Pictorial Record of the Fashion by Helen Raynolds (Phillimore 1997) which documents the early history of the includes many of the historical photographs from the London College of Fashion College available through the publisher or through contacting Katherine Baird, Head of Learning London College of Fashion - contact details below.

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URL's
The London Institute: http://www.linst.ac.uk

Enquiries
Enquiries regarding the copyright or any collections may be made to Katherine Ba

Image credits:
Kaleidoscope fashion show 1970: Trouser suit with beaded belt, Photographer Unknown.
Kaleidoscope fashion show 1970: Men's leather jacket and checked trousers, Photographer.
Dress with embroidered back tie, 1957, Photographer Unknown.
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Back to VADS catalogue
NATIONAL QUILT REGISTER

Wendy Hucker of the Pioneer Women’s Hut, Tumbalumba, NSW, initiated the National Quilt Register—now the subject of an exhibition at Sydney’s Powerhouse Museum until 21 October—five years ago. She aimed to document Australia’s quilts, recording stories and information and collecting photographs of quilts made or brought to Australia before 1965, and publish the findings during the Centenary of Federation.

More than 1000 quilts had been registered by 2000, representing the lives of Australians over the last 150 years, and telling a multitude of stories. The National Quilt Register website tells over 950 of these stories, giving insights into the lives of Australian women, particularly those from rural areas. The website can be accessed at http://www.amoi.org.au/nqr

Granny Brown’s quilt, the cover picture for this issue of Museums National. Courtesy of the Powerhouse Museum, Sydney.

GOLDRUSH IN VICTORIA

The 1850s saw a massive goldrush to the Victorian diggings, leading to the dramatic events of the Eureka Stockade, now a symbol of Australia’s burgeoning democracy. Life on the goldfields was captured by a number of artists, and a stunning array of their work can now be seen at the Melbourne Museum’s first blockbuster touring exhibition, The Seductive Treasures of Gold and Civilisation. As Gold and Civilisation, it was the first temporary exhibition at the National Museum of Australia, where visitors were dazzled by the array of sumptuous gold objects on display. The exhibition is reviewed in this issue on pages 30-31.
One of the stories from the NQR:

"This quilt is totally different from the one done by my grandmother and reflects both changing times and the obviously different character of mother and daughter. This quilt is obviously made by eye and not strict measurements - the stitches are randomly different as the mood took her. It is still very fresh in colour and must have been quite vibrant. I'm sure that it is again scraps of clothing that she utilised. I knew her as a child as a warm hearted interested woman with wonderful white hair. She married a country Rector in Northern Ireland and threw herself into community life. She was renowned for always doing things in a rush and maybe forgetting something in the process - this quilt reflects her personality very well..."

More of this story

Search the Register

Essays on quilts

Common threads

Add your own quilt
About the National Quilt Register

The National Quilt Register is a major initiative of the Pioneer Women's Hut, a museum located at Tumbarumba at the foothills to the Snowy Mountains in southern NSW, Australia.

The museum represents ordinary rural families, especially the women, in their everyday lives. It opened in 1965 and is a free, self funded museum run by community volunteers.

The collection is shown in changing themes relating to domestic life and women's other roles as 'another pair of hands' and in earning cash income: Coping with flies, Time for fancywork, Mondays, Never Done, Caring for Clothes and many more.

It is our policy to collect domestic objects relating to rural families, especially the women and by gathering the stories put these objects in the context of their lives. We recognise the great diversity of women's lives and from the first days of settlement, the very different ethnic origins that give us our Australian identity as women. We acknowledge the major contribution of Aboriginal women, especially our visitors they were our first needlewomen.

Professor Donald Horne in 'The Intelligent Tourist' cites the Pioneer Women's Hut as the

BUT .... MUSEUMS ARE MORE THAN COLLECTIONS!

In adopting a national role the Pioneer Women's Hut has -on behalf of country museums - published 3 books and a leaflet and women to care for their own heritage - launched a major project open for 10 years and to once again give ordinary women the opportunity to share their experiences.

More about the National Quilt Register

Old quilts of all types have always been about memories. They carry stories about our history and about needlework. The National Quilt Register women tell their own stories, managing, surviving, adversity, friendship, endurance. They are shared.

The NQR has been a huge effort over 5 years by volunteers

The Pioneer Women's Hut. Early estimates were that the NQR would pass the 1,000 mark as we passed the 1,000 mark we know we have just touched the surface.

You are now on the web site of the National Quilt Register. You can see the range of the quilts from early in the 19th century until about 1965, thanks to volunteers Australia wide and to AMOL (Australia wide Museum Links). The women of Australia.

The National Quilt Register has been supported by major and embroidery groups, regional museums, women's groups and other women to record our history through a national Register:

http://amol.org.au/nqr/about.htm
It is a research register with many layers of information:

- A core premise of the NQR is that all quilts are equally significant, from the finely stitched ones made for warmth.
- The register covers quilts with stories and quilts where the stories are lost.
- All registration forms have been filled in by owners of quilts and we accept.

So many people to thank...

To the women of the Pioneer Women’s Hut who kept the home fires burning while some
Thank you especially to Elsie Shephard, Kathy Lyons, Marion Douglas, Ellen Bradley an

![Images of Elsie Shephard, Kathy Lyons, Marion Douglas, and Ellen.]

Thank you to the Powerhouse Museum, responsible for the launch, and especially to Kim
the dark patches and so generously shared her knowledge and understanding of women web site. Thank you to Christina Sumner for contributing to the National Quilt Register for wonderful knowledge of textiles. We also appreciate the interest and guidance of Judy Cr

‘Thank you’ sounds so inadequate for friend and mentor, Kylie Winkworth, who has given
Hut since before we opened in 1985 and more recently has helped guide the National Qu

There would not be a National Quilt Register without the many volunteers, some of whom
promoted the NQR in a variety of ways from taking photographs of quilts and helping with State co-ordinators Morley Grainger of Toowoomba Queensland, Angela Nash of Light P Victoria and Judy Crain of Adelong NSW.

![Images of Morley Grainger, Angela Nash, June Brown, and Judy.]

Special thanks to Lula Saunders who has so brilliantly recorded the Greek quilts and give
tradiations and insights into women’s lives in Greece and Australia.

Thank you Fabri Blacklock for your enthusiasm and research on the Aboriginal skin cloaks
museums.

We have a lot to thank Sheridan Burke of the Historic Houses Trust of New South Wales
knowledge of textiles and quilts and, in association with Annette Gero and the Quilt Study
the 2 quilt registration days. Scott Carlin’s original concept of a ‘quilt tree’ was a turning p

http://amol.org.au/nqr/about.htm

3/10/2002
Thank you to the quilting groups that contributed to the NQR with generous much needed help: Wangaratta Centre Quilters, The Illawarra Quilters, The Murray River Quilters, the Canberra Quilters, and many others. Many people brought their special expertise to the NQR and we especially want to thank Deirdre O’Donnell, Madeleine Scully, Shirley Norris, Bronny Handfield, Tim Handfield, Laine Atkinson, and Mary Lee, who were the driving forces behind the project and co-ordinated the project for 3 years. It was an act of faith that paid off handsomely, and we are grateful for all their hard work. We hope the NQR will continue to thrive and flourish.

To AMOL and especially Lee Adendorff who developed this website. Thank you Lee for your hard work and for achieving and interpreting it brilliantly.

Finally, to all the institutions and individuals who have contributed to the register we thank you. We have laughed together and on a couple of occasions cried together. We have shared joy and stories about mothers and grandmothers and great-grandmothers’ lives. This is something unique to Australia.

Anne Thoroughgood
Wendy Hucker
The Pioneer Women’s Hut and The National Quilt Register

PO BOX 192 TUMBARUMBA NSW 2653
TEL: (02) 6948 2635 OR (02) 6921 6565

Postscript: We needed a pair of hands for the website and our thanks go to all the women’s needlework. Dorothy McLean has been a volunteer at the Powerhouse Museum and has been invaluable in coathangers for the storage and display of garments ever since.
Quilt number: 3GW
Owner: Gladys V. Williams
Location: NSW Riverina
Country/Place where quilt was made: AUSTRALIA NSW
Date: 1921 - 1940

Story of Quilt:
"This quilt in the beginning was to be a cushion. I was visiting my parents in Launceston, Tasmania, Christmas 1936, when I acquired the first offcuts from my sister, who was a dressmaker, & was making Evening Gowns at the time. We had two small sons, who were both asthmatics, and it was necessary to spend a lot of time with them. Our mother was an expert needlewoman and had passed on the interest to her daughters. From her Craft Books I became interested in Patchwork However, progress was slow and also there was the chase for the off cuts from different sources. When there was enough flowers for a cushion, I had the 'Bug' and kept on. In 1939 the Second World War began and my husband enlisted in 1941. Before my marriage I was with the Commonwealth Public Service and was called back to work for War Years. So everything was packed away and stored. The two boys were at school and as you may guess there was not very much spare time. My husband was discharged September 1945 with War Disabilities, after service in the Middle East & Northern Aust. He took over the management of the family business, with which I was also involved. In 1948 a third son was born and it wasn't until the 1950's that I started up the Patchwork again. The quilt was finally finished at the end of 1957. I have to thank my sister and many friends for the scraps of beautiful fabrics they collected for me. I enjoy all kinds of needlework. At present I'm working on Textured Tapestry, using many of the 100 or so different stitches that are available. However, my real love is Hand Knitting and always have a piece of knitting on the needles." [Gladys Williams, NSW,30.1.96]

© More information about this quilt

Sourced from the Register | Essays on quilts | Common threads | Australian Quilt Trail | Home
The NQR is an initiative of the Pioneer Women’s Hut, Tumbarumba
National Quilt Register: Quilt [445JG]

Quilt number: 445JG
Owner: Jean Gill
Location: VIC Melbourne
Country/Place where quilt was made: AUSTRALIA VIC
Date: 1881 - 1900

Story of Quilt:
Ivy Sargeant worked as a milliner at Huntsman's in Chapel Street Prahran, Melbourne. She collected scraps work and gave them to her aunt Eliza Jones for her to use.

Contextual Images:

Ivy Blyth's home Bayles Vic. 1920s to 1959
Cushion made by Ivy

More information about this quilt
Stories from the Register

These subject lists are designed to make it easy to find stories or photographs with particular themes. Click on a term to see all stories and photographs that relate to it. Other information as quilt descriptions, date range, country or district of origin, maker's name is accessible the same page.

BUILDINGS
Gardens
Historic Buildings
Houses
Interiors
RAISING MONEY
Fetes
Fundraising
Raffles

EARNING CASH INCOME - WOMEN
Cooks
Domestic Service
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Tailors
Telephonists

PERSONAL LIFE EVENTS
Birth
Courtship
Death - Adults
Death - Children
Disasters - Natural [FLOOD, BUSHFIRE, DROUGHT ETC.]
Disasters - Personal
Marriage

LIFESTYLES
Camping
Domestic Life
Family Life
Holidays
Rural Area Life
Rural Life
School Life
Suburban Life
Women on Farms

COMMUNITY
ORGANIZATIONS - WOMEN
Church Associations
CWA
Hospital Auxiliaries
Commit Community
Organizations
Red Cross

SEPAREATE INDEX
Agricultural Shows
Australian Quilt Shows
Avustraliana - People
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Pioneers
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Religion
Royalty
Shepherd
Sickness
Teachers
Theft
Traditional
Wheat
Wives

3/10/2002
FACTORIES
- Flour Mills
- Textiles

LAND SETTLEMENT
- Agriculture
- Pioneer Women
  - (Those non-Indigenous women who first enter or settle a region)
- Settlers
  - (Those non-Indigenous people who take up land for agriculture)

[THIS DRAFT THESAURUS HAS BEEN COMPILED WITH REFERENCE TO OUR EXPERIENCE AT PIONEER WOMEN'S HUT, THE AUSTRALIAN HISTORIC RECORDS REGISTER THESAURUS (LIBRARY OF AUSTRALIA 1996), THE POWERHOUSE MUSEUM SUBJECT INDEX AND COMMEMORATIVE PROJECTS FROM WOMEN INVOLVED IN THE NATIONAL QUILT REGISTER. IT WILL BE REVIEWED AT ANY TIME. COMMENTS ARE WELCOME.]
Digitisation
Statewide Public Library Local History Digitisation Project
by Claire Sandell

Local history collections offer a wealth of information out the development of communities. They are valuable in these days much sought after resources. Enhancing technological capabilities have created a demand for access to these collections, not only from the local area, but internationally through the Internet. Digitising has emerged as the means of reproducing photographic and documented material electronically, where convenient searches include the ability for the item to be searched, viewed or emailed.

A statewide investigation into how collections are being used was managed by the State Library of Victoria and undertaken by Swinburne Library Information Services, in 2001. The study was a response to the increasing pressure a Public Libraries and associated heritage groups, to make their local history collections more widely available in electronic format.

The resulting report 'Victoria Visualised' identified that 6% of library services required training in digital data management, copyright and the actual digitisation process. The second project stage followed in 2002, with the core aim of providing options for making local history available online through a common approach. Three tools were developed to assist the realisation of this aim: the creation of an online manual to accommodate the training needs, a training sessions and a pilot project to make two local history image collections available through the Picture Australia website.

Refreshing simple, the online manual offers respite from the sea of complex material available. It contains ranges from project planning, selecting and scanning material, recommended hardware, software and file storage, to cataloguing and further reading. It promotes a consistent approach to creation and capture, description and data management, all crucial factors in making material widely available. The benefit of good planning before beginning a project is emphasised. Considerations include user needs, sustainability and interoperability for the future. The manual is available online through Victoria’s Virtual Library website wwwlibraries.vic.gov.au/infoloc. It is designed to complement existing online resources such as 'Capture Your Collections' on the Australian Museums Online (AMOL) site.

Digitising training sessions focused on practical work with scanners including creating master scans and resizing images, as well as the processes involved in developing digitisation projects. It provided participants with the opportunity to discuss their digitising experiences and workshop participants will now be able to share these skills with other staff and heritage volunteers.

Benefits generated through a consistent approach to digitising have been demonstrated by the pilot project, where scanned material is accessed and promoted through a central entry point. Researchers using the Picture Australia gateway www.pictureaustralia.org can now access images from pilot group Vision Australia’s collection. The experiences gained from the pilot projects will help other local history collections undertaking digitisation projects.

The longevity of digitised material relies heavily on interoperability and given the additional expense that technology inevitably entails, it pays to make good decisions early about how a collection will be reproduced and stored electronically. Use of digitising standards for areas like metadata and file formats increases options and ultimately saves time and resources.

Claire Sandell, Local History Officer, Castlemaine Library Corporation, in cooperation with the State Library of Victoria Digitising Committee and Project Officer, Victoria’s Virtual Library. January 2003.

March-April 2003
Digital strategies
by Dr Christine Nicholls

The world wide web, digital and other new technologies have the capacity to transform the visual arts and artistic practice on a global scale. This has already begun happening in this country and in other parts of the world. Consider Patricia Piccinini's high profile in the international art world on the basis of her digitally modified creature-compositions. There is a rapidly growing literature responding to the utilization of new technologies in contemporary artistic practice, most of which enthusiastically embraces this phenomenon. Much of what is written borders upon evangelical in tone.

Like the globalization of capital with which these new media are implicated, technologies have the potential for positive and benign outcomes but also for less socially beneficial consequences. These new technologies certainly have the capacity to liberate—for instance, the web can inexpensively provide hitherto unknown artists with instant, large audiences for their work. Similarly, minority groups, for example, Indigenous peoples all around the world, are able link up with bases not have been possible in the past, thereby advancing their political, social and cultural agendas. But the same technology also has the capacity to facilitate theft of the intellectual property of others on an unprecedented scale. This has implications for art generally, and for Australian Indigenous art especially, because of its disproportionately high level of return to the Australian economy by comparison with other Australian art. The vulnerability of Indigenous art to copyright theft is exacerbated by the remote location of its practitioners.

"Borrowing" imagery from Indigenous art is no new. For years now, considerable numbers of non-Indigenous Australian visual artists, both professional and amateur, have been influenced or inspired by Indigenous Australian art, and have been incorporating Aboriginal imagery or motifs, media, colours or quasi-Aboriginal "styles" into their work. The same applies to (predominantly) non-Indigenous business people, especially those in the textile, clothing and floor covering industries. Usually the influence or appropriation stops short of the actual theft or straight-out copying of Indigenous imagery. Often the influence is as vague or generic as incorporating an "Aboriginal look" into a work, by including quasi-Indigenous imagery into the designs of carpets, tiles, T-shirts or even hotel mats or tea towels, resulting in an indeterminate "Indigenous" influence that cannot be attributed directly to any specific regional artistic tradition.

Throughout Indigenous Australia, particular designs, patterns, iconography and imagery are owned by

Indigenous artists, and therefore subject to the strict rules of Indigenous intellectual copyright. Up until comparatively recently, Indigenous art was considered by unscrupulous non-Indigenous business people as ripe for the picking, and Indigenous artists had comparatively little legal recourse in the event that their sacred imagery was appropriated or stolen for commercial advantage.

Indigenous Australian artists are themselves skilled practitioners of the new technologies, and are now becoming increasingly comfortable working in new media. This in turn may eventually help to address the many negative practices highlighted by projects such as The House of Aboriginality website built by Vivien Johnson and her team at Macquarie University (see page 8). Artists who have been working in the area for some years now include the Warlpiri digital artist Simeon Ross Japarrula, Jenny Fraser, Christian Thompson, Jonathan Boddrell-Jones (who has just won a major NSW travelling grant), and Brenda L Croft. Most notable of all is the remarkable Rea, whose pioneering work in this area deserves an article of its own.

To support Australian Indigenous artists, the National Indigenous School in New Media Arts (NISMA) aims to provide an intensive learning environment (3 weeks) for Australian Indigenous artists to acquire skills in new media and multimedia production. Director Joanne Pierce, overall organizer of the summer school, Australian Network for Art and Technology (ANAT), explained that participants had quite different expectations regarding outcomes, ranging from a desire to tell Indigenous stories from a variety of global sources in innovative ways, to the telling of personal stories via emerging media forms. Some participants were motivated by the aim of networking and meeting with other Indigenous artists, or combining new media with traditional media such as printmaking and textile design.

It is expected that a similar school will be convened in 2004 in Queensland. In addition, ANAT has recently embarked on a partnership with Tandanya to support new media arts practice and is looking at other potential partnerships to provide opportunities for professional development and for the creation of new work in what is an exciting new wave of ensuring the continuity of the world's oldest artistic tradition.

Dr Christine Nicholls teaches in Australian Studies at Wintec University.

Ed. This article is an edited version of an article that originally appeared in RedText (www.redtext.com) the national arts magazine, edition 51, and is reproduced with the permission of the writer and publisher.

ANAT can be visited at: http://www.anat.org.au

March-April 2003
ADLIB Museum is a software application for managing collections and information in museums. ADLIB Museum has been designed and developed by ADLIB Information Systems and is based on many years' experience in museum and library automation.

**COMPREHENSIVE**

ADLIB Museum offers comprehensive functionality and interfaces for professional collections management. Standard features include integrated display of text and images, and interfaces to external applications such as Word, Excel and Web pages.

**OPTIONS**

ADLIB Museum Basic is a simple starter system. The system supports basic cataloguing to registration standards and includes integrated in-context and authority file validation. The linking of images and other files to catalogue records is also supported.

ADLIB Museum Standard supports full collections management. The system is designed to support Spectrum procedures and units of information and follows the CIDOC Guidelines for Museum Object Information. The system comes complete with the ADLIB Toolkit which allows any aspect of the system to be modified to meet the specific needs of individual museums.

ADLIB Museum Plus is a combination of ADLIB Library Standard and ADLIB Museum Standard. Using ADLIB Museum Plus both bibliographical data and object descriptions can be catalogued, and therefore searched, in a system. It is also very easy to make links between, for example, objects and books or journals. ADLIB Museum may also be combined with ADLIB Archive for similar cross-domain searching with archival catalogues.

**USER FRIENDLY**

Uncluttered screen layouts, intuitive interfaces, context-sensitive help and extensive on-line validation files make working with ADLIB both simple and efficient. On screen fonts and colours can be individually set and the system can be run in multiple languages.
| TECHNICAL INFORMATION |

ADLIB Museum has been developed for Microsoft Windows operating systems (95, 98, ME, NT and 2000)
ADLIB Museum supports 233-50 server functions. ADLIB can be used both on stand-alone computers and as a multi-user system on LANs. Access over Wide Area Networks is supported through thin client technology.

| MAINTENANCE |

Our standard support package includes access to our help desk during normal office hours (9:00 am to 5:00 pm, Monday to Friday) for advice, information and problem resolution. Our standard support package also includes the supply of new releases to the ADLIB database software as they become available.

| LESS INFORMATION |

For more information on ADLIB Museum or any other ADLIB product, or if you would like to arrange for a demonstration without obligation, please contact:

The Netherlands | ADLIB Information Systems BV
post address | P.O. Box 1436 | 3630 BE Maarssen | The Netherlands
visiting address | Reactorweg 2A | 3542 AD Utrecht
The Netherlands | tel.: +31 (0) 70 2411885 | Fax: +31 (0) 70 2417081
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United Kingdom | ADLIB Information Systems Ltd.
the Bentley Centre | Stratton Road | Swindon | Wiltshire SN1 2SH
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www.adlibsoft.com

*All trademarks acknowledged*
| COLLECTION MANAGEMENT |

In addition to cataloguing and inventory control, ADLIB Museum supports the Spectrum procedures for collection management, including: object entry, acquisition, insurance, valuation, location and movement control, loans in and out, condition and conservation etc. Exhibition management is also included.

| SECURITY |

ADLIB Museum allows access rights to be assigned to both individual users and groups of users. This allows control of access to data and to certain functions such as editing, deletion or output of data.

| EXPORT WIZARD |

ADLIB Museum has an export wizard which allows the data to be selectively exported in XML comma separated or tagged ASCII format. Other user-defined formats may be added.

| PRINTING |

The print wizard offers all regular printing options. You can set fonts and the print size and it is possible to print text and images next to one another. It is also possible to print records via an MS Word document template. This is particularly useful for printing letters, loan agreements and simple listings.

| READY FOR THE INTERNET |

For customers who want to make their collections accessible via the Internet or internet, ADLIB Information Systems has developed the (optional) ADLIB Internet Server. Using an Internet browser, 'virtual' museum visitors can search the object catalogues. This option offers fully user-definable search and results pages and the customer has absolute control over what data is accessible to the public.

| UPGRADE OPTIONS |

From ADLIB Museum Basic you can easily upgrade to Standard and then on to the Plus version. ADLIB Museum Plus is a combination of ADLIB Museum and ADLIB Library. It is possible to further extend ADLIB Museum Plus with the Library Acquisitions, Loans and Serials Management modules as well as the ADLIB Archive application.

| TRAINING |

To help you get the best from your ADLIB system we offer a full program of on and off-site courses in our fully equipped training centers in the UK and the Netherlands. For full details of the courses on offer, visit the website or ask for the course overview.

| DATA CONVERSIONS |

If you have existing data in machine-readable form we can offer a complete data conversion service. On importing into ADLIB all indexes and validation files are compiled automatically and data restructuring and cleaning routines may also be run.

Example of the access points menu with help
| CATALOGUE FILE |

The core of ADL Museum is the catalogue which supports full object documentation to Spectrum standards. The object record is divided into convenient groups presented on tabs. The user can easily switch between tabs to make data entry and modification quick and simple. Links to images and other external files, such as Word, Excel and pdf-files are supported.

The catalogue file supports the following information and procedures:
- Identification and production
- Physical characteristics
- Iconography
- Inscriptions and marks
- Associations
- Exhibitions
- Documentation
- Acquisition and value
- Location and loans
- Condition and conservation
- Reproductions
- Numbers and relationships
- Labels
- Notes
- Management details

| EFFICIENT INPUT AND EDITING |

Authority files play a major role in ADL Museum. These files are used to control the terminology that is used for describing the objects in a collection. Authority files may be browsed when entering or editing data, and terms may be selected and included in the object record without the need to retype. This saves time, and even more importantly, potential errors. Authority files include maker names, place names, materials and techniques.

| THESAURUS MANAGEMENT |

The thesaurus offers the same functionality as a validation file, but in addition supports the creation of hierarchical and equivalence relationships between terms. The thesaurus component of ADL Museum is among the best in its class, clearly arranged and easy to extend and change. Pre-defined thesauri and term lists, e.g. the AAT or the infra-Archaological Objects Thesaurus may optionally be pre-loaded into the system.

| POWERFUL SEARCH OPTIONS |

ADL Museum supports a number of search options:
- The Search Wizard takes the user step by step through browsing and searching a number of pre-defined indexes such as object number, object name, maker, title, materials, techniques, etc.
- Query by Form: this technique allows simple searching across multiple fields.
- The Search Language: allows searching across all fields in any combination whether indexed or not. Queries can include Boolean and logical operators, and left or right truncation. Results are returned as sets which may also be combined. Both queries and results may be saved for later re-use.
Introduction to costumes

The purpose of this web story is to introduce you to the variety of costumes collections that are held in Australian museums. These pages highlight the collections of the Benalla Costume and Pioneer Museum and offers a tour of nine other museums that have significant collections of costumes.

Costume history in Australia reflects the historical evolution of the country. The museums collections can be used in ethnographic studies of indigenous peoples. They can be used to chronicle the arrival of Europeans and the adaptation of their clothes to suit a radically different environment and developing social protocols. For example, it has often been observed that women of rank tended to follow the European trends quite unsuited to the new environment, while other groups in the society developed their own codes and displays in dress to reveal social status, work, sex and age.

Some of the museums highlighted on the tour hold specialist collections, such as the Powerhouse Museum’s shoe collection while others such as the Golden Dragon Museum hold marvellous theatrical costumes. The collections of dress and ornament from Aboriginal culture are represented by the Berndt Anthropological Museum, although many other fine collections exist.

The collections also tell both the history of the fashion industry as it has developed as well as preserving migranti stories through traditional forms of theatre. Enjoy this...


25/02/01
Western Victoria Collections

The Western Victoria Collection is a rich and diverse range of material relating to Western Victoria, Australia.

The Collection comprises nearly 4,000 items including local histories, publications relating to business, cultural and sporting organisations, biographies, literature, annual, economic and developmental reports.

Also included are journals and newsletters, pamphlets, maps, architectural drawings of Warrock homestead, oral history audio tapes, videos, newspapers and the Wathaurung Territory series all relating to Western Victoria.

The Western Victoria Collection is housed in the Special Collection at the Geelong Waterfront Campus, Geelong.

19th century Western Victorian newspapers are held on microfilm at the Geelong Campus Library.

Warmambool Collection

This collection contains over 1,000 items relevant to the Warmambool area. It also includes the Edmund Gill geological collection. The Warmambool Collection is held in the Special Collection at the Warmambool Campus Library.

Identifying material in the catalogue

Items held in the Western Victoria Collection and the Warmambool Collection are listed in the Library Catalogue. Material from these Collections has the prefixes:
DU WATERFT SPWV Western Victoria Collection
DU WBOOL SPC Warmambool Collection

Research projects:

The Western Victoria Collection provides an excellent resource for regional studies in:

- Agriculture
- Economics
- Geography
- Immigration
- Literature


4/08/01
Special Collection - Western Victoria

- Local business
- Family history
- Regional development
- Archaeology
- Culture

Links
- Geelong Historical Records Centre
- South Western Victoria Association of Historical Society
- South West Victoria's War Heritage
- South West Victoria - Genseek
- Digby & Hotspur in the 1800s: Rural townships in South Western Victoria
- Vern McCallum Photo Collection: Photos of the Western District of Victoria, Australia from 1860
- Trams in Ballarat
- Your've got Buckleys
- Mary McKillop in Portland
- The Eureka Flag
- People in Place, Images of Western Victorians

Use of Special Collection
- Location Map
- Opening Hours
- Contact Information
- Exhibitions

Heather Cox, heather@deakin.edu.au, is responsible for the contents of this page. Last updated 5 July, 2001. The URL for this page is http://deakin.edu.au/library/spcwestvic.html


4/08/01
1. Textiles: Displaying historic costume

Description: For this reason, garments are regularly placed on mannequins; however, the mannequins used are not always appropriate. The most important thing to keep in mind when displaying a costume on a mannequin is to make sure that the mannequin is the correct size and shape for the costume. A mannequin can be modified to suit the costume that is going to display.

Relevance:

2. Textiles: Historical costumes - why they should not be worn

Description: TEXTILES in this chapter: Objectives - Introduction - What do we know about textile? It is often very tempting to wear an historic costume for festive occasions when celebrating historic events. Remember, body shapes have changed; undergarments do not necessarily give the right body shape for historical clothing.

Relevance:

3. Textiles: For further reading


Relevance:

4. Textiles: Storing textiles

Description: A good storage environment prevents physical damage and chemical deterioration, greatly increasing the life of your textile items. Textiles are sensitive materials; that is, they are extremely vulnerable to damage and can be affected by inappropriate environmental conditions. The roller should be acid-free material such as acid-free tissue, acid-free paper or Tyvek.

Relevance:

5. Textiles: The do's and don'ts of handling textiles

Description: TEXTILES in this chapter: Objectives - Introduction - What do we know about textile? Think about how you handle textiles. The most important rule for textile handling is to keep handling to a minimum.

Relevance:

6. Textiles: Self-evaluation quiz

Description: TEXTILES in this chapter: Objectives - Introduction - What do we know about textile?
Regional networks

There are museums, galleries, libraries, local history collections and private col
region of Australia. It is useful to know which of these are in your region, how if
what sort of collections they hold. It is also helpful to know what problems
and how others work to overcome these problems. You may be able to help ea
ideas, buying materials cooperatively, swapping skills and pooling resources.

Directories are useful for finding out about collecting institutions and, therefore,
consult when you are building your networks of contacts. There are nation-wide
directories covering museums and galleries, art institutions and libraries.

Australian Museums On Line (AMOL), the internet Web site devoted to museu
contains the National Directory of Australian Museums and Galleries. This dir
for more than 800 museums and galleries of all types and sizes, and expects to
museums and galleries in Australia. Entries are continually added to the Directo
to date. The Australia Council, about every two years produces the publication
art institutions and people. The Australian Library and Information Association
Directory of Australian Special Libraries (now in its 5th edition) every two to th
national directories of public libraries and reference libraries are produced by A
Adelaide.

Museum directories
Photograph courtesy of the History
Trust of South Australia

Most States have, or are preparing, directories of museums, grouped by region
prepared directories of historical societies and other collecting agencies. These
always updated regularly, so you should check for the latest editions. If you wis
these directories, simply contact the relevant State branch of Museums Australi
will either be able to supply you with a copy of their directory or put you in touch

Libraries, too, have established very good networks throughout the country. If y
about library networks, contact your State branch of ALIA.

There are a number of other regional networks operating at both formal and int
State branches of Museums Australia have set up regional chapters to assist it
from metropolitan centres. The Regional Galleries Association has branches in
The resources section is a useful toolkit for supporting heritage professionals at work.

**FACT SHEETS ON-LINE**
On-line versions of our popular paper-based information sheets.

**DOCUMENTATION FOR MUSEUM ACCREDITATION**
On-line support pack for museums.

**SPECTRUM INTERACTIVE**
The electronic version of SPECTRUM.

**STANDARDS IN ACTION:**
**A GUIDE TO USING SPECTRUM**
Enabling a fuller understanding of how the standard can be put to work.

**STANDARDS IN ACTION:**
**SPECTRUM IT GUIDE**
Helps organisations implement SPECTRUM within a computerised documentation system.

**STANDARDS IN ACTION:**
**WORKING WITH ARCHAEOLOGY**
How to deal with excavated material and related documentation.

**mda Information**
Recent issues of our journal.

Vol 5:1

Vol 5:2

Vol 5:3

Vol 5:4
*Building Digital Content: A Study in the Selection, Presentation and Use of Museum Content for Schools.*

**KEY TEXTS**
From mda's book catalogue.

**MANUAL SYSTEMS**
A full range of manual documentation systems (forms & cards).

**mda SOFTWARE SURVEY**
Details of collections management software - what, features, how much, where to buy.

**SPECTRUM: THE UK MUSEUM DOCUMENTATION STANDARD, 2ND EDITION**
Description and ordering information about the revision of this important procedural standard that embodies a wide consensus of opinion as to the best practice in museum documentation.

**BUILDING DIGITAL CONTENT**
A study in the selection, presentation and use of museum web content for schools.

**word HOARD**
A guide to terminology resources relevant to museums, including links to a selection of on-line thesauri, classification systems and other authority files, many of which can be accessed free. Includes:

- mda Archaeological Objects Thesaurus;
- mda Waterways Object Name Thesaurus;
- mda Railways Object Name Thesaurus;
- British Museum Object Names Thesaurus;
- British Museum Thesaurus;
- ICOM Costume Committee's Vocabulary of Basic Terms

**ENGLISH REGIONAL AGENCIES & HOME COUNTRY AREA MUSEUMS COUNCILS**
Links to the websites of these regional organisations.

http://www.mda.org.uk/index_rs.htm

7/12/2004
**Full Series**

**MDA Conferences**
Details of our recent conferences

2003 - Collections & Creativity
2002 - Common Threads
2001 - Scanning the Horizon

**All Years**

**European Museums’ Information Institute**
An MDA-led EC project to facilitate on-line access to the cultural heritage of Europe's museums; create long term partnerships between museums throughout Europe; provide a European focus for international initiatives.

The latest initiative of EMII is the EC-funded project EMII-DCF.

**24 Hour Museum**
A gateway on the Web to UK museums.

**Carnegie UK Trust Grants for IT Innovation - Evaluation Reports**
The first set of results of a grant making scheme aimed at speeding the innovative use of IT by independent museums.

**UK Virtual Library Museum Page**
MDA now maintains this popular resource for locating museum Web sites.

**MDA Library**
An invitation to use an important source for museological research.

**Museums Copyright Group**
Information about and the resources of a group formed to answer concerns about copyright expressed by professionals working in the museums and galleries community.

**FISH**
Forum on Information Standards in Heritage - working to co-ordinate, develop, maintain and promote standards for the recording of heritage information.

**ICOM-UK**
United Kingdom National Committee of the International Council of Museums.

**Heritage Lottery Fund: Information and Communication Technology Projects**
Presentation by Rosemary Ewles at the MDA organised seminar Successful Bids: Museums, IT and the Lottery, Museums and Heritage Show 1998.
Welcome

Welcome to the Small Museum version of the "Capture Your Collections" training course. This new online training course has been specially designed to help volunteers, curators and managers working in regional, local and specialist museums, to better manage the process of image digitisation. The course has been developed collaboratively by the Canadian Heritage Information Network (CHIN) and Australian Museums and Galleries Online (AMOL). This collaboration has evolved from an understanding that small museums and galleries, in both countries, face many similar management, technology, training and funding challenges.

The online course is divided into 9 modules each of which will take between 15 minutes and two hours to complete. Ideally these modules and their exercises should be undertaken one at a time, over a period of a week or two. You can if you wish study the modules consecutively in the order provided, or retrieve them individually. You can also use the course planner in the resources section which will suggest appropriate modules to you depending on your particular needs. In addition, the course includes a glossary, relevant links page and bibliography. Because standards, technologies and best practice are all constantly evolving, the course will be updated from time to time, however if you have suggestions, comments or criticisms please feel free to forward these to amol@canadianheritage.gc.ca

We hope that those who complete the course will be able to:

- Gain the knowledge to manage the digitisation process from beginning to end
- Assess and define the needs of your particular project
- Evaluate digitisation options
- Select strategies which best meet your museum's current and future needs
- Acquire the knowledge to select material for digitisation and provide sound justifications for your decisions
- Understand the legal issues surrounding digitisation of museum collections
- Be aware of the factors to consider when determining the costs of digitisation
- Be aware of the steps and issues involved with collecting, documenting, storing digitised images on computers and accessing images from them
- Be familiar with the methods and options available for digitising images and their weaknesses.

We hope you find the course interesting and informative and wish you success with your digitisation project.


1/10/2005
Textiles

Publications

Caring for Textiles
By Bronwyn Cosgrove


For more information about this Special Interest Group, please contact the Convener:

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Makings an Inventory

CHAPTER SIX
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**Pictorial Sources**

Photographs, drawings, and illustrations can help with clarity. Adding captions to the images can help in understanding the context. Additional information may be added to the captions to provide more detail.

**Data and Information**

Sensors and receivers are essential components in the system. The system should be designed to work together efficiently. Digital communication can be used to transmit data and information.

**Collecting Costumes**

The costumes are a significant part of the show. They should be designed to fit the characters and the setting. The costumes should also be durable and easy to maintain.
CHAPTER NINE

Museums, Libraries, Archives and Societies

Some collectors are quite happy just to possess objects and are not interested or even curious about the date, the history or the development of their pieces. But for those who want to discover more about their collections there are many interesting by-ways that will open up. For the costume and textile collector the field is wide open because the subject touches on a very important area of everyone’s life. Although some find it hard to accept that this subject is worthy of serious study, remember that first wool and then cotton were the basis of Britain’s wealth, and this is not the only country which owed its prosperity to these fibres. Whatever economic historians might write on the organisation of the textile industry and its impact on the economy of the country, a commodity was being produced which was needed or desired by someone else willing to pay for it, and it is the product which is important and deserving of attention. Economic historians write about the clothing industry as a whole, but tend to ignore the clothes themselves, and this neglect means that the collector will have many questions which will go unanswered.

Research on many historical subjects is frustrated by the lack of evidence. Conversely, there are some periods when there is almost too much material and it is difficult to sort out what is important and relevant. It is easy to lose one’s way in the mass of documentation available for the twentieth century, for example, and concentrate too much on the general influence of Parisian haute couture, without considering other factors which might modify that influence in local circumstances. A sense of proportion is needed.

For collectors anxious to find out more about their objects there are three public institutions which house the material culture of our
modernfashion
IN DETAIL

CLAIRE WILCOX & VALERIE MENDES
The purest and most thoughtful minds are those which love colour the most.

JOHN RUSKIN (1819-1900)
bisque
A pale pinkish or yellowish brown colour. First recorded as a colour term in 1922.

Bisque
An X11 Color Set colour. It has hex code #FFE4C4.

bistre
A dark brown colour: the brown pigment or wash used in pen and ink drawings made from boiling the soot of wood, particularly, beechwood and used by Renaissance painters. Also 'bistre brown'. Superseded by sepia.

bitumen
Black asphaltum: an unstable brown pigment often the cause of cracking in paintings.

bixin
A peach food colouring agent (E160(b)).

bizarre
Striped or variegated especially as regards flowers.

black; to
To boycott the sale or distribution of certain goods or services.

black
Having the colour of coal: the blackest looking object will be one which reflects the least light: the absence of any light: dark: enveloped in darkness: lacking in hue; the opposite of white. The colour of mourning. White, however, is the colour of mourning in China, India and parts of the Far East. A symbol of penitence; associated in medieval times with the Zodiac signs Capricorn and Aquarius and with the planet Saturn. The colour of the ring second from the outer ring in archery. Technically, black is not a colour; but the absence of all colour. Although black traditionally represents death, evil and gloom it also represents good luck in English folklore – chimney-sweeps, black cats and coal are all supposed to bring good fortune.

black
A stain or polish to blacken leather boots and shoes: a black pigment.
whey
Pale in colour hence, 'whey-coloured'.

wheyface
Pale faced.

white
The colour of snow. A colour associated with peace and purity (see symbolism) and formerly with wealth – it was only the rich who could afford to wear clothes made from white cloth since they needed such frequent washing. In English folklore the colour white is associated with innocence although it also symbolises death and bad luck. According to superstition it is unlucky to give white flowers (particularly with red flowers) to someone who is ill. In the range of approximately 450-380 nanometres. Defined in Ambrose Bierce's The Enlarged Devil's Dictionary. Penguin Books, 1971, as 'White, adj and n., Black'. The colour of the outer ring in archery. In printing, any space on paper which has no print. The albumen of the egg. Having no hue; light in colours as regards tea or coffee, having milk added. Strictly, white is not a colour. It is rather the combination of all the colours so that when white light is viewed through a prism the rainbow effect is created indicating all the colours of which white is comprised. The three white pigments used in the manufacture of white oil colours are flake white, zinc white and titanium white. More white paint is produced than any other colour paint.

White
One of the colours in the X11 Color Set. It has hex code #FFFFFF.

Whiteacre
See Blackacre.

white blonde
A person whose blonde hair verges more to white than to light gold; also the colour, 'white blonde', sometimes applied to lace.

White Book. The
Used to describe various official publications, including the Rules of the Supreme Court in England and Wales.

whitecap
See white horse.