



The Missouri Historic Costume and Textile Collection presents
FASHIONING A COLLECTION:

50 Years, 50 Objects

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State Historical Society of Missouri Gallery



FASHIONING A COLLECTION: 50 YEARS, 50 OBJECTS

Missouri Historic Costume and Textile Collection
Department of Textile and Apparel Management
College of Human Environmental Sciences
University of Missouri

State Historical Society of Missouri



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Curated by Nicole Johnston and Jean Parsons

The Missouri Historic Costume and Textile Collection was established in 1967 by Carolyn Wingo to support the teaching mission of the Department of Textile and Apparel Management within the College of Human Environmental Sciences at the University of Missouri. MHCTC received its first donation of artifacts from the Kansas City Museum in Kansas City, Missouri and has grown to include over 6,000 items of apparel, accessories and household textiles donated by alumni, faculty and friends. Curator Laurel Wilson guided and nurtured the collection for over half of the Collection's fifty years, and today, the MHCTC collects and preserves clothing and textiles of historic and artistic value for purposes of teaching, research, exhibition and outreach.

This exhibit celebrates the variety and mission of the collection, and is thus organized by the three branches of that mission: education, research and exhibition. It was a challenge to choose only 50 objects as representative. We have chosen those objects most frequently used in teaching and are student favorites, as well as objects used in research by undergraduate and graduate students, faculty, and visiting scholars. Finally, favorites from past exhibits are also included, as well as objects and new acquisitions that have never been previously exhibited. To further enhance the exhibition, a QR code is provided throughout the booklet linking select artifacts to the exhibition website: <http://tam.missouri.edu/MHCTC/collection50.html>. Simply download a QR code reader/scanner app on your smartphone and take a picture!



EXHIBITION AND OUTREACH

An important mission of the MHCTC is to share the collection with the public. This is accomplished through exhibitions with campus and community museums, departments and institutions, and through talks and presentations to various groups around the state in an effort not only to encourage use of Collection artifacts, but to develop awareness and enthusiasm for fashion and fashion history. Exhibitions explore the meaning of dress in the past as a way to form connections to the present, revealing often hidden stories and histories of the people who wore them, the people who made them, and the importance of clothing in every day life. As you explore the variety of artifacts on display, what will you find meaningful? What might elicit a memory?

1 Japanese Silk *Uchichake* (1940s)

The *uchikake*, or bridal kimono, is among the most elaborate garments of traditional Japanese costume. Heavy with silk thread embroidery and thick with padding, the *uchikake* was originally worn by women of the nobility for formal occasions but is now enjoying a revival as bridal dress in traditional wedding ceremonies. It is frequently worn open over a pure white *kimono* and is one of only two types of *kimono* allowed to trail on the floor. Featured in the 2013 exhibition *Origins by Design*, this t-shaped design reflects similarly shaped t-tunics worn throughout the Middle and Far Eastern regions of Asia.





2 Red Tulle Evening Gown (1956)

Two silhouettes dominated the 1950s – a very narrow skirt and a full, gathered skirt often supported with underskirts of net or crinoline. This red net strapless evening gown has a sweetheart neckline, boned bodice and full net skirt. An iridescent pink pleated band accents the waistline, and falls down the left side of the dress. The label reads “Will Steinman Original.” The dress was worn by Denny Brisley, MU Military Ball Queen in 1955, to crown the 1956 queen. See the image to the right of the donor with MU President Elmer Ellis at the ceremony to crown the new Queen in 1956.



3 Nelly Don Cotton Shirtwaist Dress (Early 1940s)

The story of Ellen “Nell” Quinlan Donnelly Reed (1889 – 1991) is one of self-made success in the American ready-made apparel industry. She began her company in Kansas City in the 1910s and by the late 1940s, Mrs. Reed oversaw the building of one of the largest dress manufacturing plants in the world. One secret to her success rested in her design philosophy which emphasized “style, quality, fit and fine workmanship at moderate prices.” This classic printed cotton shirt waist dress is typical of Nelly Don styles. A 2013 exhibition titled *Nelly Don: Self-Made, Ready-Made* explored Reed’s life and work, highlighting the Nelly Don Collection, as well as several garments loaned by Mrs. Reed’s great-nephew, Terence O’Malley. Take a picture of the QR code in the upper right corner to learn more about the MHCTC’s Nelly Don Collection.

4 Black Velvet Suit and Hat (1910s)

Variations of the sailor suit were popular forms of dress for young boys and girls at the turn of the 20th century. This little boy’s silk velvet suit features knee breeches, long jacket with sailor-style collar, neckline insert (often considered a dickey today) and a beret-style hat. Certainly not for play, this ensemble would have been worn for more formal occasions. A recent acquisition to the Collection, this ensemble provides a glimpse of the numerous children’s clothing and accessories rarely viewed by the public.



5 Silk Grenadine Bodice and Skirt (1872)

Worn by Alice Maria Gans (Self), this hand-sewn two-piece girl’s dress features a boned bodice typically worn by both women and girls of the period. This dress may also have been worn with a small hoop skirt as women’s garments gradually returned to a narrower silhouette after the full-skirted fashions of the 1850s and 1860s. The ensemble was included in the 2009 exhibition *History’s Closet* as an example of ways in which children’s dress historically mirrored adult styles.

TEACHING

The MHCTC encourages textile appreciation and scholarship through a variety of educational programs. Over 200 collection artifacts continue to be used annually in numerous TAM classes such as *Softgoods Retailing*, *Apparel Production*, and *Integrated Apparel Design and Production*. The majority of objects on exhibit are incorporated in TAM's dress history courses: *History of Western Dress*, a writing intensive survey of the history of western dress and its global influences from prehistory to 1850 taught by Collection Manager Nicole Johnston; and *19th and 20th Century Western Dress*, the required Writing Intensive dress history course for TAM majors and minors taught by MHCTC Curator Jean Parsons.

The use of dress objects in teaching encourages an enriched learning experience. Students discover relationships between historic dress artifacts and the people who wore them, even intimate details such as body shape, personal style choices, height, or shoe size. Intimate connections can also be made between past artifacts and individuals in the present. For example, we might imagine ourselves wearing clothing of the past - how it feels to breathe in a tightly-cinched corset, walk in a wide hoop skirt, or conform one's feet into tiny, three inch shoes. Or perhaps an item calls to mind a special memory of an event or individual from one's own past. Enabling students to view and explore objects in the classroom encourages these intimate connections with history. As you browse the exhibition, discover your own connections to the past.

- 6 Silk Wedding Gown with Watteau Back (1876)**
At the beginning of the century, the sack-back gown or *robe à la française*, was an informal style of dress, unfitted both front and back. By the 1770s however, the sack-back gown was second only to court dress in its formality. This style of gown had fabric at the back arranged in box pleats which fell loosely from the shoulders to the floor. In front, the gown was usually open to show off a decorative stomacher and petticoat. Box pleats fall from the back of the Collection's late 19th century gown, mimicking this earlier design feature which is often referred to as a Watteau back from their frequent appearance in paintings of French artist Antoine Watteau.
- 7 Gothic-Inspired Evening Gown with Maribou Feather Trim (1968)**
Utilized in TAM's *History of Western Dress* course, this 20th century evening gown with its raised waistline, floor-length skirt and long, pointed sleeves (tippets), recalls dress of the 13th-15th centuries. During the Gothic Period of Western Europe, members of the upper classes adorned themselves in elaborate garments of rich silks and brocades, trimmed with jewels and fur, to highlight their status in society and differentiate themselves from the growing middle class.
- 8 Grecian-Inspired Evening Gown (1970s)**
Ancient civilizations remain influential as inspiration for many present-day designers. Classical art and literature reveal the diversity of women's apparel in ancient Greece which can be reduced to three general garments: the chiton, the peplos, and the himation. The chiton was the most elemental form of dress and consisted of rectangular pieces of fabric sewn together to form a cylinder which was then draped around the body and pinned or sewn at the shoulders. Atop the chiton was draped a himation, a large rectangular cloak. This 1970s evening gown alludes to a similar cylindrical shape and wrap. Even the metallic silver trim is in the shape of the Greek key, another popular design found in contemporary dress, architecture and home furnishings.
- 9 Silk Velvet Turkish *Bindalli* with Gold Dival Embroidery (1927)**
This Turkish wedding dress, or *bindalli*, is from the Anatolian region of Turkey. It is constructed of silk velvet and features a couched and padded floral motif in gold thread referred to as *dival* embroidery. This type of dress became fashionable during the Ottoman Empire and is still worn for special occasions throughout various regions of Turkey, paired with elaborate accessories such as metal and jeweled belts and intricate headdresses of silk, gold thread, lace and metal coins. Students in *History of Western Dress* continually marvel at the garment's rich color, texture, and weight.

TEACHING Continued..

10 Silk Moroccan *Takchita* (Early 2000s)

Traditional kaftans of Morocco mirror the long, concealing garments worn throughout various Islamic regions. The *takchita*, worn for special occasions, is composed of two pieces – an underdress as a first layer, and a second outer dress more ornately decorated with embroidery, sequins or beads. The garment often features traditional *sfifa* and *akaad* closures, as seen on the neckline of this modern *takchita*. Fabrics of the *takchita* include brocades, velvet, kashmir, wool and the most popular – silk. Particular colors and kinds of decoration vary from region to region and can have political or ritual significance. This particular garment with its bright, colorful shapes continues to be a favorite of students in TAM's *History of Western Dress* course year after year.

11 Zandra Rhodes Black Dress with Gold Paint (Mid 1980s)

Zandra Rhodes (1940 -) was one of a group of London designers at the forefront of fashion in the 1970s. She received attention for her punk style designs in 1977. Rhodes is particularly known for her textile designs, many hand painted. She has been a leader in experimentation with print and using print to dictate the garment shape. This dress not only has the broad shoulder silhouette of the 1980s, the sleeves are created with folds that further extend the silhouette, a pattern technique sometimes used in the 1930s. The skirt is draped in a tulip style, placing emphasis on the hips and balancing the wide shoulders. It is used in teaching both fashion history and draping.

12 Sequin and Bead Net Evening Gown (Mid 1920s)

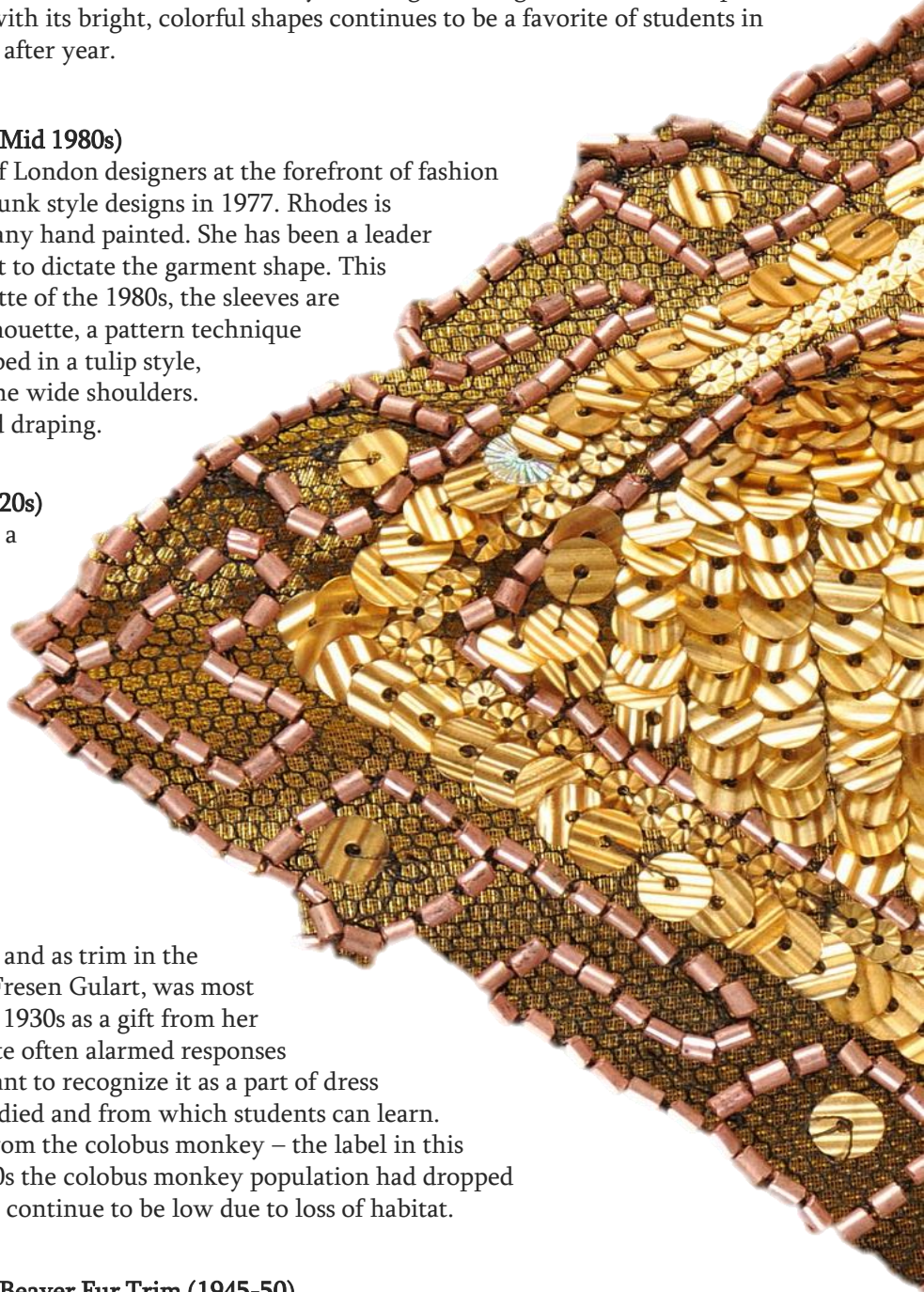
This black net beaded and sequined dress has a metallic gold slip underneath and is marked with a "Made in France" label. The style of dress represents a classic Mid-1920s silhouette with the length just below the knees. In addition, the geometric pattern of the beading and sequins reflects the influence of Art Deco designs of the period, and is often used as an example in the 19th and 20th Century Western Dress history course.

13 Colobus Monkey Fur Coat (Mid-late 1930s)

Monkey fur was popular in coats, accessories and as trim in the 1920s and 1930s. This coat, worn by Bertha Fresen Gulart, was most likely purchased sometime in the mid to late 1930s as a gift from her husband, boxer Gilbert "Gabe" Gulart. Despite often alarmed responses to the idea of a monkey fur coat, it is important to recognize it as a part of dress history and thus as an artifact that can be studied and from which students can learn. The type of fur most commonly used came from the colobus monkey – the label in this coat reads "Gold Coast Monkey." By the 1940s the colobus monkey population had dropped to very low levels, and even today's numbers continue to be low due to loss of habitat.

14 Claire McCardell Wool Dress and Cape with Beaver Fur Trim (1945-50)

Claire McCardell (1905-1958) is often considered a creator of American sportswear. Unlike many ready-to-wear designers, she was uninterested in copying Paris fashion. She spent most of her career designing for Townley Frocks, creating fashion that, while perhaps lacking the drama of the styles coming out of Paris, was an inventive pairing of comfort and style. This Townley wool dress and cape combination has her unique hardware hook and eye closure at center back, a comfortable dolman sleeve and full skirt that does not require an underpinning of crinoline skirts. The label reads "Claire McCardell Clothes by Miron Woolens."







- 15 Wool Paisley Shawl (Mid to Late 19th Century)**
Buta motifs adorn this colorful wool textile in a pattern based on the Mughal-style depictions of flowering plants that evolved into the more abstract teardrop shape recognized today as a “paisley.” The term “paisley” refers to the shawls woven in Northern Europe, particularly the town of Paisley, Scotland, as 19th century weavers attempted to compete with the highly desirable *kashmiri* originals imported from India. Paisley shawls were a popular part of women’s wardrobes in the west for much of the 19th century.
- 16 Chinese Imperial Guard Ceremonial Uniform Jacket (Late 19th Century)**
 The Qing Dynasty was the last imperial dynasty of China from 1644 to 1912. This uniform, intended for ceremonial purposes, was worn by the Imperial Palace Guard of the mid-to-late 1800s. The forward-facing dragon in several of the garment’s medallions was worn only by members of the Imperial family, their officers and guards. It is one of twelve symbols of sovereignty representing the relationship between the emperor, a term that meant “son of heaven,” and his exalted position as the sole link between heaven and earth. Brass studs mimic the brass plates that covered actual wartime uniforms. “Horsehoof” cuffs were frequent elements of Manchu dress and reflected the culture’s horse-riding origins.
- 17 Cotton *Bogolonfini* (Mud Cloth) (Early 20th Century)**
 Originated by the women of Mali’s Bamana culture centuries ago, mud cloth is created using strips of woven cloth, usually cotton, and liquefied earth to form traditional patterns rich with symbolic meaning and status. In the Bambara language, spoken in Mali, the word *bògòlanfini* is a composition of three words: *Bogo*, meaning “earth” or “mud,” *lan*, meaning “with” and *fini*, meaning “cloth.” The word is translated as “mud cloth.” Take a picture of the QR code in the bottom left corner to craft your own virtual *bògòlanfini*!
- 18 Cotton *Kente* Cloth (20th Century)**
 Composed of numerous woven cotton strips sewn together, Ghanaian *kente* cloth contains many symbolic shapes, patterns and colors. Often associated with wealth and cultural sophistication, *kente* was originally worn by tribal leaders or visiting dignitaries but is now worn by all for weddings, graduations and festivals, viewed by many as a statement of pride in one’s African heritage. Take a picture of the QR code in the bottom left corner to see a favorite video that continues to fascinate students in TAM’s *History of Western Dress: a kente cloth strip woven on a hand loom*.

- 19 Embroidered and Patched Denim Shirt and Jeans (Early 1970s)**
 This hand embroidered and patched jean and shirt is very representative of the late 1960s and early 1970s art to wear and counterculture movements. While initially the clothing made political statements, by the 1970s it was both a personal and fashion statement. This embroidered shirt, with its many types of stitches, seems to be a more contemporary version of the 18th century stitch sampler. The jeans have patches that reflect current fads and language, such as “Stifle Yourself,” a line used by the Archie Bunker character in the sitcom “All in the Family,” which debuted in 1971, thus also helping to date the jeans. These pieces are consistently popular with students when shown in the 20th century history course.





21 Fringed Leather Vest (1970s)

Native American Plains tribes used fringe as a border on leather and suede garments. It became a fashion embellishment in the 1920s on dresses worn by flappers. Its use in the late 1960s became part of the hippie movement, as they rejected mainstream values and looked to support minority groups as a way to show sympathy for their cause. It soon, however, simply became a fashion fad, eventually creating backlash and fading away as a style by the mid-1970s.

22 Green Rayon Evening Gown (Late 1930s)

Dress styles of the 1930s were often draped and close to the body. The evening dress was worn by Mabel-Ruth Bandy Anheuser, a student at the University of Missouri in the early 1920s. The asymmetric lines and gathering over the bodice are reminiscent of the designs of Alix (Madame Grés) in the 1930s. The strong diagonal lines are accented with multiple rows of cording at hip and shoulder. The label reads Hicks & Hicks, Clayton MO, a dress shop located in what is now the Seven Gables Inn. This dress is used in the 20th Century history course and in the pattern draping course.

23 Cotton Plissé Day Dress (1875-85)

Changing women's roles of the 1870s and 1880s ushered in more figure-hugging gowns than those of the previous decades – gone were the wide crinolines of the Civil War era as skirt fullness began shifting from the sides to the back. By the 1880s back bustles provided an almost shelf-like platform for flounces, folds, pleats, and puffs of fabric and trim. Embellishments became increasingly more subtle in the early part of the decade, perhaps influenced by the *Rational Dress Society* formed in 1881, which emphasized comfort and health in dress. Light-weight plissé fabric, characterized by a puckered striped effect similar to seersucker, was a simpler, more durable summer fabric mirroring this gown's clean but stylish silhouette.

24 Mariano Fortuny Silk Delphos Dress (1920s)

Mariano Fortuny (1871 – 1949) was born in Spain, but established his business in Venice, Italy, where he took much inspiration for textile designs from the Italian renaissance. His most famous dress was the Delphos gown, a long column of finely pleated silk. It was described by Marcel Proust as “faithfully antique and markedly original.” Fortuny was both inventor and artist, developing various methods for both pleating and printing fabric – his pleating process remains a mystery. The fine pleats of his silk dress follow closely the curves of the body, and could not be worn with the traditional undergarments of the day. They were thus initially worn only at home or for entertaining. By the 1920s, women were bolder and wore them in public. Take a picture of the QR code in the upper right corner to see a detailed image of the Fortuny stamp located on the inside of the belt!

25 Silk Gown with Leg of Mutton Sleeves (Late 1820s-Early 1830s)

The oldest garment in MHCTC holdings, this silk gown reflects the increasingly flamboyant styles of the early 19th century. Dramatic leg-of-mutton sleeves, or gigot sleeves, as seen on this gown, first appeared on women's clothing in the 16th century during the Elizabethan period, and were reintroduced during the Regency and Romantic Periods in early 19th - century Europe. In order to maintain the large balloon shape, whalebone strips, padding and even hoops, were added for support. This hand-sewn dress was later worn by Mrs. Luther Rice of Hallsville, Missouri during her wedding on February 20th, 1926.





26 Wool Suit with Frock Coat (1900s)

Frock coats were typical daytime wear for men during much of the 19th century. Its name refers to the full cut of the coat below the waist, a style worn in India and Europe during the 17th century and reintroduced in the early 19th century's Regency and Romantic Periods in the West. Coats were worn with a waistcoat, shirt, detachable collar and cravat, like the ensemble on display, which evolved over time into the modern three-piece suit and tie.

27 Bark Cloth (Mid-20th Century)

Bark cloth is created through a labor-intensive process which breaks down the tree fibers into pulp sheets. Tree bark is removed, boiled, hammered and stretched repeatedly to create a thin, pliable pulp sheet which can be used for hats, handbags, clothing and other accessories. Take a picture of the QR code in the upper right corner to see bark cloth production in Uganda.

28 Silk Chinese Lotus Shoe (Late 19th Century)

Originally a subjugating status symbol of the elite, the lotus shoe was worn by upper class women of the Chinese Song Dynasty. Repeatedly breaking and binding the foot achieved a desired 3" length, referred to as a "lotus foot" due to its resemblance to the lotus blossom. Lower-class women began mimicking this practice to make better marital matches and achieve upward mobility. Nationally banned in 1911, rural areas in China continued the practice well into the middle and late 20th century. Take a picture of the QR code in the upper right corner to hear the story of one girl's journey through the binding process.

29 Leather Chatelaine-Style Purse (1895)

Combining utility and beauty, chatelaines of the Middle Ages were a form of functional jewelry worn at the waist. Comprising a hook and multiple dangling chains attached to small, useful objects (scissors, writing utensils, keys, purse, watch, perfume vial, etc.) chatelaines were hooked to a sash, belt or waistband. Not only were chatelaines a form of visible storage, they were also an expression of authority. Chatelaines usually adorned the "keeper of the keys" for a large household and signified a position of familial and social authority. They enjoyed periodic revivals in the late 19th century and usually showcased one item, a small pouch or purse attached to a metal frame, usually silver - similar to the one on display, and suspended from the waist by a sash, belt, or chain.

30 Checker-Cab Shoes (c.1990)

These dark navy leather shoes have a black and white striped foam platform sole with white braided leather strips at the toe, and a half navy/half yellow toe tip. They are labeled Sweet D'Rossana by Charna, and Made in Italy. Platform shoes of various heights were in fashion in the 1970s, 1980s and again in the 1990s.

31 Hairwork Necklace (Mid to Late 19th Century)

Locks of hair have long served as sentimental and tangible reminders of deceased or far-away friends and close relations. Among family, friends and romantic partners, exchanging a lock of hair was a sign of mutual esteem and deep affection. Upon the death of a loved one, locks of hair were often cut and kept as a way to both honor and remember the dead. Hair was both an intimately personal souvenir of a specific person and a long-lasting memento. More elaborate hairwork consisted of jewelry made almost entirely of human hair, like the one on display. This type of jewelry peaked in popularity from the 1850s through the 1880s, dying out almost entirely by the start of the 20th century.

32 Daguerreotypes, Ambrotypes, and Tintype (1840s-70s)

Louis Daguerre introduced the first commercially successful photographic process in 1839. Daguerreotypes, created using a polished sheet of silver-plated copper, captured images of men, women and children in all stages of their lives. This and other types of mediums including ambrotypes (glass coated with a silver solution), tintypes (images on a thin tin plate), and calotypes (paper coated with silver iodide) chronicled not only a person's appearance, but also his or her values, tastes and even a family's relative wealth.



RESEARCH

Artifacts—in this case textiles, apparel, accessories and illustrations—are part of our history. As such, using them as a primary source for research can allow a deeper interpretation of our human past. Thus, while the three missions of the collection divide this exhibition, they are overlapping, with research a central connecting objective. It is the mission of exhibition curators to research and present stories of the past through displayed artifacts. Apart from the stories that are researched and presented in an exhibit, many of the objects used in teaching have also formed a beginning point for student research projects, in both history and design courses. Finally, objects in this exhibit were integral to published and/or presented research by undergraduate and graduate students, and by faculty and visiting scholars.

As you look at the objects on display, remember that, in addition to evoking memories, they tell stories and bring meanings – sometimes debated – that can be interpreted and viewed from various perspectives. The stories they tell can be complex and there may exist multiple meanings that are often seen more clearly from a distance of time. Some artifacts, such as the wedding dresses in the exhibit, capture a moment in time. Others may reflect changing technology, or even lost technology, such as the Fortuny pleated dress. Still others may connect us to how people lived in a particular period of time.

We hope you will view the objects in this exhibition and consider the stories they tell, the people they connect us to, and the time period and events they reflect.

33 Issey Miyake Dress with Cocoon Wrap (Early to Mid 1990s)

Issey Miyake (1938-) established his Miyake Design Studio in 1970 and showed his first independent collection in Paris in 1973. Always known as a technology driven designer, he developed “Pleats Please” in 1993 with the goal to create clothing that would allow movement while retaining its shape. This design from the Pleats series of the early to mid 1990s consists of a white cylindrical dress suspended from shoulder straps. The outer cocoon style coat is attached at the hem and forms a hood over the head. This design formed part of a 2016 Professional Undergraduate Research Experience (PURE) design research project by TAM student Amanda Smith.

34 Jean Paul Gaultier Homme Vest (1990s)

Jean Paul Gaultier (1952-) is sometimes known as the *enfant terrible* of the fashion industry, especially for his inclination to push the gender norms of fashion. While the front of this vest is traditional in terms of recognizable men’s elements, the back reveals a different aesthetic all together. The silver detail is a complex tangle of leather (or faux leather) braids and bands. Although labeled *Homme* – his men’s line – it was donated and possibly worn by a woman.

Research on this vest formed the basis for “In-vest-ed Meaning: Gender ambiguity in costume collections” by Kathryn Baker Jones and Jean Parsons, a chapter in *Crossing Boundaries: Fashion to Deconstruct and Reimagine Gender* (Intellect Press.)

35 Annette Kellerman Wool Bathing Suit (1920s)

Annette Kellerman (1887-1975) was an Australian-born professional swimmer, vaudeville star, writer, and one of the first women to attempt to swim the English Channel. She was also one of the first women to wear a one-piece swimsuit rather than the bulky swim dress, and was instrumental in making the one-piece suit popular. She branded her name to be used in this line of swimwear produced by Asbury Mills in the 1920s.

36 Silk Satin Wedding Gown (1905)

This cream silk satin wedding gown was originally worn by Ruth Alexander Rae for her 1905 marriage to William Garner Rae in St. Louis, Missouri. The shape retains some of the S-bend silhouette of the period. It is elaborately smocked on the bodice, with accents of seed pearls, while the torso section is pleated and accented with a catch stitch. Boned at the waistline, pleats decorate the skirt at center, on the sleeves, and on the back bodice. Born in 1881, Ruth Rae lived her entire life in Marshall, Missouri.



37 Dorsa Dress and Coat Ensemble (1940s)

The maker of this pink rayon dress and coat is Dorsa Dresses, one of the many St. Louis junior wear companies. Bessie Recht, a Dorsa designer who was previously the lead design instructor at Washington University, was instrumental in the growth of the industry. This dress is labeled Dorsa Exclusive Original Design. In addition it has a label that reads “Registered Design with Fashion Originators Guild, U.S. Patent applied for.” Recht patented a number of designs for Dorsa in the early 1940s. Extensive research on St. Louis junior wear companies was part of a 2008 TAM thesis by Dr. Jaime Mestres titled *The Development of the Junior Wear Industry 1926-1930*.

38 Blue Velvet Wedding Gown (1938)

This wedding dress was worn in 1938 for the marriage of Ann Meany to William Ellis Appleton. While the white wedding dress had become a relatively established tradition by the 1930s, brides also felt free to choose other colors. Wedding dresses generally followed the fashionable silhouette of the time – in this case a slender shape with wider shoulders. A label inside reads “this style registered with Fashion Originators Guild.” The Fashion Originators Guild of America was a trade organization whose aim was to prevent the piracy of fashion designs in the U.S. apparel industry. The wedding dress is included in the 2016 book *Knock-it-off! A History of Design Piracy in the U.S. Women’s Ready-to-Wear Apparel Industry* by Sara Marchetti and Jean Parsons; Texas Tech University Press. Take a picture of the QR code in the upper right corner to see an image of the bride in her wedding gown.

39 Burgundy Silk Velvet Pillbox Hat (1910s)

This burgundy velvet hat reflects the desire of Missouri women of this period to conform to fashion standards yet remain individual. An almost identical replica with brightly-colored fabric flowers and rich velvet was found in the March 1915 issue of *Ladies Home Journal* - similar to numerous other hat styles which could be made at home with different colors or trims. The appropriate school of thought, after all, was to have a hat like no other – to appear in public wearing the same hat as another woman was seen as a disgrace. Ann Woolf, a turn-of-the-century Missouri milliner stated in her memoirs, “[Millinery] houses were careful not to sell two [of the same style] to any small town, for it upset milady no end to see anyone wearing a hat exactly like hers.” This artifact was utilized in a 2000 TAM master thesis by Shannon Berry Meyer titled “Missouri Hats and the Women Who Made and Wore Them.”

40 Cotton Smoothing Iron Variation Triangle Quilt (1850s)

In recognition of his service in the War of 1812, Joseph Moore was granted a tract of 150 acres in Linn County, Missouri, where he lived with his wife Sophia Root and four children, including Martha (Mattie) Kansas Moore. Mattie married William Cornett in 1881 and lived on the farm with their five children. Sophia Root Moore pieced and quilted this triangle quilt by hand from a combination of homespun and recycled fabrics, including pieces of men’s shirts featuring traditional shirt patterns. Completed by later generations of the Cornett family, the Moore-Cornett quilt makers added alternating plain blocks to this traditional iron block pattern, creating the unique Smoothing Iron Variation. Take a picture of the QR code in the upper right corner to learn more about the Cornett family quilters featured in the 2013 Spring issue of Mizzou Magazine.





41 Cotton Coverlet (Early to Mid 19th Century)

James Ray, University of Missouri alum and former Director of the Albrecht-Kemper Museum in St. Joseph, Missouri, recognized the cultural significance of woven coverlets and began collecting them at estate sales and auctions within a 50-mile radius of St. Joseph. The James Ray Coverlet Collection contains over twenty coverlets from the 19th and early 20th centuries, including those woven both in-home and by professional weavers in cottage industries throughout the country.

This particular coverlet contains red and blue dyes, both of which were originally produced from various natural sources including the cochineal beetle and the indigo plant. Synthetic chemical dyes first appeared in the mid 19th century and because of their inexpensive production costs, quickly began to dominate the textile industry. Technological advancements also effected the weaving process with the development of wider looms. In 2009 students in TAM's *History of Textile Manufacturing and Trade* researched and exhibited sixteen coverlets from this collection for an exhibition titled *Textiles in Time: The James Ray Coverlet Collection*. Take a picture of the QR code in the upper right corner to view the exhibition catalog.

42 Caroline Gershel Davis Style Service Illustrations (1930s-40s)

-48

Caroline Gershel Davis owned a style service in New York City in the late 1920s into the 1940s. She and her illustrators travelled to Paris as well as other fashionable cities and resorts in France to obtain design ideas. Davis's company supplied numerous sketches of both original Paris designs and adapted design ideas to ready-to-wear manufacturers to be used in the development of their own collections for the season.

The MHCTC owns over 2000 Davis illustrations, from original rough pencil sketches to the final drawings that were sold to various companies. Research on the Davis style service was part of several Professional Undergraduate Research Experience (PURE) projects and will be presented at the Costume Society of American Symposium in May 2017. Take a picture of the QR code in the upper right corner to view more Davis illustrations on the MHCTC website.

49 Sewing Sampler (1840s)

A sewing sampler was a practical tool for the more experienced embroiderer, trials of patterns and stitches which could be used as a reference. By the 17th century samplers gradually became a method of measuring and recording the maker's achievements. This particular 1840s sampler highlights the early skills of Mary Hadwick before her immigration from Ireland to America. See the reverse side of the sampler below; use the QR code in the upper right corner for an online view.

50 American Fabric Silk Commemorative Issue (1957)

A magazine devoted to the American silk industry, the 1957 issue of *American Fabric* explored the history and use of silk throughout the world, featuring advertisements, silk samples and illustrations by a young Salvador Dali. MHCTC archives contains 195 issues of *American Fabric*, as well as over 800 additional book and magazine resources available for student and faculty research.



Printed in conjunction with the exhibition *Fashioning a Collection: 50 Years, 50 Objects* on view at the State Historical Society of Missouri Gallery on the University of Missouri campus, March 7 – May 20, 2017.

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Exhibition Co-Curators: Nicole Johnston and Jean Parsons
Collection Photography: Nicole Johnston, Howard Wilson
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Cover Detail Images:

1. Late 19th Century Chinese Imperial Guard Ceremonial Uniform; Gift of McSheehy
2. 1920s Silk Dress by Mariano Fortuny; 2007.2.18; Gift of Cheetham Family
3. 1940s Silk Uchikake; Gift of Perez-Mesa
4. 1910s Silk Velvet Pillbox Hat; 1991.41.6; Gift of Happel
5. 1940s Silk Velvet Turkish Bindalli; 1987.45.9; Gift of Rhynsburger
6. 1830s Cotton Triangle Quilt; 1981.1.59; Gift of Cornett Family
7. 1920s Sequin and Bead Net Evening Dress; 1983.8.2606; Gift of Holyrod
8. Early 1970s Denim Jean Patch; 1991.4.2; Gift of Bono

Image Detail on Title Page:

Late 1820s-Early 1830s Silk Gown; 1981.14.2373, Gift of Rice