

C O N T E N T S A N D S E R V I C E S O F M U S E U M
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A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS IN CLOTHING AND
TEXTILES IN THE GRADUATE SCHOOL OF
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We hereby recommend that the thesis prepared under

our supervision by Ann A. Lafferty

entitled CONTENTS AND SERVICES OF MUSEUM COSTUME
COLLECTIONS IN THE UNITED STATES, 1963-1964

be accepted as fulfilling this part of the requirements for the Degree of
Master of Arts

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CHAPTER I

I N T R O D U C T I O N

The dilemma facing the museum world with its burgeoning attendance, newly created facilities, and enlarged collections has created a great need for more detailed information about conditions existing in the United States today, especially regarding the costume collections in museological institutions.

Curators of costume collections in the museums of the United States require more information concerning the way to handle collections and resources since little knowledge is available about such collections as they presently exist in this country. With more young people entering upon careers in the fashion field, museums have a responsibility to provide facilities for enriching the student training program.

The American Association of Museums (3) is aware of the need and has recognized the obligation to provide more and better information for the increasing attendance. The above mentioned organization expresses this duty as follows:

To meet the ever-increasing demands from the public for expanded services, over 90 per cent of our museums now provide organized educational and cultural programs for their communities. Clearly, no educational institutions, other than our public schools, command an audience of similar size, or one representing a wider cross-section of the community.

No studies have previously been made concerning the character, usage and promotion of museum costume facilities. The purpose of this study is to survey the costume collections listed in the Museums Directory of the United States and Canada (4) in order to ascertain how such assemblages can be more adequately used as educational and exhibition instruments, and to provide more information about the collections as they existed in 1963-1964.

Because information is lacking in the field, an historical review of museology is presented as background for interpreting the material concerning current costume collections.

The Latin root, according to Webster (14), is that a museum is a temple of the muses. Adele Wittlin (15) has paraphrased this concept:

In its present meaning the term Museum refers to a collection of specimens of almost any character and is in theory connected with the education or enjoyment of anybody who may wish to avail himself of its facilities.

Stowell (11) further enhanced the meaning with the functions in stating:

A museum's basic function is to be a source of inspiration (the name means house of muses, alias the inspirers of the human race). If a place is not inspiring, it is not truly a museum. It may be an antiquarium, a group of collections, a storehouse, a morgue in which lie, embalmed as it were, the relics of the half-forgotten or ignored past, but it is not a home of the muses.

The phenomenon known as a museum is not a new concept in the annals of history. As early as the third century B. C. there was a museum in Alexandria, Egypt (15). During the Middle Ages the principle of collecting appeared in the form of church treasuries and such organizations may have formed the first costume collections, for as Wittlin (15) has stated:

Specimens in medieval church collections reflected the general state of mind. They were, above all, magic objects like holy relics or images, but among them appeared things brought from distant countries by crusaders and pilgrims, which betrayed the fact that behind the surrender of the intellect to superstition a more enterprising spirit lurked--curiosity. There may have been an ostrich egg or a mineral, a foreign garment or an implement.

Great private collections such as that of Costimo de Medici in Italy and Ashmole in England followed. Due to the surging interest at this time in the past, the museum as known today came into being.

Although the Asmolean Museum, created in 1683, was the first "public" museum, it was not intended to serve the whole populace of Oxford, England, but only the university.

In the seventeenth and early part of the eighteenth centuries there was increased interest in art and objects of art, not only as the right and privilege of the wealthy, but also as an important aspect of life among the masses. Like many of the new concepts, such as universal learning, cyphering and reading, the enjoyment of art crept out from behind the high walls of palaces and monasteries and came to the people in the form of prints or various other media. After the French Revolution, the Louvre became the first major "public" museum at the same time as the compilation of the first encyclopedias (2).

In the United States, the learned societies of the late eighteenth century led in the museum movement, and the first institution known as a museum in this country was under the auspices of an historical society located in Charleston, South Carolina. The concept of industrial arts being included as part of art museum collections did not appear until nearly a century later. As explained by Adam (2):

The birth of the long succession of world's fairs at the Crystal Palace at London in 1851 marked a new step in the social power of museums. At last

the new useful arts and sciences came to be acknowledged as the proper study of the community. . . . The international exhibitions were, of course, commercial enterprises based firmly on the profit motive, yet they opened the way for the renaissance of the modern museum in terms of dramatic displays relevant to the social life of the community.

The importance of including industrial or decorative material in addition to the fine arts (painting, sculpture, and architecture) was thusly expounded by the same author (1): "An instrument that can speak directly to the minds of the untrained is an invaluable aid to the democratic culture. Art in all its forms is probably the soundest popular historian of our civilization." The same idea has been echoed more recently by Dawson (12) in the thought that it was necessary for men to know about the industrial arts in order to live in today's technologically-oriented society.

From the time of the Crystal Palace's origination until today, changes in the attitudes of both the public and museum officials have occurred. As coleman (5) stated:

. . . museums now accept industrial art objects-- things of utility, such as jewelry, glassware, china, silverware, furniture, wallpaper, textiles and costumes into the making of which have been put efforts to create the beautiful. Many of the objects are made by machine, but if they have quality, they are ranked as museum pieces.

The personnel of a museum is constantly faced with the problem of sorting, judging, evaluating and re-evaluating in relation to current ideas as well as representation of the past. An art museum should exhibit, teach and inspire men to seek new standards and aesthetic bases for creative development and enjoyment. Such institutions should provide new ideas and thoughts, refresh the soul, and encourage the people to look, to see beauty and to live in the aura of the shadow of the past blended with the contemporary and the future. The responsibility of a museum was expressed by Adam (2) in this manner:

The museums, whether of natural history, science, ethnology, or art can not avoid influencing the mores of the society in which it is situated. The public duty that must always confront it is to make its influence intelligent, open, and purposeful, instead of accidental and irresponsibly sportive. If the general public is encouraged to follow the gradual advance of scientific and artistic knowledge by being taken into the confidence of scholars, it may learn to avoid the sudden and perilous shocks to social sanity loosed by a Copernicus, a Darwin, a Karl Marx, or even a Salvador Dali.

Cultural anthropologists have indicated frequently that people today are living in a time of rapid change requiring continuous adaptation. Therefore, in this world of semantics, cybernetics and seeking, attempts are made to teach man about man. This kind of teaching involves science

in its many new forms. The world today also recognizes certain basic truths, such as the fact that the anatomy of the human body has not greatly changed since paleolithic times. What has altered is the approach to the human body which reflects the cultural and psychological climate of the age, and thereby the adornment of the body, for as Langner (7) has said clothing is really a second skin, and serves the same function as domestic architecture and other arts of decoration. Man's quest for greater understanding of himself and others can be implemented by museums collecting apparel in order to fulfill the desires of visitors to know more about costuming of yesterday and today. According to Stowell (11):

. . . the museum does its teaching best by presenting in an orderly way exhibits that include the familiar, but show it in systematic relationships, and that introduce what is less familiar where it belongs so that the new element is clear and pertinent. For we do not learn from astonishment but from exposition.

In the Museums Directory of the United States and Canada (4), it is found that museums do collect a wide variety of garments and consider apparel as part of the artistic and historical heritage of the world. As more and more museums collect and house this type of material, additional problems arise. The perplexities include the use and storage, the interpretation to the public, the role costumes

form in the history of art, and the historical and geographical location of these costumes.

One of the important clues to an understanding of costume collections is an increased knowledge of how to use such collections creatively and how to select the usable material to achieve an increased interest and response from the viewing public and research personnel. Consequently, the selection of costumes which have meaning within the general context of a specific institution's needs is the primary objective of the museum itself and may vary from organization to organization. Nevertheless, there will and should be similarities in the goals, procedures and organization of such collections. As expressed by Guthe (6):

The heart of the museum is its collections. An organization be an art or history center, a community cultural activity, or a children's recreational service, but it can not be a museum without permanent collections, and the manner in which they are cared for and used by the museum, determines its standing among other museums, and its prestige in the community. The organization, the management, and the activities of the museum exist solely to insure the continuous adequate care of the materials in the collections and the effective use for cultural and educational purposes. The first obligation of a museum is to recognize and assume the responsibilities inherent in the possession of its collections, which are held in trust for the benefit of the present and future citizens of the community.

The lack of communication within the museological field and also the dearth of information about assemblages has often created conditions in which the costume collection suffers from insufficient knowledge of the people responsible for such accumulations. Frequently, there has been a deficiency in the training of personnel and in the information available to those working with costume collections in many parts of this country. Currently, a museum training program is being established which hopefully will "alleviate the shortage of trained personnel, and assist the smaller museums in raising standards of operation and employment" (4). Dissemination of information and training programs will be of valuable assistance in the research and utilization of such collections. Heretofore the available information has been limited to brief articles in professional publications as related to cataloguing and housing of such collections. There is one thesis by Douty (16) in reference to usage, one thesis concerning cataloguing by Nelson (17) and one manuscript on storage facilities by Vondercrone (18).

Very little information is accessible concerning the financial aspects of collections, the founding of the collections, the use of collections, and other aspects of costume assemblages. The interchange of ideas and knowledge among the curators is limited or non-existent. The

meager information available is devoted to the handling and storage of the articles rather than public usage of the material and other more technical aspects.

Like the whole of museology, the development of costume collections has undergone several different stages and is dependent upon the type of institution in which the costumes are located. An outstanding factor in current times is specialization which is the keynote of the present era and an outstanding attribute of modern life. For this reason, the collecting of costumes is receiving greater emphasis than ever before. Often a separate department or section of a museum is devoted to costumes or to the very natural combination of textiles and costumes. However, there is very little knowledge about the composition of these collections or the way in which these accumulations are utilized and by whom they are used.

Since no two museums or costume collections are comparable as to content, it seems necessary to state that the basic organizational pattern, as well as the emphasis on types of collections, varies within each individual institution. For this reason, any pattern which might be established is based on relative similarities such as the category of costumes and number of items in the collections. In addition, museums can be categorized as to the type of services

provided. There are variations in personnel training and experience among the institutions, both professional and volunteer.

Since a new museum is born somewhere in the United States every 3.4 days (9), it seemed appropriate to examine the now existing costume collections in the museums of the nation and to make the information about these collections during 1963-1964 available to interested parties.

The general purpose of this study was to describe costume collections in United States museums during 1963-1964, in terms of location and founding date; founders and purposes for creation; personnel composition and character of institution; categories of items the collections contained; kinds of services offered to the public; and geographic location in relation to the costume collections and services.

Another purpose for collecting and analyzing such data is that museum personnel will be better able to utilize the material in the collections and find a direction or path to follow in future acquisition policies. Such information can make the collections more meaningful to students, research workers and the public.

This study will provide information to those institutions and individuals who would like to initiate or improve costume collections.

The specific purposes of the study are as follows:

- 1) To determine whether there is a relationship between the size of a museum costume collection and the size of the community which it serves.
- 2) To examine the size of a museum costume collection in relation to its geographic location.
- 3) To examine the initial source of the costume collections and their relationship to the total content of a museum.
- 4) To investigate the character and age of costume collections in relation to region, and local history as well as the emphasis or quality at chronological age levels as connected with gender.
- 5) To investigate the current uses of costume collections in relation to exhibition purposes, research or academic uses.

CHAPTER II

P R O C E D U R E S

In the autumn of 1963 questionnaires related to costume collections and their uses were sent to 252 institutions of the approximately 4,500 listed in the Museums Directory of the United States and Canada (4) as having costumes in their establishments. The following types of institutions were found to contain garments: Costume Museums, Art Museums, General Museums, Historical Society Museums, History Museums, Preservation Projects, Historic Houses, a Library, a Folk Museum, an Indian Museum, a Military Museum, a Circus Museum, and a Commercial Museum.

In all possible instances these questionnaires were mailed directly to the costume curator, the museum's director or chief administrative officer. The questionnaire was accompanied by an individually typed explanatory letter and a stamped, self-addressed return envelope. Those museums which did not respond within a six weeks period were contacted by a second letter with another copy of the questionnaire and a stamped, self-addressed return envelope was enclosed.

As the questionnaires were returned, each was filed according to the basic information presented by the

respondents. Population of the communities in which the responding institutions were located was recorded on a set of cards. These cards were the basis for the sample of the 161 museums used in the study. Population levels were obtained from the Statistical Abstracts of the United States, 81st edition, 1960 (13).

The regional distribution of the states used in this study is designated below. The source for this information is taken from the World Almanac and Book of Facts, 1967 (8) which uses the United States Bureau of Census as its source of material.

New England--Maine, New Hampshire, Vermont,
Massachusetts, Rhode Island and Connecticut.

Middle Atlantic--New York, New Jersey and
Pennsylvania.

East North Central--Ohio, Indiana, Illinois,
Michigan and Wisconsin.

West North Central--Minnesota, Iowa, Missouri,
North Dakota, South Dakota, Nebraska and Kansas.

South Atlantic--Delaware, Maryland, District of
Columbia, Virginia, West Virginia, North Carolina,
South Carolina, Georgia, and Florida.

East South Central--Kentucky, Tennessee, Alabama,
and Mississippi.

West South Central--Arkansas, Louisiana, Oklahoma
and Texas.

Mountain--Montana, Idaho, Wyoming, Colorado, New
Mexico, Arizona, Utah and Nevada.

Pacific--Washington, Oregon, California, Alaska,
and Hawaii.

The questionnaire concerning the museum portion of the study was based essentially upon the author's previous experience as a staff member of a museum costume department. The museum instrument was designed with a maximum number of questions which could be answered by checks or with fill-in blanks. A few of the questions required written responses which could be brief. In order to facilitate the response rate, approximate numbers were requested rather than an exact count.

The museum questionnaire requested information concerning the degree of institutional interest in costumes and textiles and the evidence of concern by individuals and groups in the physical growth and financial development of costume collections, areas of specialization, educational services in regard to different academic levels, the size of the staff and the functions of the collections.

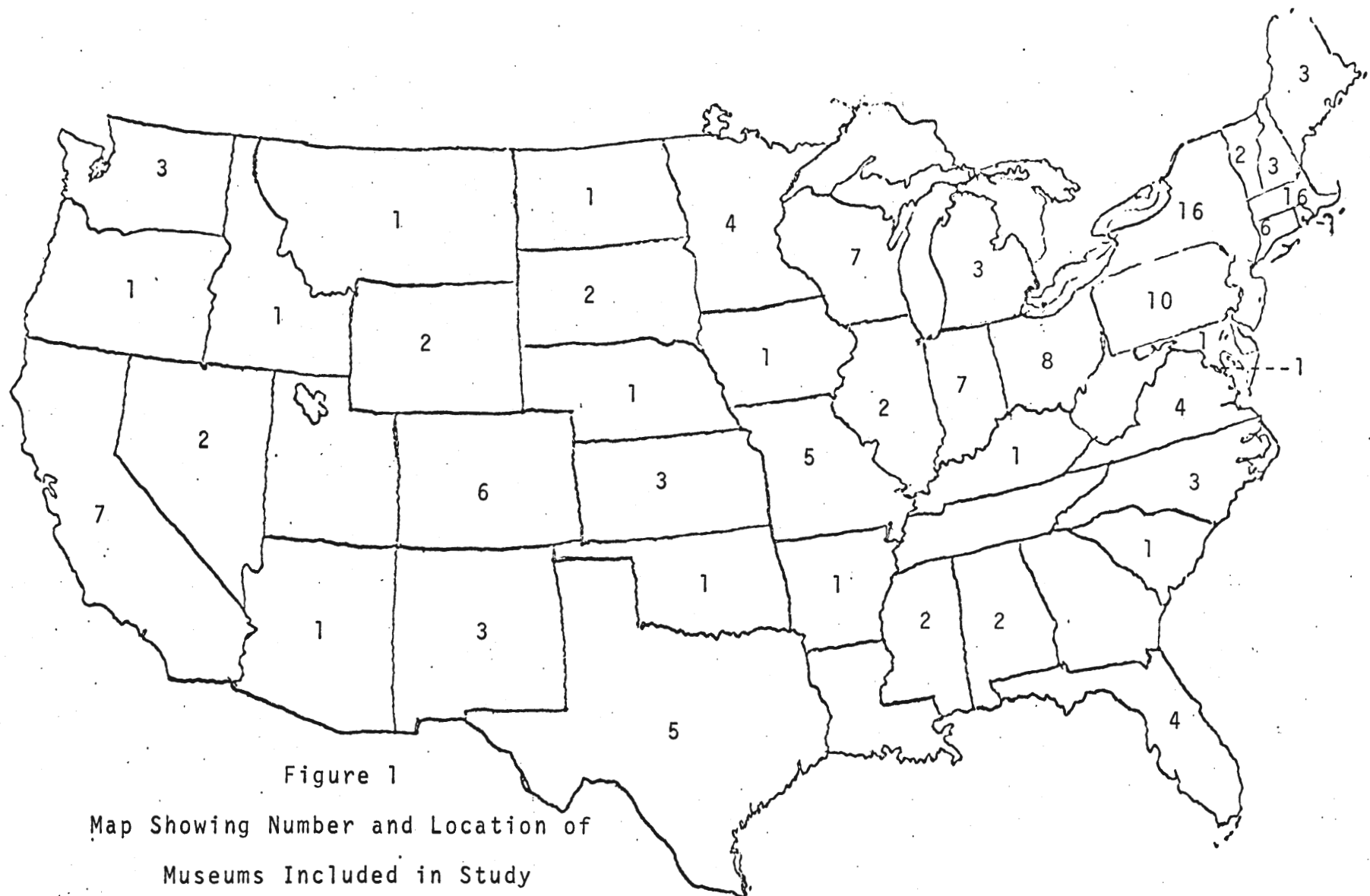
The above described instrument was designed to tabulate, investigate and compare existing practices, usage and development of costume collections in museums as of 1963-1964. Usable data were obtained from 161 of the 252 museums listed in the Museums Directory of the United States and Canada (4) as possessing costumes in their holdings.

For the distribution of the population centers cited in the United States, the map (Figure 1) provides visual information and distribution.

The student portion of the study was compiled from 25 professional schools, colleges and universities having fashion and costume design courses with possible museum study programs. A list of educational organizations was obtained from the catalogues of such institutions found in the Dallas Public Library and from advertisements in periodicals for specialized schools.

A sample copy of the student questionnaire was sent to 25 selected schools with an explanatory letter asking whether the school personnel would be willing to administer the instrument to their students and, if so, asking the number of required questionnaires.

A copy of the questionnaires and letters follow.



Apartment 241
5647 Loring Drive
Dallas 9, Texas
November 24, 1963

Dear

As a graduate student at Texas Woman's University, I am doing a research project on Museum Costume Collections--their development, contents and services.

In order to ascertain some basic facts and statistics about such collections, I have prepared the enclosed questionnaire. Would you be kind enough to fill it out and return it to me in the self-addressed stamped envelope also enclosed?

Your assistance in this project is deeply appreciated and will make the findings more significant.

Thank you very much for providing the information about your collection and its services.

Sincerely,

Ann A. Lafferty

Enclosures - 2

MUSEUM QUESTIONNAIRE

Name of Museum: _____

Address: _____

Please check or fill in the blanks.

1. Does your museum collection contain costumes?
Yes () No ()
2. Does your museum have a special department devoted to costumes (and textiles)? Yes () No ()
3. What is the approximate date your museum's costume collection was started? _____
4. Was the costume collection started by an individual (), a group (), a business organization (), a professional organization ()?
5. Was your costume collection started by a gift () or a purchase ()?
6. Approximately how many items did the costume collection have originally? _____
7. Approximately how many items does the costume collection now contain? _____
8. Does the costume collection contain historical (period) costumes? Yes () No ()
9. Does your costume collection contain folk costumes of foreign lands? Yes () No ()
10. Please check the following types of period costumes your collection contains: women's () men's () children's () lingerie () accessories () textiles () theatrical ().
11. Please check the following types of folk costumes your collection contains: women's () men's () children's () lingerie () accessories () textiles () theatrical ().

12. If your costume collection is particularly strong in one or more areas, or has a specialized collection, please specify the area(s) or type of collection:
-
13. Please check the types of study programs on costume your museum provides for educational institutions in conjunction with costumes: None() Tours of the collection () Classes at the museum () Lectures at the museum () Kits to send to schools () Slides and lecturers for school programs ().
14. Check the educational levels your costume collection serves: None() Elementary schools () Junior high schools () Senior high schools () Colleges and Universities () Professional schools ().
15. Fill in the number of staff members who participate in the educational program for the costume collection:
Full time _____ Part time _____
Do you also have volunteers who participate in the educational program for the costume collection?
Yes () No ()
16. Do your student groups handle the costumes? Yes () No ()
17. Do your student groups only look at the costumes in demonstrations? Yes () No ()
18. Do your student groups only look at the costumes on exhibition? Yes () No ()
19. If you have a special curator for the costume collection will you please fill in his or her name?
-
20. What people are the most active in the development and growth of your costume collection? Museum Board and auxiliary () Business organizations and firms () Professional groups () Designers () Schools () Clubs () Individuals ()

21. What people are most active in raising funds and financial development of your costume collection? Museum Board and auxiliary () Business organizations and firms () Professional groups () Designers () Schools () Clubs () Individuals ()
22. Does your costume collection have a special endowment fund? Yes () No ()
23. Do your costumes go out on loan to the following:
Other museums () Civic organizations () Professional people such as designers () Individuals () Educational institutions () Business organizations or firms ()?
24. Approximately how many costumes do you have on permanent exhibition? _____
25. Please fill in the general dates of your costume collection: Earliest _____ Latest _____
26. Is your costume collection affiliated with an educational institution? Yes () No ()
If yes, please specify _____

I deeply appreciate your filling out this questionnaire. Should I find that I need additional information would you be willing to fill out another questionnaire of this same general type? Yes () No ()

Apartment 241
5647 Loring Drive
Dallas 9, Texas
December 4, 1963

Dear Sir:

In October of this year, I sent your institution a questionnaire as part of a research project on museum costume collections in 1963 which I am doing as part of my graduate studies at Texas Woman's University.

I am most anxious to have information on your costume collection, however small, by the end of December in order to complete the survey within the calendar year. Therefore, I am enclosing another copy of the questionnaire and a stamped return envelope in the event that your copy has been misplaced.

Your assistance in this project is deeply appreciated, and your response is needed to make the findings meaningful.

Thank you for your cooperation.

Sincerely,

Ann A. Lafferty

Enclosures - 2

Apartment 241
5647 Loring Drive
Dallas 9, Texas
April 26, 1963

Dear Sir:

As a graduate student at Texas Woman's University, I am doing a research project on Museum Costume Collections--their development, contents and services.

Since one aspect of this project relates to the services provided by the museums, I have prepared a questionnaire for costume design students. This questionnaire will enable me to ascertain basic information about the value of costume collections as a teaching instrument.

I am enclosing a sample of the questionnaire which you will notice is short, and I trust it will only take about five minutes of class time to fill out.

Your students' participation by filling out the questionnaire on an anonymous basis will be greatly appreciated. If you will let me know how many of the questionnaires you can use, I will send them immediately in order to finish this part of my research before the end of the school year.

For your convenience, I am enclosing a stamped self-addressed air mail envelope for your reply. I will also cover the postage for the questionnaires.

Your assistance in this project will be most helpful in evaluating the educational role of museum costume collections, and I am most grateful for your cooperation.

I will be looking forward to hearing from you.

Sincerely,

Ann A. Lafferty

Air mail
Enclosures - 2

STUDENT QUESTIONNAIRE

Please check or fill in the blanks:

1. Does your costume design class go to the local museum(s) for classes? Yes () No ()
2. Are your classes at the museum taught by museum personnel (), your school's teachers (), or both ()?
3. Which museum or museums have been the most helpful to you as a design student?

4. Briefly explain why you prefer the museum(s) listed above:

5. What type of costume has been the most helpful as a source of inspiration? Folk costumes () Historical or period costumes () Contemporary costumes ()
6. What costume items have been the most helpful as a source of inspiration? Daytime dresses () Evening dresses () Tailored garments (suits, coats, etc.) () Sportswear () Lingerie () Accessories () Children's garments ()
7. How would you change your museum study program? More time () Less time () More costumes () Fewer costumes () Larger variety of costumes () More background and historical information ()
8. Which of the following do you find most helpful in designing? Costumes () Library material () Other material (please explain)

9. Do you have a costume collection available at your school? Yes () No ()
10. Would you use costumes in your school work more frequently if there were a collection available at your school? Yes () No ()

The student questionnaire contained queries which required only short answers. The questionnaire was designed for those students who used museum material in academic studies. The aims of this instrument were to ascertain the types of museums with which the students had contact, the kind of instruction the museums offered, personal preferences of students in types of material used, factors affecting museum study courses, student suggestions for amending and broadening such programs and whether the location of the museum affected the student programs and interest.

Of the 25 schools that were sent the explanatory letters and questionnaires, six answered expressing willingness to administer the instrument.

In describing the participating schools, the first was a two-year technical school; the second was a school offering a two-year certificate program or a four-year college program; the third was a four-year technical institute; and the fourth was a two-year professional school. There were also responses from a four-year liberal arts university and a professionally-oriented institution which will be treated separately because of theoretical answers to the instrument.

The schools will henceforth be designated as A, B, C, D, F, and F, respectively, in this study. The locations of the institutions participating in this study are shown in Figure 2.

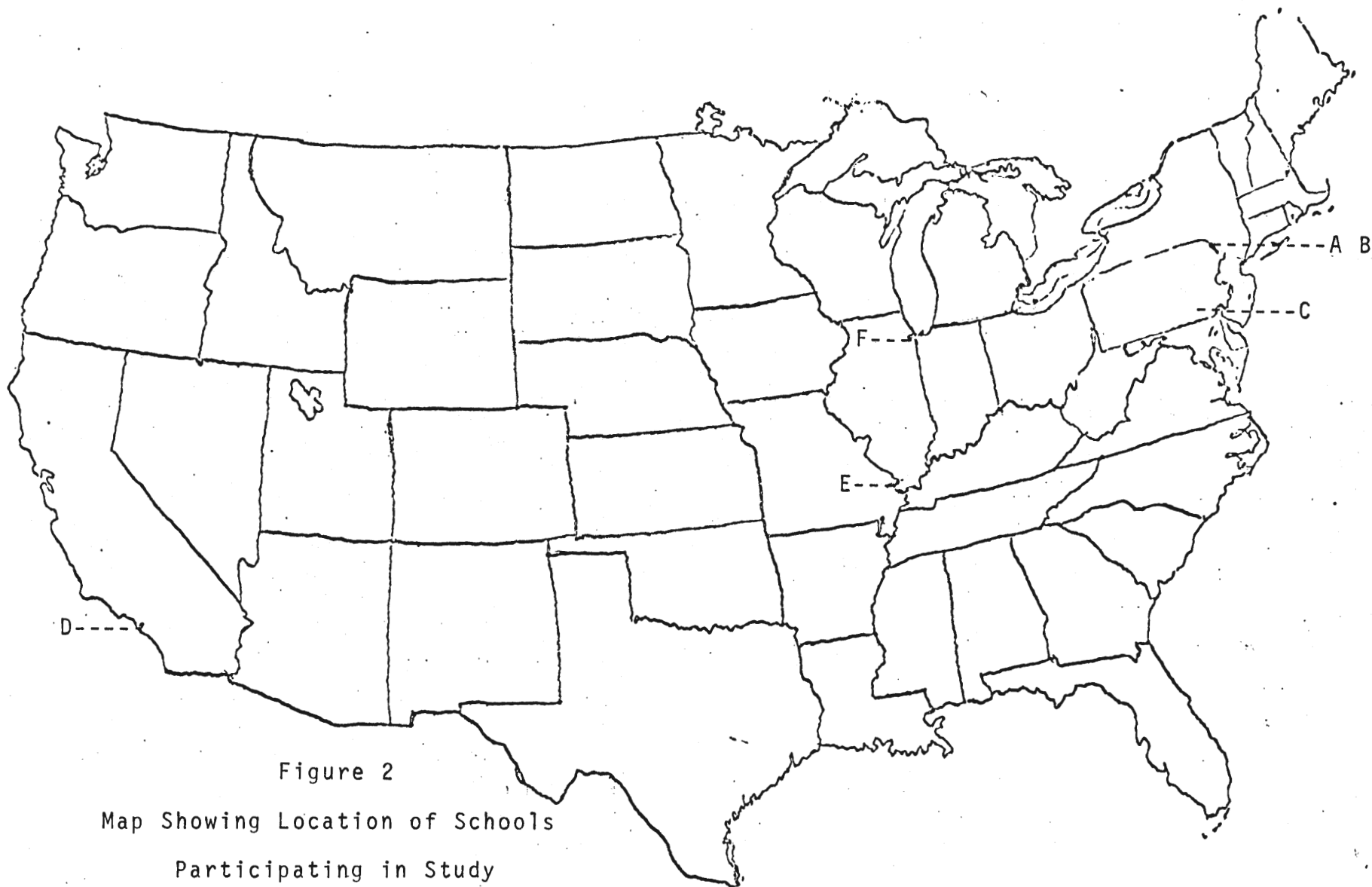


Figure 2

Map Showing Location of Schools
Participating in Study

CHAPTER III

P R E S E N T A T I O N O F D A T A

The data collected for this study included both a nationwide survey of costume collections in the museums of the United States in 1963-1964, and a sample of student usage of museum costume collections in six selected schools for the same period. Presentation of the museum data will precede the student portion of the study.

Usable data were obtained from 161 of the 252 museums listed in the Museums Directory of the United States and Canada (4). Responses to the museum questionnaire were as follow:

<u>Responses</u>	<u>Number</u>
Completed questionnaires	161
Incomplete questionnaires-- museum did not have costumes	19
Questionnaires returned unanswered	32
Questionnaires not returned	25
Questionnaires returned because of incorrect addresses	4
Questionnaires returned as museums were closed	11
Total	<u>252</u>

When two instruments were received from the same institution, the more informative one was used in the study. In at least two instances the questionnaires were answered by volunteers and non-professionals. Instruments completed by the latter group were always less informative whereas questionnaires answered by professional staff were more specific and provided more useful material. In most instances, instruments answered by museum personnel were relatively complete except for the questions pertaining to financial development and support.

The following categories of institutions and the number of each kind are ranked below:

<u>Category</u>	<u>Number</u>
Historical Society Museums	68
History Museums	29
Art Museums	21
Historic Houses	14
General Museums	13
Other Institutions	6
(A library, Folk Museum, Indian Museum, Circus Museum, Military Museum, Commercial Museum)	
Costume Museums	5
Preservation Projects	5

SIZE OF COSTUME COLLECTIONS, SIZE OF COMMUNITIES
AND GEOGRAPHIC LOCATIONS

An objective of the study was to ascertain if the size of a community was related to the size of a costume collection which might be located in that community. Data revealed that the magnitude of a costume collection was associated with the size of the community in which it was situated. Collections were larger in metropolitan areas although there were fewer collections in such communities. (See Table I.)

Sixteen of the costume collections containing 2,000 or more items were located in communities having a population of more than 100,000 people. In cities of population levels over one million, six of the collections had 2,000 or more articles. Although Table I does not categorize the kinds of museums represented, it was found that most large collections were part of art museums in large metropolitan centers. The greatest concentration of museums was found in population areas between 25,000 and 99,000 persons although the majority of costume collections in this category were comparatively small.

TABLE I
RELATIONSHIP BETWEEN COMMUNITY SIZE AND MAGNITUDE OF COSTUME COLLECTIONS

Population in Communities (in thousands)	Number or Museums	Number of Items in Collection				
		1 to 99	100 to 499	500 to 999	1000 to 1999	2000 or More
		Number	Number	Number	Number	Number
Total	161	61	41	18	19	22
Under 5	35	19	13	1	0	2
5 to 24	27	16	7	2	1	1
25 to 99	46	15	16	7	5	3
100 to 499	26	7	2	5	6	6
500 to 999	16	4	7	1	5	4
1,000 and over	11	0	1	2	2	6

In order to show the distribution of the sampling, the percentages of museums in the various size communities were as follows:

<u>Population in Thousands</u>	<u>Number of Museums</u>	<u>Percentage With Costume Collections</u>
Total	161	100.0
Under 5	35	21.7
5 to 24	27	16.7
25 to 99	46	28.5
100 to 499	26	16.1
500 to 999	16	9.9
1,000 and over	11	6.8

There were a greater number of museums in the small communities which was probably due to the fact that there were more centers of this size included in the study. While only 6.8 per cent of the museums were in the most highly populated areas, further investigation concerning the size of the collections provides clarification of this percentage.

The concentration of the large collections in the urban areas, as illustrated in Table I, showed a relationship between the size of the community and the size of a museum's costume collection as was evidenced by the fact that the majority of the smaller collections (those containing less than 500 items) were found in population areas of less than 100,000 people. A plausible reason for this was that

instead of multiple small museums, the interested patrons of larger communities tended to merge efforts and forces behind one or two institutions rather than disperse material among many organizations.

In order to indicate the percentage distribution of the various collection sizes in the communities, Table II shows the percentages of the collections by size in relation to the population.

Of the collections that contained more than 2,000 items, 54.5 per cent were located in population areas containing 1,000,000 or more people. The above stated percentage is more than twice that of the next two population categories having the same number of items. For smaller populated areas, the percentage falls as low as 3.6 in regard to similar sized collections. The rank distribution of collections containing 2,000 or more costume items according to the type of institution is shown below:

<u>Category</u>	<u>Total Responses</u>	<u>Collections Having 2000 or More Items</u>	
		<u>Number</u>	<u>Per cent</u>
Costume Museums	5	2	40.0
Art Museums	21	8	38.0
General Museums	13	3	23.0
Other Institutions	6	1	16.6
Historical Society			
Museums	68	7	10.2
History Museums	29	1	3.4

TABLE II
PERCENTAGE RELATIONSHIP BETWEEN COMMUNITY SIZE AND
MAGNITUDE OF COSTUME COLLECTIONS

Population in Communities (in thousands)	Per. cent of Museums	Number of Items in Collection				
		1 to 99	100 to 499	500 to 999	1000 to 1999	2000 or More
		Per cent	Per cent	Per cent	Per cent	Per cent
Total	100	37.8	25.4	11.1	11.8	13.7
Under 5	100	54.3	37.1	2.9	0.0	6.0
5 to 24	100	59.2	25.9	7.4	3.6	3.6
25 to 99	100	32.6	34.7	15.2	10.9	6.5
100 to 499	100	26.9	7.7	19.2	23.0	23.0
500 to 999	100	25.0	12.5	6.2	31.2	25.0
1,000 and over	100	0.0	9.0	18.1	18.1	54.5

These findings illustrate that 40 per cent of all costume museums in the study had over 2,000 items. A little over 3.0 per cent of the History Museums had large costume holdings. This was an anticipated finding inasmuch as museums of this character have a wide assortment of collection interests.

To organize museum locations, geographic regions were defined as suggested by the World Almanac (8) with information based on the United States Bureau of Census (13). The number of institutions used in this survey and the percentages in the various geographical areas were as follows:

<u>Regions</u>	<u>Number of Museums</u>	<u>Percentage of Total Institu- tions in Survey</u>
Total	161	100.0
New England	31	19.4
Middle Atlantic	32	19.5
East North Central	27	16.7
West North Central	17	10.5
South Atlantic	15	9.3
East South Central	5	3.1
West South Central	7	4.3
Mountain	16	9.9
Pacific	11	6.8

The geographic location in relation to regional museum concentration is shown in Table III. This table illustrates that the greatest concentration of costume collections was

TABLE III
GEOGRAPHIC LOCATIONS IN RELATION TO REGIONAL MUSEUM CONCENTRATIONS

Region	Number or Museums	Number of Items in Collection				
		1 to 99	100 to 499	500 to 999	1000 to 1999	2000 or More
		Number	Number	Number	Number	Number
Total	161	60	42	18	19	22
New England	31	14	9	2	4	2
Mid Atlantic	32	9	8	5	3	7
East North Central	27	10	5	4	4	4
West North Central	17	8	3	0	4	2
South Atlantic	15	4	5	1	3	2
East South Central	5	3	2	0	0	0
West South Central	7	4	1	1	0	1
Mountain	16	5	7	2	1	1
Pacific	11	3	2	3	0	3

in New England and the Middle Atlantic regions. It was evident that seven of the 22 museums containing 2,000 or more costumes were found in the Middle Atlantic region which is comprised of only three states. Fewer costume collections were noted in the East South Central and West South Central areas of the United States where the costume collections were smaller. There were no collections in the East South Central area which had more than 500 pieces.

Table IV illustrates the percentage distribution of costume collections by size for the various regions. In the East South Central region only two percentages appear, both of which were for collections numbering less than 500 articles. The fact that 57.1 per cent of the collections in the West South Central area and 60 per cent of the East South Central area fell into the category of less than 100 costumes indicated that the South Central region either lacked interest in costume aggregations or did not have the basic resources to form large collections.

The Pacific region contained 11 of the museums in the study. As noted in Table III, this area had the largest percentage (27.2) concentration of museums with large collections, but the distribution was equally as high in the percentages of establishments containing less than 100 pieces and those with holdings of 500 to 999 pieces.

TABLE IV

PERCENTAGE DISTRIBUTION OF GEOGRAPHIC LOCATIONS AS RELATED TO
REGIONAL MUSEUM CONCENTRATIONS

Region	Percentage or Museums	Number of Items in Collection				
		1 to 99	100 to 499	500 to 999	1000 to 1999	2000 or More
		Per cent	Per cent	Per cent	Per cent	Per cent
Total	100	38.2	26.0	11.1	11.7	13.6
New England	100	45.1	29.0	6.4	12.8	6.4
Mid Atlantic	100	28.1	25.0	15.8	9.3	21.6
East North Central	100	37.0	18.9	14.8	14.8	14.8
West North Central	100	47.0	17.6	0.0	27.0	11.7
South Atlantic	100	26.6	33.3	6.6	20.0	13.3
East South Central	100	60.0	40.0	0.0	0.0	0.0
West South Central	100	57.1	14.2	14.2	0.0	14.2
Mountain	100	31.2	43.9	12.5	6.2	6.2
Pacific	100	27.2	18.1	27.2	0.0	27.2

SOURCES AND CONTENTS OF COSTUME COLLECTIONS

The heritage of many organizations and origins of costume collections can not be traced accurately and thus become part of the annals lost to history. However, there were 157 of the 161 instruments used in this survey which gave responses concerning the relationship between the number and percentage of costume collections started by individual gifts, group gifts and purchases. Of the 157 respondents, the following can be ascertained: 143 of the collections or 91 per cent were started by gifts; seven or 4.4 per cent originated by purchase; and seven or 4.4 per cent started by combined gifts and purchases. Of the collections started by purchases and combined gifts and purchases, two dealt with American Indian costumes; two were historic houses; two were preservation projects; and one was a private costume museum. The remainder consisted of five history museums and two historical societies. The majority of museums started by gifts or gifts combined with purchases dealt with specialized interests. In those instances when collections were originated by purchases, such expenditures were made for the privately supported rather than publicly aided institutions. Such organizations may have had the assistance of very wealthy foundations. In one instance, a collection respondent cited a large corporation as being the original donor.

The 154 responses regarding the originators of the collections are shown below in rank order:

<u>Originators</u>	<u>Number</u>	<u>Percentage</u>
Individuals	82	53.3
Groups	57	37.0
Professional organizations	14	9.0
Business organizations	1	0.7

More collections included period costumes than contained folk or national dress. This was anticipated by the author since many of the history-oriented institutions collect only costumes related to given locales. In addition, few establishments were dedicated solely to collecting folk or national costumes, and those garments were usually limited to the apparel of the people who lived in the area. As examples, these institutions are cited: The Norwegian-American Historical Society of Decorah, Iowa; the Museum of the Plains Indians in Wyoming, and the Heard Museum in Phoenix which also specializes in American Indian Art. The great preponderance of period apparel is shown below:

<u>Types of Costume</u>	<u>Number of Museums</u>	<u>Percentage of Museums</u>
Total	161	100.0
Period costumes	119	73.9
Folk costumes	3	1.8
Period and folk costumes	38	23.7
Theatrical costumes	1	0.6

Art museums were in the great majority of those institutions which included both period and folk costumes in their collections. The three establishments devoted to folk costumes were specialized institutions; one a traditional establishment, one a commercial museum and one an historical society devoted to a nationality of the region.

The rank by percentages for the 38 institutions with collections of both historical and national costumes are listed below:

<u>Types of Institutions</u>	<u>Percentage of Total Category</u>
Art Museums	44.8
Historical Society Museums	15.8
History Museums	15.8
General Museums	13.1
Costume Museums	7.9
Historic Houses	2.6

Due to the overlapping nature in the various collections, it was difficult to establish whether the holdings were part of a policy decision by the institution or if the holdings were based on the type of material which was offered as a gift to the institution, or if the organization and collection were based on local interest. Figure 3 indicates the character of collection contents.

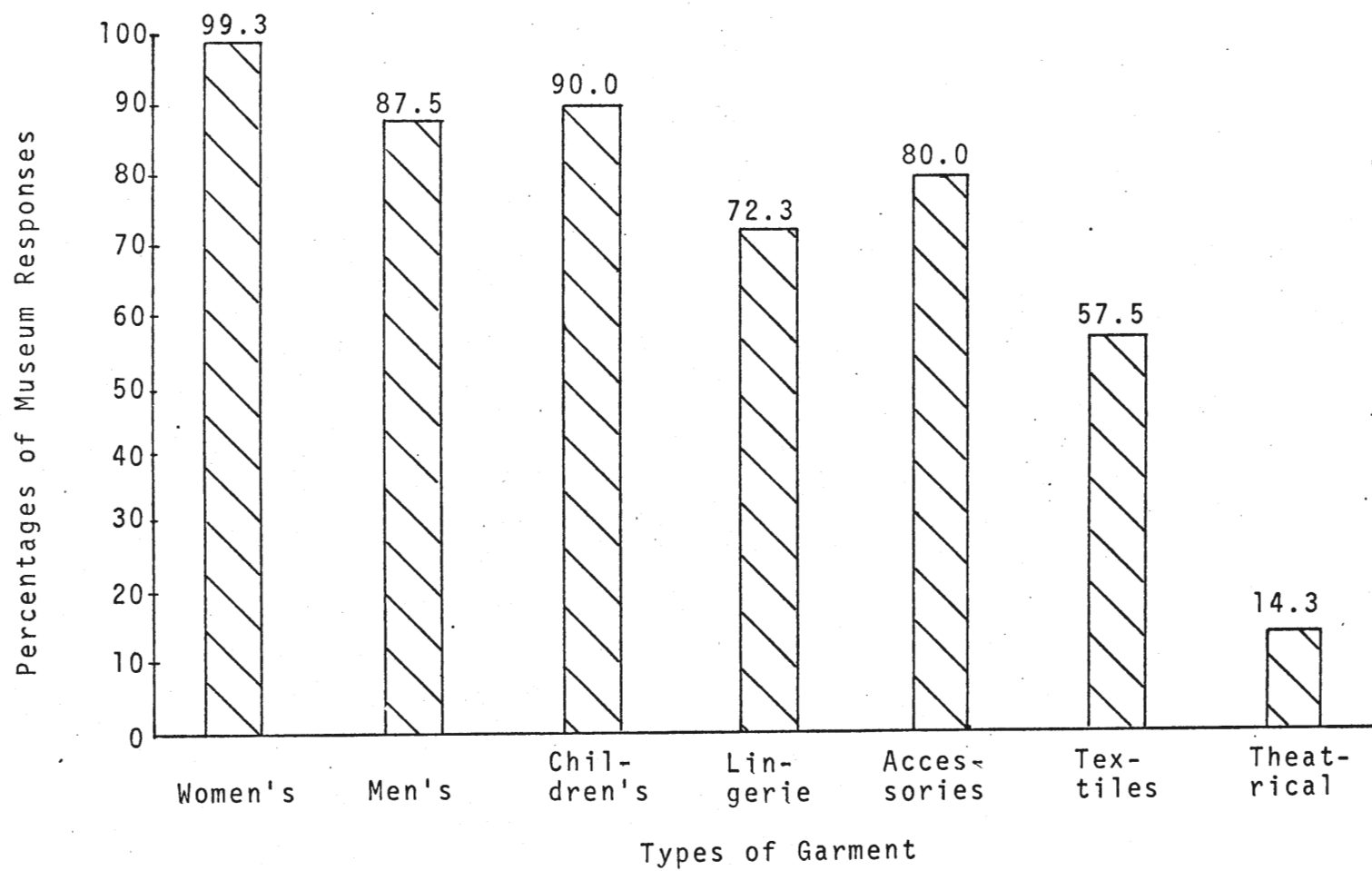


Figure 3
Categorical Contents of Collections

Basic apparel for men, women and children was predominant in all the collections surveyed. Since one institution did not respond as to the specific type of contents in its collection, data were based on 160 responses. In addition, a second institution reported no breakdown of the material and indicated only that the contents would be considered theatrical in nature and therefore this institution was included in that category.

Women's apparel exceeded in quantity all other categories, with children's clothing ranking second. This might be due to the common interest of women in historical costume museums although the data did not include any questions concerning the sex of the primary donors or patrons. There are certain types of costumes which are often retained because of sentimentality, the two most predominant being wedding dresses and christening robes.

Theatrical costumes were represented in only 14.3 per cent of the collections and this was an anticipated finding since very few museums include such costumes in their collections. Stage apparel is meaningful in costume collections devoted to such a category because of the prominence of the donor.

The assumption might be that many different types of garments were included in theatrically oriented collections

such as women's, men's and children's costumes. Therefore the percentages for these categories might be slightly higher than shown.

Table V illustrates that the Costume Museums seem to be less interested in men's wear than any of the other institutions. The Costume Museums exhibited the highest percentage of theatrical costumes. The specialized nature of Preservation Projects and the multiple interests of Other Institutions ranked lowest in the holdings of children's wear. The six other institutions also ranked low in lingerie and textile holdings.

Historic Houses have individual qualities which may inhibit a desire for obtaining accessories and historic textiles in their collection. Fewer of these apparel categories were present in the Historic Houses. History Museums and Historical Society Museums had the smallest percentages of theatrical costumes. Textiles were included in a majority of the collections. The percentages in Table V may be ambiguous since a costume is made from a textile and there may have been confusion as to what was meant by an historic textile collection.

All of the responses to the query concerning women's costumes indicated that the collections contained this category of material. Although there were three unclarified

TABLE V

PERCENTAGE OF MUSEUM TYPES CONTAINING VARIOUS CATEGORIES OF APPAREL

Museum Type	Category of Apparel					
	Men's Wear	Children's Wear	Lingerie	Accessories	Textiles	Theatrical Costumes
	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent
General	100.0	84.6	76.1	69.2	53.8	23.0
Art	80.9	80.7	76.1	95.2	71.4	33.3
Costume	80.0	100.0	60.0	60.0	80.0	40.0
History	93.1	93.1	75.8	75.8	65.5	13.7
Historic Houses	85.7	85.3	71.4	42.8	35.7	14.2
Preservation Project	100.0	60.0	60.0	80.0	60.0	20.0
Other Institutions	83.3	50.0	33.3	50.0	33.3	16.6
Historical Societies	82.3	89.7	73.5	86.7	48.5	7.3

instruments, the nature of the collections themselves would indicate that two of these contained women's costumes since one was a theatrically oriented museum and the other the home of a woman opera singer. The third unqualified response was from an historical society. Because women's costumes were so predominant in all the other collections of the survey, logical assumption would be that these collections also contained this type of holding.

Relating the date or period of the costumes in the many collections made it necessary to derive the percentages from those institutions which responded to the questionnaires. Since all of the institutions did not answer this part of the instrument adequately, Table VI was based on the 134 responses to this query.

Table VI denotes that the Preservation Projects and Art Museums appeared to have more interest in costumes of an early date, with the Costume Museums ranking next. Comparing the three types of above mentioned institutions, 75 per cent or more had costumes dating prior to or of the Eighteenth Century. There followed a sharp decrease to 50 per cent and lower among the other types of institutions which contained such early costumes.

It was evident that the museums or other institutions with costume collections preferred to have garments from as

TABLE VI

CLASSIFIED MUSEUMS IN RELATION TO THE APPROXIMATE DATES OF THE COLLECTIONS

Type of Museum	Number	Dates of Collections							
		18th Century and Before		1800-1849		1850-1900		After 1900	
		Num-ber	Per cent	Num-ber	Per cent	Num-ber	Per cent	Num-ber	Per cent
Historical Societies	58	18	31.0	21	36.2	18	31.0	1	1.7
History Museums	23	7	30.4	9	39.1	6	26.0	1	4.3
Art Museums	19	18	78.9	2	10.5	2	10.5	0	0.0
General Museums	10	5	50.0	1	20.0	4	40.0	0	0.0
Historic Houses	11	4	36.3	2	18.1	2	18.1	3	27.2
Costume Museums	4	3	75.0	1	25.0	0	0.0	0	0.0
Preservation Projects	5	4	80.0	0	0.0	1	20.0	0	0.0
Others	4	1	25.0	1	25.0	2	50.0	0	0.0

early a date as possible since none of the collections contained only Twentieth Century clothing. This would provoke the idea that there appeared to be interest, on the part of the museums, in having costume assemblages with the earliest possible dates. No response to this question was interpreted due to the lack of knowledge on behalf of museum personnel or the lack of interest on the part of the respondents.

In Figure 1, data illustrated that the geographic location did affect the number of costume collections and this would also be related to the date of origin insofar as the cultural development of the United States was concerned. In a total survey of the questionnaires related to the dates of costume origins, older costumes were primarily housed in Art Museums. In contrast to the above, 27.2 per cent of apparel collections in Historic Houses were created since 1900. Most of the other institutions apparently were not interested in costumes until they became "old". A problematical situation arises as to the continued growth and expansion of the existing collections since it is necessary to obtain contemporary material to insure a future heritage.

The high ranking of the Preservation Projects in Table VI may have been due to the fact that these institutions concentrate on early life in this country and therefore are

associated more closely with the Seventeenth and Eighteenth Centuries. Four of the five Preservation Projects were located in the Eastern United States, and the fifth was dedicated to the restoration west of the Mississippi River in an area that was not settled until after 1800.

EDUCATIONAL PROGRAMS

In order to ascertain the educational usage and programs of the various museums, the subsequent parts of the study pertained to such programs. Table VII is a general survey of museum types with educational programs related to costume accessions. Table VII illustrates the type with the highest percentage of educational programs associated with costumes was the History Museums. Over 93.0 per cent of this category responded that there was an educational program connected with costume. Approximately 85 per cent of the General Museums had an educational program allied to costume, and 80 per cent of the Costume Museums presented educational projects. Of the museums in the study, 42.2 per cent were Historical Societies and less than half had educational programs related to costumes.

In order to examine the educational projects closely, the academic levels served by the various institutions, as well as the kinds of educational endeavors, were tabulated.

TABLE VII
MUSEUM CATEGORIES IN RELATION TO EDUCATIONAL PROGRAMS RELATED TO CLOTHING

Type of Museum	Total Museums Included in Survey	Museums With Educational Programs Related to Clothing	
	Number	Number	Per cent
Art	21	15	71.4
General	13	11	84.5
Historical Societies	68	29	42.6
History	29	27	93.1
Historic Houses	14	4	28.5
Preservation Projects	5	2	40.0
Other	6	2	33.3
Costume	5	4	80.0

Table VIII shows the educational levels served by the various types of museums.

History Museums with 58.6 per cent providing educational programs at the elementary, junior high school, and senior high school levels were highly predominant in the services to elementary and secondary schools. Costume Museums did not serve any of these three levels but ranked high in programs for college, university, and professional levels. Sixty per cent of the Costume Museums provided organized educational services for the collegiate level and 40 per cent presented programs to the professionally oriented educational institutions. Approximately 62 per cent of the Art Museums provided services for colleges and universities, at which level there occurred the highest percentage of educational endeavors extended by such institutions.

Earlier figures show that 42 per cent of all the museums in the study were categorized as Historical Societies and were the most predominant group. The low percentage of Historical Society programs with regard to services for utilization by professional people might indicate that such highly specialized individuals, because of selectiveness, seek out larger and more exclusive collections for research.

The data showed that the Historic Houses were less active in educational projects and had fewer costume

TABLE VIII
EDUCATIONAL LEVELS SERVED BY MUSEUMS

Educa- tional Level	Category							
	Art Museums	Costume Museums	Preserva- tion Projects	Historic Houses	Other Institu- tions	General Museums	History Museums	Historic Society
	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent	Per cent
Elemen- tary	33.3	0.0	20.0	22.2	33.3	30.7	58.6	37.9
Junior high	23.8	0.0	20.0	14.2	33.3	23.0	58.6	30.8
Senior high	33.3	0.0	20.0	7.0	33.3	38.4	58.6	25.0
Colleges and uni- versities	61.9	60.0	40.0	7.0	33.3	38.4	44.9	17.6
Profes- sional	38.0	40.0	20.0	7.0	16.6	15.3	13.7	4.4

collections than other types of museums. The fact that so many of these societies did not have any kind of instructional services in conjunction with costume collections would also provoke the idea that some knowledgeable person should create a program which would be useful in making this material more meaningful to the public.

Since many of the responses were indefinite, a professional in the field of museology is aware that the Art Museums more frequently use costumes for teaching or educational purposes in the area of costume and fashion design. The one exception, perhaps, might be the Chicago Historical Society which is the only museum listed in the Museums Directory of the United States and Canada (4) as having costumes in that city. An examination of the data evinced that more museums used costume collections for exhibition than for demonstration purposes. However, many institutions did not respond to this particular section of the instrument and therefore only 102 participants are included in the following tabulation.

<u>Use of Costume Collections</u>	<u>Number</u>	<u>Percentage</u>
Total	102	100.0
Exhibition purposes	41	40.2
Demonstration purposes	5	4.9
Exhibition and demonstration purposes	41	40.2
No effort for usage	15	14.7

The findings showed that 80.4 per cent of the responding institutions used costume collections for exhibition or a combination of exhibition and demonstration purposes. This indicated that costumes were essentially utilized as display material rather than being employed for other purposes.

Other educational usages would appear to be negligible since Figure 4 shows the various ways costumes are utilized as educational instruments both inside and outside the institution.

Of the instruments used, 53.4 per cent of the institutions indicated no educational projects in conjunction with costume collections. Museums which did have such programs indicated that tours were the predominant method of projecting the costume collections with 28.5 per cent providing this type of service. Classes and lectures were provided by 13.6 per cent of the surveyed institutions.

External educational services, such as kits, mailable illustrative material, outside lectures, and slides, ranked lowest of all services. Lectures with slides programs for schools were presented by only 8.7 per cent of the institutions, and portable kits were provided by only 6.2 per cent of the museums. These two means of presentation should certainly be considered by museums when it is not feasible to provide instruction within the institution itself.

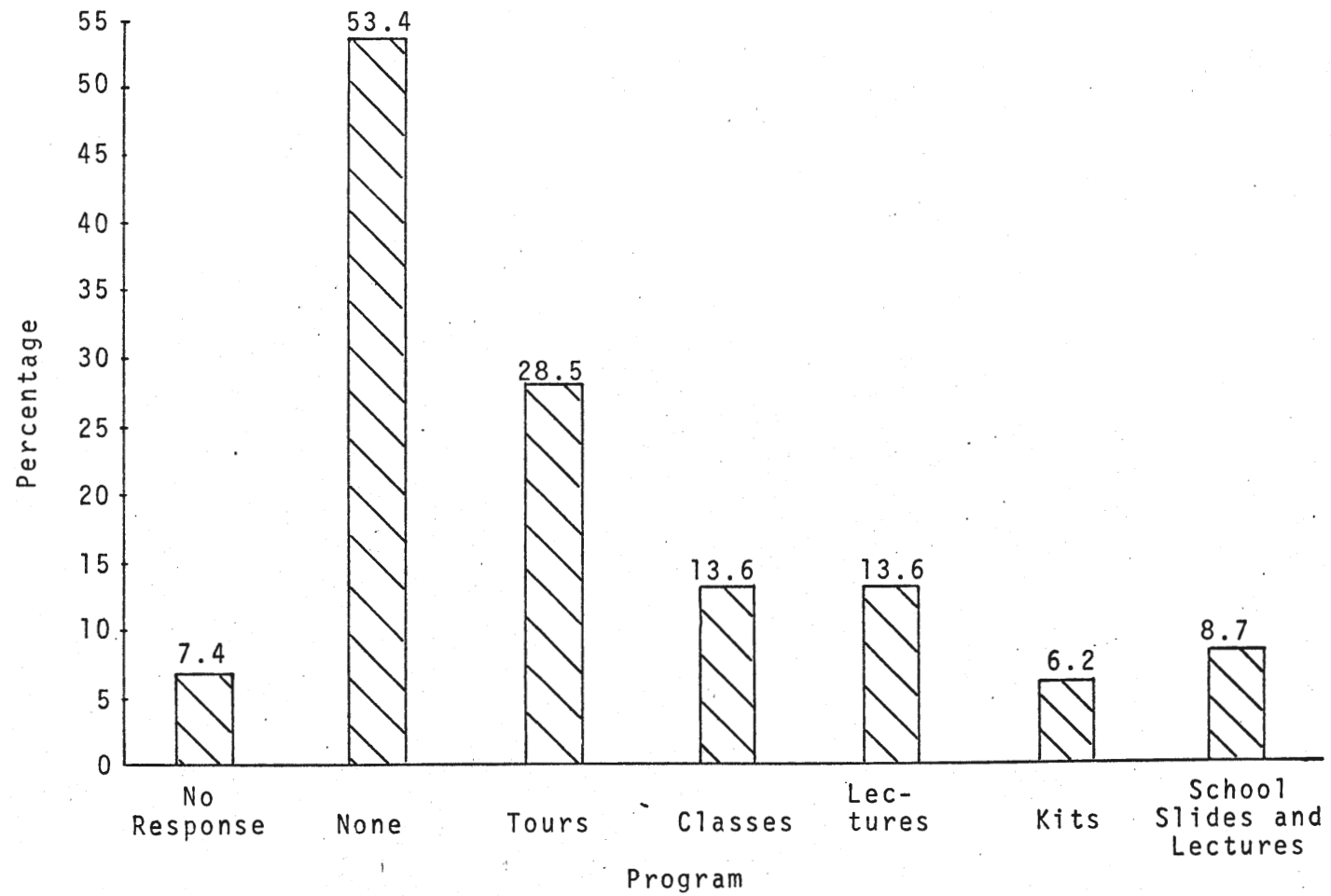


Figure 4
Type of Educational Program

ORIGINS, GROWTH AND DEVELOPMENT

Of the 161 instruments used, 67 or 41.6 per cent indicated that costume collections were started prior to or during 1925. A higher percentage (51.1) or 83 of the collections were originated after 1925. Seven of the remaining 11 establishments responded that the originating date of the costume collection was unknown and four institutions did not reply to this question.

The ranking of physical growth and development sources of museum costume collections had obvious conclusions. One hundred and thirty-one responses were included in this section. The rank order of participants is listed below. Since many institutions attributed the growth and development to more than once source, the percentages are not mutually exclusive.

<u>Participants Contributing to Growth</u>	<u>Number</u>	<u>Percentage</u>
Individuals	97	74.0
Boards and auxiliaries	46	35.1
Professional groups	10	7.6
Designers	6	4.5
Business organizations	5	3.8
Clubs	5	3.8
Schools	4	3.0

Data indicated that efforts on the part of individuals predominated in both the development and physical growth of costume collections. One factor of the professional groups ranking third might be attributed to the Fashion Group, Incorporated, an international organization of women executives in the fashion field who have in recent years made costume collections a project at the local level. In addition, more designers than business organizations and firms have been instrumental in the growth of apparel collections. This could be an indication that the designers want such resources for study and inspirational purposes. Although the designers rank far below business organizations and firms in financial development, designers may influence firms in monetary donations.

The fact that many museums did not answer the question concerning fiscal growth and development was indicative that there was no planned financial support. This should stimulate investigation concerning the amount of interest in costumes on the part of the community and understanding of costumes in relation to history and design. Comprehension and appreciation of apparel may be a means of communication between the past and the future.

Only 111 institutions, or 68.9 per cent, responded to the question concerning financial development, and of that

number 41, or 36.9 per cent, answered that there was no effort or no development plan related to costume. Seventy of the institutions indicated interest in financial development and support for the costume collections. The ranking by source of monetary assistance for the 70 institutions follows:

<u>Sources of Financial Assistance</u>	<u>Number of Museums</u>
Individual support	37
Museum board and auxiliaries	33
Professional organizations	8
Business organizations	5
Schools	4
Governmental support	3
Clubs	2
Designers	1

There is a trend for the same groups or individuals to contribute equally toward the growth and development of museums and to give financial assistance. The one difference is that designers, primarily women, give the least amount of money. However, this group has contact with, and can influence, more highly endowed organizations or people.

STUDENT QUESTIONNAIRES

A list of 25 educational organizations teaching fashion and costume design courses was compiled and letters were sent

as to the willingness of the institutions in having students answer a questionnaire related to museum usage. Responses from institutions as to interest in participation in the study were as follows:

<u>Institutions</u>	<u>Number</u>
Schools with museum study programs willing to administer the ques- tionnaires	4
Schools without museum study programs willing to administer the question- naires	2
Schools responding as not willing to participate	6
Institutions not responding	13

Of those institutions willing to administer the questionnaire, student instruments involved in the study are itemized below.

<u>Student Questionnaires</u>	<u>Number</u>
Mailed	498
Answered	163
Usable in study	137

When the student questionnaires were returned, only 137 had adequate information for usage. Samples were from four institutions. The four establishments were treated as case studies and data are presented for each of the schools. One was a four-year technical college, one institution

offered either a two-year certificate program or a four-year college program, one was a two-year technical college, and one was a professional institution.

Of the two additional schools willing to administer the questionnaire, one was a four-year liberal arts college which participated on a theoretical basis since there was no museum study program in its curriculum, and the second institution was a professional school which returned only one questionnaire compiling the answers for all students. These two institutions were considered individual case studies and the data from the questionnaires treated accordingly.

There were six schools not willing to administer the questionnaires. Included were three professional schools and three liberal arts colleges with fashion design in Home Economics departments. Five of the institutions not responding were professional schools, four were art-oriented colleges and universities and four were liberal arts colleges

with fashion design in Home Economics. The response rate for the student questionnaires was as follows:

<u>Type of School</u>	<u>Number of Students</u>	<u>Number of Responses</u>
A--Two-year technical school	330	69
B--School with certificate program or four-year college program	52	52
C--Four-year technical school	25	11
D--Professional school	5	5

The following data show the distribution of students used in the study by school, number and percentage in the survey.

<u>School</u>	<u>Number of Students</u>	<u>Percentage in Study</u>
A	69	51.0
B	52	38.0
C	11	8.0
D	5	3.0

Table IX illustrates student preferences of museum costume categories for research purposes. Figures are in both numbers and percentages for comparative purposes.

TABLE IX
STUDENT PREFERENCES OF MUSEUM COSTUME CATEGORIES FOR RESEARCH

School	Students		Student Preferences													
			Folk		Period		Contem- porary		Period and Con- temporary		Period and Folk		Folk and Contempo- rary		All Types	
	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent	Num- ber	Per cent
Total	137	100.0	33	24.0	58	42.2	19	13.9	8	5.8	10	7.2	4	2.9	5	3.6
A	69	100.0	22	31.9	23	33.3	7	10.1	3	4.3	9	13.0	1	1.4	4	7.2
B	52	100.0	9	17.3	21	40.3	12	23.0	5	9.6	1	1.4	3	5.7	1	1.4
C	11	100.0	0	0.0	11	100.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
D	5	100.0	2	40.0	3	60.0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0

Both schools A and B were located in a large metropolitan area where more than one costume collection was available for student use. In these instances a wide variety of costumes were included in the assemblages and a professional attitude was maintained concerning usage. School C had its own collection as well as access to the collection of a big art museum in a large city; and School D also had access to a large collection in a metropolitan center. The data showed that School C preferred period costumes exclusively for research which also was the basic content of the school's collection. Data did not indicate the extent of museum usage outside the campus facilities.

The preponderance of participants who preferred period costume was obvious in all four schools. There was a higher percentage of students in School B, a privately endowed institution, who preferred contemporary clothing in relation to the percentage that preferred folk or national costumes. School A, a public institution, had a larger percentage of students who found more inspiration in folk costumes than the other institutions surveyed.

In the discussion of the student data, there were many hidden and unrelated factors that could affect a student's response or enthusiasm toward a certain subject. The prejudice of an instructor or the ease of transportation might explain some student reactions.

The responses of students from Schools A and B showed that a large percentage of the participants from those institutions preferred to work with actual costumes rather than slides, pictures or other visual aids. These two schools had the most extensive and intensive museum collections and study courses available. Since the other schools did not have contact with such a wide range of material, the reaction to such facilities was restricted.

There were 30 respondents from a four-year liberal arts university who based answers to the student questionnaire on a theoretical museum study program. The preference by rank for this institution's responses were as follows:

<u>Preference by Type of Costume</u>	<u>Number</u>	<u>Percentage</u>
Period or historic costumes	21	70.0
Contemporary costumes	3	10.0
Folk or national costumes	2	6.6
Period and contemporary costumes	2	6.6
Period and national costumes	2	6.6

Concerning these students' preferences for various types of material, the following ranking was based on 28 responses.

<u>Preference for Type of Material</u>	<u>Number</u>	<u>Percentage</u>
Library material	19	67.8
Costumes	7	25.0
Library material and costumes	2	7.1

The greater interest in library material was probably due to the fact that the students had little contact with actual costumes and therefore relied on other resources for their inspiration.

The response from a professional school with 25 students in the costume and fashion design program was less relevant since only questionnaire was returned. This one answer represented the group and showed that there was a preference for historical costumes and that more inspiration was found in costumes than in other types of related material.

From these two theoretical responses, it is reasonable to surmise that when students did not have actual costumes available for use, library or printed material supplied inspiration.

CHAPTER IV

S U M M A R Y A N D C O N C L U S I O N S

The study of apparel assemblages in the United States in 1963-1964 was undertaken because there was little knowledge about the costume collections in the museums of this country, and dissemination of more information about the existing collections should be helpful to people in the museological profession.

The purposes of the study were:

- 1) To investigate relationships between museum usages, geographic locations and size of the communities.
- 2) To examine institutional variations in collections and methods of obtaining costumes.
- 3) To investigate the character and chronological age of costume collections in relation to region, history, gender, age and chronology.
- 4) To investigate the current uses of costume collections in exhibitions, research and academic usages.

Data for the museum portion of this study were based on responses to a questionnaire received from 161 institutions of the 252 listed in the Museums Directory of the United States and Canada (4) as containing costumes and

found to have such collections in 1963-1964. An individually typed explanatory letter accompanied each instrument.

Based on the limited information in the Museums Directory of the United States and Canada (4), it became evident that not only were a wide range of institutions listed but that seven distinct categories were represented in addition to six specialized museums. It was further evidenced that a large geographical area was encompassed, and many different sizes of communities contributed to costume collections.

In summarizing the findings for the museum portion of the study, the greatest percentage of costume collections, other than those of institutions devoted solely to such assemblages, were located in Art Museums. The sample distribution showed more museums containing costumes in communities of 99,999 or less people than in larger metropolitan areas. There were 108 institutions in the study that were located in such populated areas. This constituted 64.8 per cent of the sample museums.

Data revealed that of the 22 collections containing 2,000 or more items, 16, or 54.5 per cent, were situated in communities of 100,000 or more persons. One of the most revealing points was the great preponderance of costume collections in New England and the Middle Atlantic states.

Even more noticeable was the fact that the latter area was comprised of only three states and yet had the largest number of costume collections used in this study. These states also had the highest percentage (21.6) of collections containing 2,000 or more articles.

It was also evident that Art Museums tended to have more departments devoted to costume and textiles. More than half of such surveyed institutions had a special section for such material.

With regard to the origin and content of these collections, 91 per cent or 143 of the collections were originated by gifts. Purchases, as the primary source for costumes, usually were attributed to the support of a large foundation or business organization.

More than half (53.3 per cent) of the collections were founded by individuals; groups instituted 37 per cent of the accumulations. The trend was that individuals had more interest and provided not only the original source but also the impetus for collecting such material.

In respect to the contents, it was found that of the museums surveyed, 73.9 per cent contained period costumes, 1.8 per cent contained folk costumes, and 23.7 per cent contained both types. The largest percentage of the

institutions contained only period or historical costumes which denoted greater interest in this type of material. Moreover, more Art Museums contained historical and folk costumes with 47.8 per cent of these institutions having holdings of both types.

In relation to the various categories of costume studied, at least 99.3 per cent of the institutions contained women's costumes. Considering that two of the responses did not specify the actual types of garments as listed, it was very probable that all the collections contained women's clothing. Children's costumes were included in 90 per cent of the collections, and men's wear was found in 87.5 per cent of the museums. Very few establishments contained theatrical costumes which was probably due to the specialized nature of such apparel. Theatrical costuming does not represent a part of history itself but a very particular segment of life or fiction.

In establishing the chronological dates of costumes, more Art Museums and Preservation Projects than other museum types contained clothing of the eighteenth century and earlier. This was indicative of the interest, on the part of these institutions, in garments of an early date.

The responses concerning the educational programs were somewhat ambiguous. One of the most pertinent findings was

that Art Museums tended to serve higher educational levels, as did Costume Museums. Historical Societies apparently functioned more frequently for the lower academic levels. Responding institutions tended to concentrate most efforts in the field of costumology directed toward exhibition purposes and tours.

Of the collections studied, almost half were begun before 1925. This represented a strong interest in costume prior to the increasing numbers of such institutions that have come into being in recent years. In the 1965 museums directory (10) there were approximately 1,500 additional collections included. However, the number of institutions listing costumes remained essentially the same. Many of the establishments previously surveyed did not list costumes specifically in the 1965 directory.

The growth and development of these institutions were due primarily to the efforts of individuals, museum boards and auxiliaries. Professional organizations were more active than other groups in their assistance. Much credit is attributed to the Fashion Group, Incorporated. Several of the questionnaires cited this group as contributing both financial and other assistance in the increment and maintenance of their collections.

Data for the student portion of the study were obtained by writing those professional schools, colleges and universities which had museum study courses included in the curricula. The 137 student participants were from schools willing to administer the questionnaires. Since most of these forms (89 per cent) were completed by persons having contact with extensive costume collections, the following conclusions were drawn from the responses. The most significant indication was that students found more inspiration in actual costumes when available for usage than in written, pictorial or other types of material. Information from the study could lead the way to broadening the scope of museum costume collection usage by students of costume and fashion design. This should encourage more museums and schools to formulate programs or enlarge existing plans or otherwise expose student clientele to authentic costume collections.

As a result of this study, the following are specific recommendations for costume collections in the United States:

- 1) The curators of costume collections should have more communication within their own field and also more dissemination of information about their work since the respondents were sometimes unable to answer basic questions as to dating of historical costumes within their domain.
- 2) A union catalogue of costumes in museums of the United States should be made in order for the professional people within the field to know the holdings of various collections. This is

an answer to the request from several people for the information delved from the questionnaires. A similar international study is currently being made.

- 3) Further surveys should be made in order to include the museums which have opened since 1961.
- 4) Museum personnel should become more familiar with their holdings, and also with the basic histories of their collections and the operational aspects of utilizing costume collections.
- 5) Museum costume collections which are used as educational instruments for design students should include an increasingly wide range of material as it becomes available.
- 6) Museum personnel working with design students should have as wide a background as possible in the fields of design, history and costume.
- 7) There should be more pictorial and graphic material available for instructional usage by museum personnel and instructors in fashion and costume design.
- 8) A more realistic program should be prepared in order to use costume collections as educational instruments by a greater number of museums, since students may have resources at hand which they do not know how to utilize in their classes.

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