2012

Undress: Shaping Fashion and Private Life

Jean L. Druesedow
undress
Shaping Fashion and Private Life
Undress: Shaping Fashion and Private Life examines fashion through garments that give shape to style. The defining characteristic of any fashion period is a silhouette influenced by economic, political, social and sexual issues - all of which contribute to the way fashion expresses the spirit of the times. The garments in the exhibition, worn out of sight or in private, demonstrate changing manners and mores while the fully dressed mannequins are included to show the fashionable silhouette.

Jean L. Druesedow  
Director  

The Kent State University Museum is supported through a sustainability grant from The Ohio Arts Council.  

Kent State University, Kent State and KSU are registered trademarks and may not be used without permission. Kent State University is committed to attaining excellence through the recruitment and retention of a diverse student body and work force.
Radical Change 1760–1820

At the turn of the 19th century, the fully boned stays and hoops of the previous century gave way to the neoclassic line modeled on Ancient Rome. Light and sheer fabrics replaced brocaded silks, and only the busk remained to stiffen the fronts of corsets.

1. Stays
American or European, 4th quarter, 18th century
Brown linen trimmed with white leather and stiffened with baleen
Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.29

2. Robe à la française
English, textile about 1765
Open robe, stomacher and petticoat of ivory silk moiré brocaded with sprays of multicolored flowers, the ground is woven with supplemental wefts in another floral motif.
Silverman/Rodgers Collection, KSUM 1983.1.24abc

3. Corset
American or European, ca. 1810
Linen
Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.40

Women not in need of figure control discarded heavily boned stays with the advent of sheer muslin fashions at the turn of the nineteenth century. An un-boned garment such as this one was called a corset in France and that term generally replaced
the former term stays for boned undergarments. In spite of the lack of boning, this corset was stiffened with a wooden busk inserted in a pocket down the length of the center front.

4. Dress
Probably English, ca. 1804
White cotton mull embroidered in white, à la Mathilde
Gift of Colin Lawton Johnson, KSUM 2002.35.4

The style of embroidery down the center front and around the hem of this dress was called à la Mathilde in France, a reference to Matilda of Flanders, the queen consort of William the Conqueror. The style appeared about 1804. A contemporary observer wrote that such a dress “would fit easily into a gentleman’s pocket.”

5. Handkerchief
English, late 18th - early 19th century
Linen
Bearing the crown and initial “C” of Queen Charlotte (1744-1818), consort of King George III of England
Silverman/Rodgers Collection, KSUM 1983.1.1073

Said to have been given to Queen Charlotte by her daughter, Princess Elizabeth (1770 - 1840), this handkerchief was later given by the Princess to Mrs. Newell Crump whose father had been Secretary to King George III. The handkerchief passed from Mrs. Crump to her niece, Iris Emma Wilson Crump and then on to E.H. (unknown) on April 13, 1885.

6. Dress
Probably English, ca. 1826
White cotton mull with yellow wool embroidery trimmed with yellow silk taffeta
Silverman/Rodgers Collection, KSUM 1983.1.31abcd

As the 19th century progressed, the high waistline of the first decade began its descent to the natural waistline. At the same time the sleeves became fuller and the skirt began to widen. By the mid-1820s, the first leg of mutton sleeve of the century appeared as in this dress.
7. ▲ Corset
American or European, ca. 1820
White cotton corded and stitched in green; bone grommets
Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.37

This corset demonstrates the slightly lowered waistline of the 1820s. The decorative cording serves as the stiffener.

8. Man’s Undershirt
English, 1st half, 19th century
White cotton lawn
Embroidered with a coronet and “W 9”
Silverman/Rodgers Collection, Gift of Shannon Rodgers, KSUM 1986.97.19

Man’s Drawers
English, 1st half, 19th century
White cotton knit
Embroidered with a “W” below a coronet
Silverman/Rodgers Collection, Gift of Shannon Rodgers, KSUM 1986.97.17

This set of men’s undergarments belonged to Arthur Wellesley, the first Duke of Wellington (1769 - 1852). Shannon Rodgers’ purchase of Wellington’s garments also included white linen riding breeches, two pair of natural chamois drawers, a second white cotton undershirt and a lock of the Duke’s hair.

9. ▲ Day Dress
Probably English, 1836
White cotton printed with red floral sprays.
Silverman/Rodgers Collection, KSUM 1983.1.39

Victorian Sentiments 1830-1895

Queen Victoria (1818-1901) ascended the British throne in 1837. Her devotion to family life deeply influenced life on both sides of the Atlantic. “Victorian” has become a signifier for attitudes of propriety as well as graceful and feminine fashions.
A fashion plate from *Petit Courrier des Dames, Journal des Modes*, of 31 May 1836, entitled “Modes de Paris,” shows a very similar dress. Published fashion illustrations although exaggerated, help to show the fashionable shapes and attitudes of a given time.

10. **Corset**
American, ca. 1836
White cotton corded and stitched
Made by Harriet Bennet Brown
Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, Gift of Mrs. Charles Mosher, 1980, KSUM 1995.17.1345

The fashionable X shape of the 1830s was supported by soft corsets stiffened with cording similar to those of the 1820s. However, the waist was at its natural placement and the X-shape is evident in the width of the shoulders and the hips.

11. **Chemise**
American, ca. 1845
White cotton trimmed with eyelet
Ink inscription on placket: V A B Shields No. 14
Gift of Ann Jenkins Farmer in memory of our mother Dorothy Longbrake Jenkins Roberts. Mother was a great niece of Virginia Shields Vaden, KSUM 2005.6.2

The chemise was the first layer of clothing and was worn next to the skin and under the corset.

12. **Maternity Dress and Pelerine**
American, 1840s
Cotton printed in dark green, brown, tan, blue and red
Gift in Memory of Blanche M. Bartshe (Mrs. Glen E.), KSUM 1984.2.45ab

During pregnancy, women could wear less structured garments for leisure at home. However, boning and corsetry were expected outside the home. This dress, gathered with drawstrings in both bodice and skirt, accommodated the changing body.

13. **Man’s Leisure Ensemble**
American or European, ca. 1840
Long coat and trousers of white cotton printed in mauve paisley design
Silverman/Rodgers Collection, KSUM 1983.1.58ab

This example of a man’s informal garment was worn in the confines of the home, unlike similar 18th century men’s garments called banyans or nightgowns that might be worn to coffee houses or businesses but never to a formal social gathering or to court.
14. ▲ Corset
Probably American, late 1840s
White cotton stiffened with baleen; front lacing
Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.39

Petticoat
American? ca. 1840s
White cotton with eyelet border
Silverman/Rodgers Collection, KSUM 1983.1.60a

Before the invention of the cage crinoline formed by steel hoops, as many as six petticoats held out the wide skirts of the late 1840s. By 1850, the expanse of skirt was so great that the waist looked small even without a heavily boned corset.

15. Day Dress
American, ca. 1848–1852
Printed cotton voile with blue dot and multicolored floral pattern on white ground
Silverman/Rodgers Collection, KSUM 1983.1.72

16. Maternity Dress
American, late 1840s
Ivory cotton printed in brown floral pattern
Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, Gift of Mrs. Clarence Ward, 1953, KSUM 1995.17.58

17. Nursing Corset
American, 4th quarter 19th century
Tan cotton with white stitching; steel stays
Printed on inside: Armorside Nursing 206, Patent ______ 1883 (93?) _______waterproof clasps
Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.8

To facilitate nursing the child, this corset is made with sections over each breast that can be unsnapped and opened. The shape of the corset also allows for the enlarged abdomen after childbirth.

18. Winter Petticoat
American? ca. 1850
Brown polished cotton quilted in a
diamond pattern with an interlocking band
Silverman/Rodgers Collection, KSUM 1983.1.84

In spite of the multiple layers of clothing, a winter chill could be deadly. Heavily padded and quilted petticoats provided extra protection from the cold.

19. **Wrapper**
American, 1860s
Beige cotton faille printed in black and rust floral pattern
Gift of the School of Theatre and Dance, KSU Theatre Department, KSUM 1985.3.8

Before there was a museum of fashionable dress on Kent State’s campus, people often donated historic garments to theatre departments where they were used to study historic construction techniques, and, sometimes, used in performance.

20. **Man’s Nightshirt**
American, 2nd half, 19th century
Linen
Gift of Ms. Ruth Williamson in memory of her grandfather Martin G. Mayer who wore the shirt, KSUM 2002.7.4

21. **Combination**
American, 1885
Combination (chemise added to split drawers) of white cotton trimmed with machine made lace. Silverman/Rodgers Collection, KSUM 1983.1.212

22. **Dressing Gown**
Japanese, late 1870s
Gold silk taffeta embroidered in magenta; magenta cord belt with tassel
Silverman/Rodgers Collection, KSUM 1983.1.199ab

**Corset**
American, 1885
Corset of white cotton stiffened with steel
Gift of Warnaco, Inc., KSUM 1983.3.18

**Bustle Hoop**
American, ca. 1880
Bustle hoop of spring steel
Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, gift of Mr. and Mrs. John Jay McKelvey, 1948, KSUM 1995.17.1776

The combination was a welcome innovation that joined the chemise and drawers into one garment that considerably decreased the bulk of underclothing. It became popular in the 1880s when the tight fitting “cuirass” bodice became fashionable.
and 1890s. Contrary to popular understanding, most tea gowns were fitted, boned, and worn over corsetry regardless of the outer appearance.

23. Chemise
English, 1870s
White linen
Embroidered with crown and “VR 36”
Silverman/Rodgers Collection, KSUM 1983.1.1061

This chemise is from the wardrobe of Queen Victoria (1819-1901).

24. Nightgown
English, 1870s
White linen trimmed with Valenciennes lace
Embroidered with Crown and “VR 24”
Silverman/Rodgers Collection, KSUM 1983.1.1065

This nightgown is from the wardrobe of Queen Victoria (1819-1901)

25. Tea gown
American, ca. 1882
Green wool striped and embroidered in mustard yellow and dark red with dark red silk front panel
Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, gift of Helen Cooper Faunce, 1972, KSUM 1995.17.17

The tea gown was worn at home to receive close friends. It was a stylish form of undress, and was often fanciful in its design. In this example the gathered front and embroidered belt and bands can be considered “medieval” elements associated with the Aesthetic Movement of the 1880s and 1890s.

26. Corset
Polish, 1880s
Black silk jacquard trimmed with pale blue-green embroidery and black lace; blue elastic stocking supporters
Label: Marie Grochovska à Varsovie, Faubourg de Cracovie No 39
Silverman/Rodgers Collection, KSUM 1983.1.1500

27. Wrapper
American, 1880s
Plaid silk taffeta in blue, navy, green and gold
Gift of The Youngstown Playhouse in memory of Paul H. Kimpel, KSUM 1999.44.80

28. Wrapper
American, 4th quarter 19th century
White cotton trimmed with knitted lace
Gift of Irene D. Handel in memory of Irene Ball Dawby, KSUM 1997.3.1
29. **Drawers**

English, 1870s

White linen

Embroidered crown and “VR”

Silverman/Rodgers Collection, KSUM 1983.1.1062

**Pair of Stockings**

English, 1870s

Black and white silk knit

Knitted crown and “VR 6”

Silverman/Rodgers Collection, 1983.1.1063ab

The drawers and stockings in this case were from the wardrobe of Queen Victoria (1819-1901).

30. **Summer Corset**

American, 1880s

White cotton netting; steel closure at center front; baleen

Printed on inside: JCC Corsets 209 size 25”

Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.10

31. **Day Dress**

Probably American, ca. 1885

White cotton printed in red circles with red-edged scalloped trimming: bodice, skirt and apron overskirt

Silverman/Rodgers Collection, KSUM 1983.1.121abc

32. **Winter Petticoat**

American, 4th quarter, 19th century

Red cotton satin with a quilted border, lined in printed cotton

Stamped on waistband: 1277

Length 40

Gift of the Joel H. and Lucia G. Sharp Collection, KSUM 1984.34.7

33. ▲ **Teagown**

American, 1889

Made from a mid-19th century shawl from Paisley, Scotland with center front panel and train of grey wool.

Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, gift of Mrs. Robert McEwen, 1952, KSUM 1995.17.16

This tea gown is an example of the re-use of a garment previously considered a fashionable essential. From the end of the 1700s through the 1860s, the large shawl was an essential and luxurious accessory. They were imported first from Kashmir, and then produced in European weaving centers, especially Paisley, Scotland. Once fashionable skirts narrowed in the 1870s, the dolman and the overcoat replaced shawls as outerwear. The museum has several examples of these shawls made over into other kinds of garments.
34. **Corset and Garters**
American, 1898
White cotton with steel stays and front closure, trimmed with lace; garters with cloisonné clasps
Printed on inside: J.B. Style 36; garters labeled “Queen Louise”
Gift of William Davis McTeer, in memory of Joan Pavelin McTeer, KSUM 2011.12.43

**Fashion Risk-taking 1900–1955**

Another radical change came with the 20th century. Early in the century, the French couturiers Vionnet and Poiret showed un-corseted models, and two world wars brought more women into the public sphere. In the aftermath of war, economic prosperity allowed risk-taking in both public and private life.

35. **Corset Cover**
American, 1910
White cotton trimmed with lace.
Transferred from the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, gift of Mrs. Robert A. Engel, 1953, KSUM 1995.17.744

Not only was there a chemise or combination under the corset, there was also a garment like this one worn over the corset – a final layer before the dress.

36. **Bust Confiner**
American, 1913
White cotton and lace
Label: Bien Jolie Bust Confiner
Gift of Ray Edmison in memory of Phyllis Fleming Edmison, Class of 1968, KSUM 2009.43.9

This is an example of an early 20th-century brassiere – necessary because the corset now ended below the breasts.

37. **Brassiere**
American or European ca. 1915
Pink silk and elastic stiffened with 4 horizontal rows of steel across front; hook to attach to girdle
Stamped on hook: Avona 36/102; Tag: Jordan Marsh Co. Boston, $2.50
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.22

38. **Brassiere**
American, ca. 1925
Ecru colored machine made lace bandeau; straps of silk ribbon
Gift of J.B. Britton in memory of Katherine Lynch Bates, KSUM 1985.4.17

The *garçonne* or “tomboy” look popular with the flappers of the 1920s demanded a flattening of feminine curves. Unstructured bandeau such as this one barely accommodated the breasts.
39. **Bra**  
American, 1950s  
Peach satin  
Label: Charmode; reg. U.S. Pat. Off. Charming Modern Corsetry 822 24/30  
Gift of Warnaco, Inc., KSUM 1983.3.98

After World War II and the introduction of the New Look by Christian Dior, feminine curves were again fashionable.

40. **Wonderbra**  
American, 1994  
White nylon and wire  
Label: Wonderbra/Three Degrees of Wonder  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.17

Although the term “Wonderbra” was first trademarked by the Canadian Lady Corset Company in 1935, and the company had made a push-up bra in the 1960s, the name was re-branded and reintroduced to the U.S. market in 1994 emphasizing sex appeal.

41. **Corset**  
American, ca. 1900  
Made of ribbons stiffened with steel.  
Stamped on inside: Size 20, #34711  

This “ribbon corset,” much lighter and with less boning, would probably have been worn as undress or negligee. Similar corsets were also worn when participating in active sports.

42. **Corset**  
American, 1900  
Mono-bosom style made of white cotton stiffened with boning  
Stamped on inside: Comfort Health Style, quality guaranteed, 128/40 30/patented February 20, 1900, 1056  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.14

At the turn of the 20th century, the fashionable silhouette was a tilted “S” shape characterized by the “pouter pigeon” or “mono-bosom” in front, and with a bum pad to extend the skirt in the back.

43. **Day Dress**  
American, ca. 1900  
Two-piece dress of white cotton printed with pink and green floral pattern, trimmed with machine lace.  
Gift of Paula Mealey, KSUM 2000.39.22ab  
*shown with:*  
**Chemise**  
American, ca. 1900  
White cotton trimmed with lace  
Gift in memory of Mrs. Judson Rosebush, KSUM 1991.48.6

Although the term “Wonderbra” was first trademarked by the Canadian Lady Corset Company in 1935, and the company had made a push-up bra in the 1960s, the name was re-branded and reintroduced to the U.S. market in 1994 emphasizing sex appeal.
**Petticoat**
American, ca. 1900
White cotton with machine lace insertion
Gift of Agnes Bauer, KSUM 1992.45.6

**44. Petticoat**
English, 1890s
Cream silk taffeta trimmed with Valenciennes and Alençon lace
Silverman/Rodgers Collection, KSUM1983.1.1070

This petticoat was from the wardrobe of Queen Alexandra of England

**45. Dressing Gown**
American, 1907
Pink silk trimmed with lace
Gift of Thomas S. Bishop, KSUM 1994.9.1

**46. Corset**
American, 1910
Black silk with steel front closure and stiffening
Gift of Warnaco, Inc., KSUM 1983.3.117b

As the fashionable silhouette began to straighten from the hourglass of the 1890s and the S-shape of 1900, this style of corset, long and straight in front, created the desirable line for the Empire Revival style.

**47. Slip**
American, ca. 1915
White cotton trimmed with lace and ecru ribbon
Gift of Frances Wiland, KSUM 1991.77.4

**48. Combination (Teddy)**
American, 1920s
Peach silk trimmed with lace
Gift of Mina Neiger Kulber, KSUM 1986.79.1

“Teddy” was another name for the combination. In the 1920s, underclothing became much lighter and less restrictive.

**49. Camisole and Panties**
Probably American, 1920s
Off-white chiffon with floral lace trim, ribbon rosettes and straps
Gift in memory of Maryon Carpenter Church, KSUM 1992.1.24ab

The long drawers of the 19th and early 20th centuries gave way to panties as skirts shortened. Although some drawers were stitched together, most had been split without a crotch seam. Some panties in the 1920s had the front and back panels joined only by a narrow ribbon.
50. Girdle
American, ca. 1926
Cream-colored silk with attached garters trimmed with ribbon, mother-of-pearl buttons and elastic cord at center front
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.2

The bias cut, popular in the 1930s, clung to the curves of the body and required a smooth understructure.

51. Evening Dress
French, 1920s
Peach silk chiffon with silver bugle beads, rhinestones and pearls
Label: Paris/Max Cohen, Inc./New York
Gift of Elin Parks, KSUM 2012.4.1

52. Bra and Panties
American, 1934
Pale gold silk and lace
From the trousseau of Sylvia Neiburg West
Gift of Susan Neiburg Terkel in memory of Sylvia Neiburg West, my beloved Aunt, KSUM 2009.17.1ab

53. Evening Ensemble
American, ca. 1935
Gold rayon satin backed crepe: full length gown, jacket and sash
Gift of Mrs. Harry McDonald, KSUM 1986.103.280abc

54. Bra and Girdle
Probably German, 1938
Pink lace and elastic
Label: Kalasiris/ Abteilung Meider (in girdle); Kalasiris 3/40 Prinze B Atlas/Sp. (in bra)
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.20ab

55. Girdle
American, 1940s
Peach silk jacquard and elastic
Label: Spencer, New Haven, Conn.
Patented
Gift of Shirley Ann Dunscombe-Caldwell, in Memory of Mary Tower English, Fort Wayne, Indiana, KSUM 2005.5.1

Spencer garments, made to order for each problem figure, boasted of reducing the waist by at least three inches. This ad seen in *Life*, February 24, 1941, page 85, shows the typical problems corrected by the corsetry.

56. Waist-cincher
American, 1950s
White nylon, Dacron, acetate and steel
Label: Gossard-deb 915 small 25-26; model 156 $8.95
Gift of William Davis McTeer in memory of Joan Pavelin McTeer. KSUM 2011.12.15
The introduction of the New Look silhouette, with rounded bust and hips emphasized a tiny waist and brought the re-introduction of the corseted waist.

57. “Cancan” Petticoat
American, mid-1950s
Nylon tulle embroidered in pink
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.149

To keep the full skirts of the New Look extended as far as possible, women wore starched tulle petticoats – sometimes several at a time.

Katharine Hepburn
Katharine Hepburn was known in her family for her lovely lingerie and these examples from her personal wardrobe reflect the feminine attitudes of the mid-20th century.

59. Nightgown
Probably French, 2nd third, 20th century
Pink Silk Chiffon
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.151

60. Nightgown
Probably French, 2nd third, 20th century
White silk chiffon trimmed with blue satin ribbons
Label: Léron, Inc., 745 Fifth Avenue, N. Y.
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.89

61. Nightgown
Probably French, 2nd third, 20th century
Pale pink chiffon, long sleeves
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.80

62. Nightgown
Probably French, 2nd third, 20th century
Pale pink chiffon dotted and trimmed in darker pink
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.85

63. Nightgown and Bolero
Probably French, 2nd third, 20th century
Pale pink silk printed in tiny pink and blue floral
Label: Léron, Inc., 745 Fifth Avenue, N. Y.
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.84ab

**64. Peignoir and Nightgown**
Probably French, 2nd third, 20th century
Ivory silk chiffon appliquéd with satin
Label: Léron, Inc., 745 Fifth Avenue, N. Y.
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.61ab

**65. Peignoir and Nightgown**
Probably French, 2nd third, 20th century
White nylon tricot
Gift of the Estate of Katharine Hepburn, KSUM 2010.12.90, .91

The word peignoir came originally from the French and indicated a garment to wear while combing the hair. It has now come to mean a kind of dressing gown.

**Liberation and Constraint 1960–2012**
After 1965, street style and youth culture changed the sense of what could be worn for public events and special occasions. For all of the freedom advocated in all aspects of life, both exercise and undergarments continued to mold and constrain the body.

**66. Girdle**
American manufacture, Italian design, 1960s
Nylon and lycra printed in pinks, purple, gray and black with attached garters
Label: Created by Emilio Pucci for Formfit Rogers
Gift of Mrs. Savanna M. Clark, KSUM 1999.36.8

**67. Lingerie Ensemble**
American manufacture, Italian design, 1960s
Robe and pajamas of nylon tricot printed with red violet, blues, grey and greens
Label: Emilio Pucci for Formfit Rogers, EPFR printed on fabric
Gift of the Museum at FIT, KSUM 2000.63.27abc

**68. Man’s Pajamas**
American 2nd half, 20th century
Red cotton trimmed with white frogging and buttons
Label: 721 Club Exclusive, Bonwit Teller Men’s Shop
Gift of D. LaMar Christy Jr., Fremont, Ohio, in memory of D. LaMar Christy, Sr., and Elise Bowman Christy (my parents), KSUM 2001.40.7ab
69. **Lingerie Ensemble**  
American manufacture, Italian design, 1960s  
Robe with belt, gown and bra of nylon tricot printed in salmon, orange, white and brown  
Label: Emilio Pucci Formfit Rogers  
Gift in memory of Bernice H. Kent, KSUM 1990.42.145a–d

70. **Slip**  
French, 1960s  
Black silk satin and Alençon lace  
Label: Balenciaga  
Silverman/Rodgers Collection, KSUM 1983.1.561

71. **Half-slip**  
French, 1960s  
Ivory silk satin with Alençon lace  
Label: Balenciaga  
Silverman/Rodgers Collection, KSUM 1983.1.564

72. ▲ **Nightgown**  
French, ca. 1960  
Peach satin and chiffon bias cut, full length; self-fabric belt  
Label: Balenciaga “Naturelle”  
Silverman/Rodgers Collection, KSUM 1983.1.559ab

73. **Nightgown**  
French, ca. 1960  
Peach satin and Alençon lace; self-fabric belt  
Label: Balenciaga  
Silverman/Rodgers Collection, KSUM 1983.1.553

74. **Shape-wear**  
American, late 1980s  
Black nylon, spandex and cotton “all-in-one” with garters  
Label: Lily of France Enhance; Marshall Field & Co. 36C  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.53

75. **Shape-wear**  
American, 1980s  
Black lycra and steel  
Label: Victoria’s Secret  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.19

76. **Shape-wear**  
American, ca. 1985  
Nylon and lycra spandex petit-pants with foam bum enhancers  
Label: Perfect Comfort Support Slimmer Intimates  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.3

77. **Shape-wear**  
American, 1985  
Nylon, lycra spandex and wire bra-slip  
Label: Subtract  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.1
78. **Sports Bra**  
American, 2004  
Grey cotton, lycra and polyester  
Label: Cobblestones; size 3XL  
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.58  

*shown with:*  
**Athletic shorts**  
American, 2012  
Grey cotton and polyester, printed with “Kent State Golden Flashes 10”  
Label: Camp David  
Purchase, Kent State University Museum, 2012

79. **Man’s Spanx**  
American, 2011  
Spandex and nylon  
Anonymous loan, L 2012.9.1

**Case**

80. **House Cap**  
American, mid-19th century  
White embroidered net trimmed with blue silk ribbon and English Buckinghamshire lace  
Silverman/Rodgers Collection, KSUM 1983.1.1607

81. **House Cap**  
Probably American, 4th quarter, 19th century  
White mull embroidered with sprigs with eyelet ruffle and machine made Valenciennes lace  
Silverman/Rodgers Collection, KSUM 1983.1.1496

82. **Boudoir Cap**  
American, 1920s  
Cream net trimmed with pink satin ribbon and rosettes and machine made lace.  
Gift of J. B. Britton in memory of Katherine Lynch Bates, KSUM 1985.4.10

83. **Lock of Hair**  
English, 1830s  
Belonging to Arthur Wellesley, the first Duke of Wellington (1769 – 1852)  
Silverman/Rodgers Collection, KSUM 1986.97.18c

84. ▲ **Busk**  
American or European, 1783  
Wood  
Initialed: RB for Rebecca Browning of Newport, Rhode Island  
Gift of Warnaco, Inc., KSUM 1983.3.2

A busk, carved of wood, or sometimes scrimshaw, was inserted in a pocket down the center front of the corset. It kept the torso from bending at the waist and ensured a smooth fitting bodice.
85. Busk
Probably American, early 19th century
Baleen
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.34

86. Busk
Probably American, 1830s
Wood carved with a heart
Gift of Warnaco, Inc., KSUM 1983.3.9b

87. Corset Stays
Probably American, 19th century
Baleen pierced to allow them to be sewn in place
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.26 a-l

88. Busk and Packaging
American, ca. 1900
Steel and cotton
Stamped: F.P. Military Form, Triple Steels, Birdsey & Somers N.Y.
Labeled on front: F.P. Corsets Clasp Triple Steels, black, Birdsey and Somers, New York
Gift of William Davis McTeer in memory of Joan Pavelin McTeer, KSUM 2011.12.45

89. Man’s Dress Shirt and Detachable Wing Collar
American, 1930s
White cotton; one collar stud for center back
Gift of Mrs. Wilard F. Bixby in memory of Ida Tieleke Bixby, KSUM 1997.79.9a, c

shown with:
Installation studs and cuff links