

NAME Sharon Scoble and Sierra Starr

ACCESSION# 1992 .003 .abc

TITLE Evening Dress with One Shoe

DATE 04/10/10

## TREATMENT REPORT

BRIEF. Evening ensemble with fitted lace-up bodice with puff sleeves and full skirt in ivory satin with metallic  
DESCRIPTION brocade  
(summarize from  
DESCRIPTION.MAIN)

### CONDITION OF ITEM (refer to condition report)

#### Bodice:

- interior bodice lining shattered
- restyling- sleeves removed and attached upside down
- interior front bodice/edge of sleeves relined with synthetic fabric
- underarm staining and abrasion
- fraying on lace up holes of CF bodice
- boning exposed
- waistband detached

#### Skirt:

- waistband detached
- fraying and tears in skirt of waistband
- missing closure
- ruffle trim detached in places at bottom of skirt
- substituted pieces of skirt lining; stains on substitute train lining, other parts of lining
- large stain on skirt
- skirt pocket becoming detached

### TREATMENT PROPOSAL

#### Bodice:

- 1) detach sleeves
- 2) take fabric from placket and use to repair ear splitting on front of bodice
- 3) remove added lining and make new one for front panel
- 4) tack waistband where its been detached
- 5) determine correct sleeve placement and reattach

#### Skirt:

- 1) remove waistband where it is coming detached
- 2) remove gathers in waistband
- 3) put on mannequin to determine pleating
- 4) reattach waistband and address the fraying and rips at attachment site
- 5) tack on ruffling where it has become detached
- 6) reattach pocket

### TREATMENT REPORT

#### Skirt (Sierra):

04/10/10 - 04/13/10

I removed the waistband from the back of the skirt and took out the gathers as they were not original to the dress. The pleats had been taken out and gathers were put instead to let the skirt out (at some unknown time). It was let out in the bodice as well by adding in a placket in the center front. I then basted on a piece of fabric to the inside of the back of the skirt to stabilize it.

Originally on the back of the skirt, there was one rip, several holes, and a piece missing resulting in an uneven edge. Using pieces of the placket taken from the bodice, I was able to even out the waist line successfully. However, the method of repairing the rip and holes did not work initially. At first, I just attached a piece of the placket behind the holes with a whip stitch but due to the fraying around the holes, it did not hold. It worked better when both the patch and the outside of the hole were basted down first, and then stitched together with a whip stitch. I ran into the same problems with the rips as well and tried the same

solution.

We realized the repairs were not holding when we put the skirt on a form to be re-pleated. We took it off, and then I did the repairs outlined above. However, even the new method did not hold with the rips (but it did with the holes) when it was put on the form a second time. Additionally, this resulted in creation of new rips in the back waist.

Additionally, we are having some trouble with the re-pleating process because of the use of piping at the bottom of the waistband. Colleen, who was teaching the workshop could figure out how the pleats were supposed to go, but she could not predict how we were going to put them in under the waistband.

Note: when it comes time to reattach the ruffling at the bottom, it will be easier to do when the skirt is on the form (for placement sake).

Bodice (Sharon):

4/10/10 - 4/13/10

I began by detaching the sleeves from the bodice with a seam ripper, as they had been detached and replaced upside down at some point. I also detached the synthetic lining pieces that had been placed over the original lining inside the garment, as well as the large piece of fabric that had been used as a placket and was attached to the left side of the center front lining of the bodice.

I then patched a tear in the panel on the right front of the bodice, from the center front into the panel. I placed a small piece of the placket fabric behind the part of the tear in which the fabric did not meet perfectly, and put a piece of neutral cotton fabric behind that to stabilize the area. I used hair silk to then patch the tear, sewing it to the piece of placket fabric and the cotton beneath as well. I then pinked the edges of the cotton patch and folded it and stitched it to the inside, so that it would not show from the front. I then patched two areas of holes and weakness at each underarm area in the same way.

Once those weak areas were stabilized, I began to make new linings for the two lining panels on each side of the open bodice that are closest to the center front (the entire lining was not to be replaced since the original lining was in the worst shape near the front. I used these pieces as patterns to make the new lining. The lining for each side of the front had to be made in two pieces, to match the grain lines of the fabric pieces that made up the panels. I made the bigger panels that were not directly touching the center front, but were the next ones over, and basted them into the bodice on top of the existing shattered silk lining. Then, Colleen Callahan made the lining pieces for the panels closest to the center front, and she added a strip of hook-and-eye closure tape to each side, to make a new closure beneath the lace-up closure that would take pressure off the original weak closure. She also removed the metal boning from their casings on both sides of the center front.

Then, I pinned the waistband in the places where it had detached from the bodice on both sides of the front. I tacked it down in those places.

Next, I removed the synthetic elastic that had been placed inside the neckline casing as a costume alteration, and found the original drawstring underneath running throughout the entire neckline.

For display purposes for our end-of-workshop exhibition, I basted along the front of the neckline at each side of the center front to simulate the look of the drawstring (since the original casing and drawstring were too delicate to actually use). Colleen used the remnants of the placket to make a new placket, which she pinned behind the lace-up closure and over the new hook-and-eye closure once the bodice was on the dress form. I then loosely laced up the the center front with metallic cord. I also pinned the sleeves back onto the armholes in the correct orientation.

Additional steps that must be taken:

- A new casing for the drawstring around the entire neckline must be created and tacked on top of the old casing.
- The lacing holes on each side of the center front closure must be reinforced, and the fraying of the metallic threads around the holes must be stabilized. A new cord that is conservation-grade and closer to the color of the garment must be selected.
- A new, permanent placket with finished edges must be sewn in.
- The sleeves must be sewn on.

note from Arden Kirkland - I believe these last four steps were completed in May 2010, but we need to check back with the garment to be sure.