A SYSTEM DESIGNED FOR CLASSIFYING AND CATALOGING HISTORIC TEXTILES FOR THE SCHOOL OF HOME ECONOMICS OF OREGON STATE COLLEGE

by

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In Charge of Major

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Head of Department of Clothing, Textiles, and Related Arts

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Chairman of School Graduate Committee

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Dean of Graduate School

Date thesis is presented May 13, 1953
Typed by Margaret Barber
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Finally, to the author's husband, Dr. Earl W. Wells, Chairman of the Department of Speech at Oregon State College, is extended her heartfelt thanks for his encouragement and, especially, for his guidance in the preparation of the final manuscript.
"A textile is any stuff wrought on a loom."

From The Romance of Textiles
by Ethel Lewis (28)
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A SYSTEM DESIGNED FOR CLASSIFYING AND CATALOGING HISTORIC TEXTILES FOR THE SCHOOL OF HOME ECONOMICS OF OREGON STATE COLLEGE

CHAPTER I

INTRODUCTION

Statement of the Problem

The Department of Clothing, Textiles, and Related Arts in the School of Home Economics at Oregon State College has, for some years, been accumulating a collection of historic textiles. During the early years of the school, members of the staff brought certain of their own textiles for class illustration. As these teachers went on to other positions or retired, they often donated some of these pieces to the department. Other teachers on the staff made trips to foreign lands and, being ever intent on materials for class use or for display purposes, brought back with them excellent historic textiles of one kind or another. Often these were used for many years without the individual being reimbursed for the purchase price. Eventually, some were donated to the department; others, as funds became available, were purchased from the owners. The first sizeable purchase was from Miss Alma Fritchhoff upon her retirement as head of the department in the spring of 1948. At that time, the department purchased
some eighty-five pieces of historic textiles that Miss Fritchoff had originally purchased abroad and had since been using as illustrative material in her teaching of historic costume and costume design.

Beginning in the academic year 1948-49, the department offered and has continued to offer, under Professor Dorothy Gatton, a course in historic textiles. Students and members of the staff have thereby become more aware of the collection and also more interested in its improvement. As a result, the department has received several gifts and has made a number of purchases. The most recent acquisition of note was that purchased last fall through the kind cooperation of Miss Blanche W. Stevens, of Anatolia College, Thessaloniki, Greece. Miss Stevens was able to get some thirty-eight old Greek and Turkish textiles, most of which can be classified as museum pieces.

For the past several years, as the collection has noticeably been increased, members of the department have realized the need for some system of classifying, cataloging, and recording the history of each textile and article of related illustrative material. Already, they had noted that the source, or other historical material, concerning many of the pieces was unknown or forgotten. Very little had been recorded and much that had been passed on by word of mouth was incomplete or inaccurate.
Funds for obtaining such materials as might be necessary for a cataloging system were available but not sufficient to release time for a member of the staff to do the job. The author, being highly interested in preserving our textile heritage, was anxious to undertake the task of setting up such a system and of classifying and cataloging the various items in the collection.

**Purpose of the Project**

The purpose of the project was twofold: first, to set up a system for classifying and cataloging each item in a collection of historic textiles; and, secondly, to actually identify, classify, record, and catalog each item in the collection of the Department of Clothing, Textiles, and Related Arts.

**Location of the Project**

The project was primarily carried on at Oregon State College. A special trip, however, was made to Seattle, Washington, in company with Professor Gatton, to confer with Miss Emily H. Tupper, Registrar of the Seattle Art Museum.
Source of Material

The collection of historic textiles in the Department of Clothing, Textiles, and Related Arts was the principal source of material.

A study was made of the classifying and cataloging systems used by the Seattle Art Museum and the University of Washington. That of the Seattle Art Museum is considered by many textile experts to be excellent and worthy of study. A visit to this museum was valuable in providing an opportunity to see at first-hand a complete cataloging system.

The University of Washington has a collection, although larger, somewhat similar, and for the same purposes of study as Oregon State College; and, for these reasons, was chosen for investigation. Miss Grace Denny, Professor Emeritus of the School of Home Economics of the University of Washington, kindly supplied the author with a description of that school's cataloging system and with sample cards, ledger, and work book pages.

Catalogs, issued by museums such as the Victoria and Albert Museum in London and the Metropolitan Museum of Art in New York, were valuable in developing forms for describing textiles.

Various books on the history of textiles, techniques of weaving, embroidery, ornament and design, costume, and
particular textiles of different countries afforded background material for identifying and classifying the various items in the collection.

Limitations of the Project

No one person can be an authority on all textiles. For example, some specialize on Chinese stuffs, perhaps even limiting their field to Chinese dragon robes; others may devote a lifetime to the study of oriental rugs, or to old embroideries; and so it goes. Museums employ specialists to identify and classify the textiles coming to them. The author can only hope to have made, under the particular circumstances, a practical, if not a minutely perfect, identification and classification of those textiles in the collection here in the department.

Library materials in this area, by the nature of Oregon State College, are somewhat limited. There are no large museums with notable textile collections in this part of the country, making it impractical to study any examples of historic textiles except those here at the college.

The author has endeavored not to conjecture but to limit the identification and classification of each item only on those particular points on which reliable information was available.
Historical Background on Textiles

"Spiders had spun webs and birds had woven nests of twigs for many long ages before the idea of spinning and weaving first occurred to men. Who was the first weaver and where did he live? There is no book old enough to tell us. Before the first books were written, before even the first records were scratched on stone or clay, men had learned to weave. By the time the first history was written, the beginnings of clothmaking had been so long forgotten that the earliest historians of every race wrote that the gods had taught men how to spin and weave."
(2, p.15)

Archaeological findings give evidence to prove that spinning and weaving began sometime in the Stone Age. Some historians say that clothmaking was practiced in Egypt as early as 6000 B.C.; others believe it was not begun until 5000 B.C. However, there are no fabrics in existence that date back earlier than 2500 B.C. The tomb of Beni Hasson, 2500 B.C., yielded mummy cloths five feet wide and up to sixty feet long, with as many as five hundred and forty warp threads to the inch. (28, p.3) This is as fine, or perhaps even finer, than anything modern man, with all his complex machinery, can produce today.
The earliest existing fabrics are of linen, but wool was also used in very early times. Records show that cotton was known in India as early as the eighth century B.C. (28, p.3) It is difficult to establish the exact date of the discovery of silk, but it has been estimated to be sometime between 2698 to 2640 B.C. Historians agree that the Chinese were the first people to use silk, beginning under the reign of Huang-ti. (28, pp.31-32)

The first simple loom probably consisted of warp threads tied to the horizontal limb of a tree and then weighted to hold them taught. Saplings could have been driven into the ground to form an upright frame and the warp threads pegged down. Later, came the horizontal loom with heald rods worked by foot pedals which left the weaver’s hands free to throw the shuttle back and forth. The draw loom, probably first used in China, was a further advancement, and was the basis for a still greater improvement, definitely attributed to the Chinese, which enabled the weaver to weave patterned fabrics. Before this time, the design, or pattern, was worked on the already woven fabric with needles which carried colored yarns of the various fibers. This draw-loom was the forerunner of our modern Jacquard looms, on which very elaborate patterns may be woven.
Modern man has invented machinery for speeding up the spinning and weaving processes and for mass production of textile yarns and fabrics. He has also developed new and improved finishes for the natural fibers; but he has not been able to improve on the quality or design of some of the old hand-woven fabrics.

The big advancement in modern textiles has come in the discovery of the new man-made fibers and the engineering of these fibers to create textile fabrics which meet today's demands for functional as well as beautiful clothing, household stuffs, upholstery, draperies, rugs, and so forth.

The development of textiles, their weaves, designs, and dyes and the uses to which these stuffs were put have been, through the ages, indices to man's cultural development. Archeologists are able to learn a great deal about particular cultures from a study of the textiles belonging to a given period. Thus it is that museums and other institutions have long been collecting and preserving examples of historic textiles. Many beautiful, as well as significant, stuffs have been destroyed—some through carelessness, others by accident, many by design.

The Department of Clothing, Textiles, and Related Arts is making a sincere effort to help, in a small way, to collect and preserve some of these textiles, so that
present and future students and other interested persons may have an opportunity to see and study original pieces.
CHAPTER II
DEVELOPMENT OF THE PROJECT

Information Needed on Articles to be Cataloged

The author decided, as the first step in working out the project, to establish the major classification, specifically, the type of product, under which the textiles were to be grouped; and, secondly, to decide on the geographic groupings under which they could be classified. Examination of the classifying systems as used by the University of Washington and the Seattle Art Museum proved most helpful.

Having decided on the type of product and the geographic location, what other information about the item is it necessary or helpful to have? Certainly, each item must have a code or catalog number for quickly identifying it as to its type, its geographic location, and its order in the collection for the country in question. Obviously, it should have a name. Is it a table scarf, a wall hanging, a priest's robe, a pair of child's shoes, a tapestry; or is it a sample, a fragment, or a piece of yardage, and so on?

What is the date of the article, when was it made or used? This is useful information, not always available, but to be included if possible.
Is there information that indicates in what provenience of the country, under which it is classified, the article was made? Or, if the geographic group includes several countries, then is it possible to determine to which one of those countries the article may be attributed? These facts may not always be pertinent but have sufficient value to be recorded whenever possible.

For purposes of identification, it is helpful to know the exact dimensions of the article in question. This should be a matter of record.

What about the article's condition? Is it fragile, is there moth damage, are there holes and where are they located, are there darns or mends, is it stained or soiled, and so on? This information is especially needed if the article is ever to be loaned out for exhibition or study. Miss Tupper, Registrar of the Seattle Art Museum, stressed this point; and, while it is no doubt more important for a museum than for a school, it is still necessary to keep a close check on the condition of items in the department's collection.

It would seem to go without saying that it is necessary for each article to be described. What is the weave? For example, is it a satin, brocaded satin, taffeta, ribbed taffeta, plain cloth, tapestry, damask, velvet, gauze, and so on? If an embroidery, what are the stitches
used, does the particular type have a name, what are the
yarns used? What are the colors? Is the textile hand-
 woven, hand-embroidered, block-printed by hand, roller-
 printed by machine? Are the dyes natural? What is the
fiber and was it hand-spun? What is the design, if presen-
t, and what does it mean? If a costume, or part of one,
how was it worn and by whom? So, we could go on in as
great detail as the knowledge of the identifier would
allow.

In order to have an accurate record as to how each
particular item came to be in the collection, it would
seem desirable to include that information. If the arti-
cle was contributed, who was the donor? If purchased,
what was the price paid? What was the source? Was it
purchased at the Rag Market in Rome or did it come from
the donor’s grandmother, who brought it from Sweden?

Does the article have a special known history? Was
it brought across the plains in a covered wagon in 1856?
Is it a shawl given to Jane Doe in grateful appreciation
for her help in teaching English to a Chinese laundryman?
It is well to have such information recorded. Too often,
bits of historical facts passed on by word of mouth are
eventually lost to posterity.

In describing a textile, the author has endeavored
to do so from the practical standpoint of its use here
at Oregon State College. She has not the knowledge or the
skills necessary to analyze each of the five hundred and
seven separate articles which she has described, classi-
fied, labelled, and cataloged—varied as they are as to
type of product, geographic location, fine points of weav-
ing techniques, fiber content, dyes, embroidery stitches,
techniques of printing, painting, design, symbolism in
design, and so forth.

Ways of Recording Information

Logically, the next step was to determine the ways
for recording information acquired. It seemed necessary,
first of all, to have a Work Book which would contain ex-
PLICIT instructions for classifying, codifying, entering
in a ledger, card filing, and labeling items in the col-
leCtion and for using the cataloging system.

Next, from a practical standpoint, it seemed essen-
tial to develop a Key Book as a working basis for subse-
quent and more complete recording. It was decided that
the Key Book should contain an individual page or pages
for each country under each major classification, on which
could be listed all items in their order of acquisition
by the department. It was not considered feasible, in
listing the many items acquired at various times, the
dates of which are, in most cases, not known, to endeavor
to keep these listings in such order up to the present time. Obviously, from now on, it will be easy to maintain such an order. These listings in the Key Book are to include, for each item, an Arabic number indicating the article's sequence in the collection, name of article, dimensions, a brief identifying description, date, provenance if pertinent, year of acquisition, and storage location; in brief, the working information to be later transferred to the more permanent record.

A valuable collection such as this merits an accurate, permanent record. Following the example of the University of Washington and the Seattle Art Museum, it was decided to make this record in a ledger, to be called the Accession Book. Here could be recorded on ledger sheets, printed in appropriate form, each item as it was acquired by the department. Listings will include, for each item, date of acquisition, catalog number, type of product or class, brief identifying description, gift or purchase, source, donor, and cost. The Accession Book should be kept in a safe place and not made available for student use.

A card file was deemed the most practical way of making easily available to students and other interested persons information on each particular item in the collection. Information on the card should be as complete as
possible and, therefore, should include the catalog number, type of product, geographic location, storage location, name of article, date, provenance, dimensions, condition, detailed description, donor, price paid, source, acquisition date, and history. The problem here was to arrive at some way of providing the necessary cross-references. Many such cross-filing systems have seemed to the author to be unnecessarily clumsy—a duplication of information on several cards under different headings. It was suggested that the author investigate the possibilities of the Unisort Analysis Card. This seemed to provide the answer—one card for each item, the cross-references to be made by clipping the cards according to a code worked out for the particular system.

Last, but certainly very necessary, was to work out a form for and way of labeling each item in the collection. It was decided that the label should show catalog number, date of acquisition, storage location, provenance, name of article, and date of origin. For some years, the department has been using a label made from a press-on mending tape and has found it not only easily applied but durable as well. The fabric takes typing well and is available in suitable size. This manner of labeling constitutes a very real saving in time over a method requiring the label to be stitched on.
CHAPTER III

THE WORK BOOK

Staff personnel changes within the school and from the outside mean that various persons may, from time to time, be in charge of the collection and, therefore, responsible for recording new articles as they may be acquired and for keeping the catalog up to date. It is, therefore, necessary to set down, in usable form, explicit and detailed instructions for classifying, entering in Key Book, recording in Accession Book, card filing, and labeling items in the collection, and instructions for using the cataloging system. Such an explanation of and instructions for maintaining and using the system should prove a valuable aid to any new person who may be called upon to take charge of the collection.

Complete instructions are given in the Work Book. Duplicate instructions for a particular phase may appear elsewhere. For example, instructions for the card file appear in the Work Book and also in the card file proper.

The following instructions are in the same order and exactly as they appear in the Work Book.
Instructions for Classifying

Following is the key to classification as finally adopted by the author:

GROUP I

Numerical - Type of Product

On acquisition by the department, an article is first given a major classification, indicating the type of product; i.e., Embroidery, Weave, etc. The teachers make this decision, placing the item in the group in which it will be used most often as well as establishing the necessary cross-references and determining the storage location. The major classifications are listed below.

1 through 11 TEXTILES - Techniques
12 " - Lisio Reproductions
13 through 26 " - Complete
27 " - Special Historic
28 through 36 " - Illustrative Material
37 through 50 OBJECTS
51 MISCELLANEOUS

1 Embroidery 14 Costume - men's
2 Weave 15 Costume - children's
3 Print 16 Costume - undergarments
4 Tie and Dye 17 Costume - accessories
5 Felt 18
6 Knit 19
7 Lace - needlepoint 20 Shawls
8 Lace - bobbin 21 Rugs
9 Finish 22 Coverlets
10 23 Quilts
11 24
12 Lisio Reproductions 25 Tapestries
13 Costume - women's 26
<table>
<thead>
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<th>Description</th>
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<tbody>
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<td>27</td>
<td>Special Historic</td>
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<tr>
<td>28</td>
<td>Books</td>
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<td>29</td>
<td>Pamphlets</td>
</tr>
<tr>
<td>30</td>
<td>Paintings</td>
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<tr>
<td>31</td>
<td>Prints</td>
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<td>Paper</td>
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<tr>
<td>41</td>
<td>Wood</td>
</tr>
<tr>
<td>42</td>
<td>Plastics</td>
</tr>
<tr>
<td>43</td>
<td>Cane - Rattan - Grass</td>
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<tr>
<td>44</td>
<td>Dolls</td>
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<tr>
<td>45</td>
<td>Puppets</td>
</tr>
<tr>
<td>46</td>
<td>Looms</td>
</tr>
<tr>
<td>47</td>
<td>Spinning wheels</td>
</tr>
<tr>
<td>48</td>
<td>Spindles and bobbins</td>
</tr>
<tr>
<td>49</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Miscellaneous</td>
</tr>
</tbody>
</table>

**GROUP II**

*Alphabetical - Geographic*

Each item is given a code letter or letters to indicate its geographic location. Some countries are grouped together as an area because textiles from that area have much in common and/or there are not likely to be many articles from any one of the countries in this collection. Also, geographic divisions and names have changed throughout the centuries and are still changing. The author has endeavored to make the geographic locations listed cover reasonably homogenous groupings. Below are listed all the code letters, with the geographic locations for which they stand.

- **A** Africa - Algeria, Belgian Congo, Morocco
- **B** Baltic States - Estonia, Latvia, Lithuania
- **BI** British Isles - England, Ireland, Scotland, Wales
- **CA** Central America - Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, Panama
- **CEuB** Central Europe - Bulgaria, Rumania, Yugoslavia
<table>
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<tr>
<th>Acronym</th>
<th>Description</th>
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<tr>
<td>CEuH</td>
<td>Central Europe - Austria, Czechoslovakia, Hungary, Poland</td>
</tr>
<tr>
<td>Ch</td>
<td>China - Manchuria, Mongolia, Tibet</td>
</tr>
<tr>
<td>Eg</td>
<td>Egypt</td>
</tr>
<tr>
<td>F</td>
<td>France - Belgium (Flanders)</td>
</tr>
<tr>
<td>G</td>
<td>Germany</td>
</tr>
<tr>
<td>Gr</td>
<td>Greece</td>
</tr>
<tr>
<td>IMA</td>
<td>Islands of Mediterranean and Aegean - Astyphalia, Balearic, Crete, Cyprus, Mitylene, Mykonose, Naxia, Paros, Rhodes, Sardinia, Sicily, Skyros</td>
</tr>
<tr>
<td>In</td>
<td>India - Ceylon, Kashmir, Pakistan</td>
</tr>
<tr>
<td>Io</td>
<td>Indonesia - Borneo, Sumatra</td>
</tr>
<tr>
<td>IPB</td>
<td>Islands of Pacific - Bali, Hawaii, Java, Samoa</td>
</tr>
<tr>
<td>IPP</td>
<td>Islands of Pacific - Philippine</td>
</tr>
<tr>
<td>It</td>
<td>Italy</td>
</tr>
<tr>
<td>J</td>
<td>Japan</td>
</tr>
<tr>
<td>K</td>
<td>Korea</td>
</tr>
<tr>
<td>M</td>
<td>Mexico</td>
</tr>
<tr>
<td>N</td>
<td>Netherlands</td>
</tr>
<tr>
<td>NA</td>
<td>North America - Canada, United States</td>
</tr>
<tr>
<td>NEJ</td>
<td>Near East - Jordan, Israel, Saudi Arabia</td>
</tr>
<tr>
<td>NEP</td>
<td>Near East - Afghanistan, Persia (Iran)</td>
</tr>
<tr>
<td>NET</td>
<td>Near East - Iraq, Syria, Turkey</td>
</tr>
<tr>
<td>R</td>
<td>Russia</td>
</tr>
<tr>
<td>SA</td>
<td>South America</td>
</tr>
<tr>
<td>Sc</td>
<td>Scandinavia - Denmark, Finland, Norway, Sweden</td>
</tr>
<tr>
<td>SCA</td>
<td>South Central Asia - Burma, Indo-China, Maleya, Siam (Thailand)</td>
</tr>
<tr>
<td>Sp</td>
<td>Spain</td>
</tr>
<tr>
<td>Sw</td>
<td>Switzerland</td>
</tr>
<tr>
<td>T</td>
<td>Turkestan</td>
</tr>
<tr>
<td>Z</td>
<td>Unknown</td>
</tr>
</tbody>
</table>

**GROUP III**

Numerical - Sequence in the Collection

Each item is given an Arabic number to indicate its order or sequence in the collection for each country under each major classification; i.e., 2 indicates the second piece, 10 the tenth piece, etc. cataloged in the collection for the country in question.
GROUP IV

Alphabetical - Part of a Set

Each item that is part of a set is given an upper case letter to indicate that item is complete in itself but belongs to a set; i.e., blouse and skirt, A or B. A lower case letter is given to indicate that the item is a dependent part of a total; i.e., teapot and lid, a or b.

GROUP V

Numerical - One of a Pair

Each item that is part of a set that is one of a pair is given an Arabic number to so indicate; i.e., pair of shoes, 1 or 2.

Below are examples of complete catalog numbers. In all cases, letters are separated from letters by numbers or vice versa. To avoid confusion with the Arabic number "1", lower case letter "l" is not used by itself. It will be noted that Groups I, II, and III are always indicated; Groups IV and V may or may not be indicated according to the nature of the article being cataloged.

3.Gr.1 Indicates that the article is a Print from Greece and is the eighth piece of print cataloged for Greece.

45.IPBl Indicates that the article is a Puppet from Islands of Pacific - Bali, Hawaii, Java, Samoa, and is the first puppet cataloged for Islands of Pacific - etc.
13.Ch.2.A Indicates that the article is a Costume - women's from China - Manchuria, Mongolia, Tibet, is the second women's costume cataloged for China - etc., and, while complete in itself, is part of a set.

13.Ch.2.D Indicates that the article is, while complete in itself, the fourth part of the set beginning with 13.Ch.2.A.

37.It.4.a Indicates that the item is Ceramics from Italy, is the fourth piece of ceramics cataloged for Italy, and is a dependent part of an article.

37.It.4.b Indicates that the item is a dependent part of the article beginning with 37.It.4.a.

14.K.2.A.1 Indicates that the article is Costume - men's from Korea, is the second men's costume cataloged for Korea, and is part of a set, that set being a pair.

14.K.2.A.2 Indicates that the article is the other part of the pair beginning 14.K.2.A.1.

Instructions for Entering in the Key Book

The Key Book contains a separate page or pages for each country under each major classification. These pages are added only as needed.

Pages for the Key Book are 6" x 9½", and are done in elite type.

At the top center of each page in the Key Book is recorded, on one line, the appropriate number and type of product; and, on the line below, the appropriate letter code and geographic location, as shown below.
Further entries on each page of the Key Book are as follows:

Arabic number (Group III), indicating article's sequence in collection
Name of article
Dimensions
Brief identifying description
Date
Provenance
Year of acquisition
Storage location

Below is a sample page from the Key Book, showing the form and placement of the entries as listed above.

Instructions for Recording in the Accession Book

The sample page from the Accession Book which follows shows examples of entries.
<table>
<thead>
<tr>
<th>DATE</th>
<th>ACC. NO.</th>
<th>CLASS</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>1. In. 4</td>
<td>Embroidery</td>
<td>Hanging of hand-woven linen embroidered in twisted silks</td>
</tr>
<tr>
<td>1935</td>
<td>3. F. 3</td>
<td>Paint</td>
<td>Panel of white hand-painted satin</td>
</tr>
<tr>
<td>1937</td>
<td>10. Ch. 7</td>
<td>Costume</td>
<td>Blue gauze robe, with allover diaper of cloud forms</td>
</tr>
<tr>
<td>1948</td>
<td>3. M. 2</td>
<td>Paint</td>
<td>Fragment of printed, blue cotton curtain, 42 1/2&quot; x 33 1/2&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIFT OR PURCHASE</th>
<th>SOURCE</th>
<th>DONOR</th>
<th>COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase</td>
<td>Jaipur, India</td>
<td></td>
<td>2.50</td>
</tr>
<tr>
<td>Gift</td>
<td>Philippines</td>
<td>Dovathy Gattan</td>
<td></td>
</tr>
</tbody>
</table>
Instructions for Card Filing

The card file contains a separate Unisort Analysis Card for each article in the collection. These cards are filed under file dividers, showing geographic location.

The entries on each card are as follows:

- Catalog number
- Type of product
- Geographic location
- Storage location
- Name of article
- Date of origin
- Provenance
- Dimensions
- Condition
- Detailed description
- Donor
- Price paid
- Source
- Acquisition date
- History

For many articles, there will be no available information under some of these headings. However, the headings always appear on each card. If an article was donated, then the donor's name, if known, is listed; but, obviously, no purchase price is indicated. Oftentimes, the source is unknown or there is no known specific historical background; perhaps even the date of origin cannot be determined; and so on.

Clipping of the edges of the Unisort Analysis Card provides the necessary cross-references. Each card is clipped, first, to indicate the article's geographic
location; second, to indicate the type of product under which it is classified; third, if necessary, to indicate under what other type of product it might also fall; and, perhaps, fourth, again for still another type; and so forth. For example, a Japanese woman's kimona, classified as Costume - women's, might be an example of a technique of weaving that is worthy of note and also an example of embroidery.

The cards are clipped with a special clipper, which may be obtained from a dealer selling Unisort Analysis Cards.

A person using the card file may easily and quickly get from the file those cards for articles of the particular type of product or geographic location the student wishes to examine. A steel needle accompanies the file, which may be run through the hole in a bunch of cards according to the established code. As the needle is lifted, the cards clipped for a specific classification fall out while those undesired stay on the needle.

Below is a card that shows the coding system; and, immediately following that, a sample card showing entries and clippings as they appear on a completed card.
### KEY TO CLASSIFICATION

#### Group I

1. Embroidery
2. Weave
3. Print
4. Tie and Dye
5. Felt
6. Knit
7. Lace - needlepoint
8. Lace - bobbin
9. Finish
10.
11.
12. Lisio Reproductions
13. Costume - women's
14. Costume - men's
15. Costume - children's
16. Costume - undergarments
17. Costume - accessories
18. Shawls
19.
20.
21.
22.
23.
24.
25.
26.
27.
28.
29.
30.
31.
32.
33.
34.
35.
36.
37. Ceramics
38. Glass
39. Metal
40. Paper
41. Wood
42. Plastics
43. Cane - Rattan - Grass
44. Dolls
45. Puppets
46. Looms
47. Spinning wheels
48. Spindles and bobbins
49.
50.
51. Miscellaneous
<table>
<thead>
<tr>
<th>Weave</th>
<th>India - Ceylon, Kashmir, Pakistan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Article:</strong></td>
<td>Fragment</td>
</tr>
<tr>
<td><strong>Date:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Provenance:</strong></td>
<td>India</td>
</tr>
<tr>
<td><strong>Dimensions:</strong></td>
<td>30&quot; x 27½&quot;</td>
</tr>
<tr>
<td><strong>Condition:</strong></td>
<td>Small hole - several very thin thread-bare places</td>
</tr>
</tbody>
</table>

**Description:** Fragment of cashmere shawl in what is termed the "four garden" pattern. The field of the shawl is a mustard yellow with all-over design including the familiar cone or river-loop motif. The center medallion is a dark red and corner medallions an off-white. The stitched-on border is characteristic of the cashmere shawls; this one is woven but many were made of small bits of embroidery.

| **Donor:** | |
| **Price paid:** | Source: Purchased in Benares, India in 1933 |
| **History:** | Acquisition date: |
Instructions for Labeling

A label is applied to the item in the lower left-hand corner if feasible.

Labels are mainly of white press-on mending fabric with typed legend. If this type of label is not practical for a particular item, then a type applicable to that item should be used. For example, the label for a spinning wheel would need to be of good quality paper and glued on.

Labels are $1\frac{1}{2}'' \times 4''$. Press-on fabric may be obtained in a $10'' \times 10''$ square, ruled to label size, typed, and then cut.

The entries for each label appear on the sample below. It is neither practical nor necessary to have on the label all the data that appears on the catalog card.

<table>
<thead>
<tr>
<th>Catalog Number</th>
<th>Date of Acquisition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Article with Date</td>
<td></td>
</tr>
<tr>
<td>Storage Location</td>
<td>Provenance</td>
</tr>
</tbody>
</table>
Below is a sample label showing entries as they might appear on a specified label.

<table>
<thead>
<tr>
<th>3.MEP.5</th>
<th>1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Couch cover or wall hanging of block-printed and painted cotton, palmette pattern; 19C.</td>
<td></td>
</tr>
<tr>
<td>332 C6</td>
<td>Persia</td>
</tr>
</tbody>
</table>
CHAPTER IV

CONCLUSION

The writer would emphasize that such a system of classification and cataloging, as has been set up and begun here in the Department of Clothing, Textiles, and Related Arts in the School of Home Economics of Oregon State College, will be valuable only to the extent to which it is accurately kept up to date at all times.

The author sincerely hopes that those members of the staff, students, and other interested persons will find this classification and cataloging system and the description of each particular item helpful in their study and enjoyment of historic textiles.
BIBLIOGRAPHY


