

**LAWRENCE LADIES CLOTHING COLLECTION  
(Bigelow-Williams-Eldredge-Lawrence)**

**98-23**

**donated by Edward Schevill and two Lawrence cousins**

**REVISED CATALOG**

*This version of the Catalog was made after the Exhibition and after the remaining clothing was archived*

*(Revised March 25, 2003, April 24, 2003, February 4, 2009)*

**SCOPE NOTE**

*This clothing was donated to the Woods Hole Historical Museum in 1998 by 3 members of the current generation of the Lawrence family. These clothes have come principally from a collection that Barbara Lawrence inherited from the maternal side of her family. It was lovingly preserved by the Eldredge and Lawrence descendents of Sophia (b. 1790, d. 1868) and Henry Bigelow (d.1815) of Boston. The Bigelows were a well-established Boston family. Theodora Eldredge Lawrence, Barbara's mother, was married to a Boston businessman, Harris Hooper Lawrence. Barbara wore some of the clothing as costumes long after they were unfashionable. The garments were evidently kept in favorable climate conditions and show almost no damage. The names of the clothing's owner and occasionally her dates of birth and death as well as other pieces of interesting information were written on pieces of paper in an elegant hand and fastened to the garments with straight pins.*

*There are also a few items in the collection from the family of William Schevill (b. 1906. d. 1994), Barbara Lawrence's husband. William's father, William Valentine Schevill, was the eldest son of a first generation German family which had emigrated from Heidelberg, his father a businessman, his mother a teacher. Born in Cincinnati, he traveled to Munich to study painting. When he returned to America he established a career as a portrait painter, first in New York City and later in St. Louis. His son, William Edward Schevill, a 1927 graduate of Harvard, began a career in invertebrate paleontology and worked at the Museum of Comparative Zoology at Harvard. During World War II he was on the staff of the Woods Hole Oceanographic Institution and worked with Alfred Redfield, Dean Bumpus and Allyn Vine. The monitoring and recording of underwater acoustics developed for the U.S. Navy before and during World War II enabled him to begin the study of underwater sounds made by whales and porpoises. He was instrumental in the purchase of an airplane which WHOI used to track whales, among other uses. His wife, Barbara Lawrence, a mammologist, was the curator of mammals at the Museum of Comparative Zoology at Harvard and sometimes worked in collaboration with her husband.*

**BOX 1 - Underclothing**

1. White cotton ladies' drawers, monogram ME, ecru ruffle, 1 inch mauve ribbon trim at side of ruffle, 1870s or 1880s.
2. White cotton ladies' drawers, ecru ruffle, 1 inch ecru moiré ribbon trim at side of ruffle, 1870s or 1880s.
3. White polished or glazed cotton ladies' drawers, monogram ESW (Ellen S. William), with eyelet (broderie anglaise) at bottom, 1840 to 1860.
4. White polished or glazed ladies' chemise, monogram ESW, matches item 3 (1st half of the 19th century).
5. White fine cotton ladies' nightgown with horizontal ecru ruching, lace insertions, gold moiré ribbons, monogram M.
6. White fine cotton ladies' nightgown with vertical lace insertions, sleeves included but cut off, monogram M.
7. Coarse white cotton or wool bloomers, made for Barbara Lawrence, designed by Aunt Nellie Prudhomme - "for decency" - Geneva, to be worn under school clothes, 1925.
8. White cotton ladies' petticoat with three horizontal tucks and eyelet (broderie anglaise) insertion at bottom, set-in waistband.
9. Short white ladies' cotton under petticoat, monogram TM, deep scallops with satin-stitched edging on hem.
10. White cotton ladies' drawers in lace case. Trousseau of Ellen S. Williams.
11. White cotton ladies' petticoat, two eyelet/ broderie anglaise insertions and very deep pointed eyelet/broderie anglaise hem, first half of the 19th century. Labeled ESW.
12. White heavy cotton ladies' petticoat with machine-made eyelet at bottom. Labeled Ellen S. Eldredge, 1887.
13. Cloth bundle labeled Ellen W. Eldridge with miscellaneous pieces, including camisoles and stockings, one pair black.
14. White cotton ladies' petticoat, deep tatted lace hem and insertions, labeled as wedding petticoat of Else M. Schevill (her name was Elizabeth Meier Schevill).
15. Ecru fine cotton slip with fine lace trim, straps or ribbons at shoulder missing, monogram B.
16. White cotton short ladies' petticoat with 9 fine tucks and complex eyelet work hem, monogram MCC.

17. Blue cotton lingerie bag with white rick rack trim and cross-stitched monogram NRM containing miscellaneous items: 1 brassiere-camisole of fine lace, 1 corset cover with fine lace and ruching, blue and white striped cotton stockings with monogram NR, silk covered white embroidered calling card case with crotcheted white lace and cards “Mrs. William Valentine Schevill” inside of a paper hairnet packet, unattached black lace trim and unattached white crotcheted lace trim. *Note from Edward Schevill, 2-2013: “Grandmother’s mother was Nancy Runyan Muir, so the two monograms are hers.”*
18. White fine muslin short ladies’ petticoat with fine lace edge. Waistband missing.
19. Ecrú cotton slip with fine lace trim and tatted lace insertion, monogram CE
20. White fine cotton long “Princess” petticoat with fine lace trim and tucking, labeled Dorothy E. Brown.
21. White fine thin linen or cotton under bodice (chemisette or jabot) with ruffled neck for insertion into the v-necked bodice of a dress, 1870s or later 19th century.
22. Thin fine white cotton corded chemisette (also called a “Spencer”), belonging to Aunt Lizzie Williams, 1860 (Elizabeth Ann Williams)

NOTES: Underdrawers were called pantalettes in the 1830s or 1840s, underdrawers or drawers in the 1850s through the 1870s or 1880s, bloomers in the 1890s and early part of the 20th century.

Plain front petticoats with fancy back tucks, eyelet and lace were worn under the straight-front, backdraped and bustled dresses of the 1870s.

## **BOX 2          Petticoats and Slip used in Exhibition**

1. White fine cotton long “Princess” petticoat with fine lace trim and tucking, labeled Dorothy E. Brown (*used under the yellow silk Dresden dress*)
2. White cotton ladies’ petticoat, two eyelet/ broderie anglaise insertions and very deep pointed eyelet/broderie anglaise hem, first half of the 19th century. Labeled ESW (*used under the 1850s-60s blue silk dress*).
3. White heavy cotton ladies’ petticoat with machine-made eyelet at bottom. Labeled Ellen S. Eldredge, 1887.
4. Short white ladies’ cotton under petticoat, monogram TM, deep scallops with satin-stitched edging on hem.
5. White fine muslin short ladies’ petticoat with fine lace edge. Waistband missing.

### BOX 3      Odds and Ends

1. Swiss belt, 1860s. Black silk velvet with thin soutache and 4 silk tassels (to be worn with a unmatched skirt and separate waist (blouse) which was usually white or red). *USED IN EXHIBIT*
2. Waist ornament, 1860s or 1870s. Black silk velvet band with black velvet bows and black fine lace (to be worn over the back pleats of a skirt). *USED IN EXHIBIT*
3. Starched linen or cotton buttoned dickey with cutwork in collar. *USED IN EXHIBIT*
4. Black silk velvet collar with heavy cotton embroidery: pale blue seed stitch and pale blue and tan chain stitch at edge. Lined with white silk. Paper attached says: "Ellen Bigelow Williams, about 1847." (Ellen Bigelow Williams was born in 1814; she would have been 33 years old)
5. Flat white day cap of fine linen and machine lace, 3 tiers of lace at edge and 12 inch x 2 inch long lace and linen strings. Paper attached says: "probably Lizzie or Fanny Williams, sisters of E. S. Eldredge". Probably 1850s.
6. Beige leather flat purse stamped with lavender flowers, embroidered with purple silk violets and olive green leaves, small blue metal butterfly attached in center. 1 inch lavender silk grosgrain ribbons threaded through ivory bone rings at top. Lavender silk tassel with gilt knot at bottom point center. Purse approximately 8 inches by 9 inches. Lined with lavender silk, stamped in gold at top edge inside: "August....Wien....Graben 20". *USED IN EXHIBIT*
7. Baby's side-buttoned pair of shoes in russet leather, 2 buttons, lined with cotton. Paper inside says: "W.E. Schevill's.....(can't read)." (W.E. Schevill was born in 1906)
8. Single child's shoe-sandal of brown leather with 1 button, t-strap and 4 tear-shaped holes near toe. Paper inside says: "belonged to Ellen S. Eldredge." She was born in 1856; the shoe is therefore from about 1858.
9. Child's russet leather bootee with rust silk ruching at top and rust ribbon threaded through top, moccasin-style toe, partly lined with brown cotton.
- 10a. Brass rectangular belt buckle with small designs of stars and circles.
- 10b. Brass rectangular belt buckle with simple etched design.
- 10c. Brass rectangular buckle with zig-zag and line design.  
Paper with buckles says: "Aunt Fanny's buckles, about 1855 to 60, E.F. Williams."
11. Thin linen muslin apron with windowpane design and white foliage embroidered in a regular pattern across entire front, 1 pocket. fine lace edge, very short strings.
12. Short thin stiffened muslin rounded apron with plain ruffle, small pocket, faded yellow satin ribbons attached to short strings. Paper attached says: " part of blue and yellow costume". (There is no obvious blue and yellow costume in the collection)

13. Thin muslin piece with wide fine lace and net trim. Paper attached says: “ part of blue and yellow costume”. (There is no obvious blue and yellow costume in the collection)
14. Long black delicate silk net-patterned and paisley-patterned scarf, about 6 feet long and 18 inches wide.
15. Black net hair bow, made in a spider-web pattern, rolled edge.
16. Cravat, appears to be gold silk, paper attached says: “originally pearl gray - wedding cravat of William V. Schevill” (W.E. Schevill’s father). Label inside: “John Forsythe, Broadway, New York.”
17. Black and white paisley silk scarf. Paper attached says: “ Belonged to Ferdinand A. Schwill, grandfather of W.E. Schevill”.
18. White silk brocade cravat. Paper attached says: “ worn by William V. Schevill at Ferdinand Schevill’s (Schwill) wedding.”
19. White silk scarf, with hemstitched edging. Paper attached says: “ made for William V. Schevill by Elizabeth M. Schevill (about 1906).”
20. Pair of cream kid ladies’ shoes with silk brocade rosettes under mother-of-pearl square buckles at toes. Toes are square, Louis heels. Label inside on sole lining says: “ E. Leroy, Gendre & Successor, Chaussures pour Dames, Rue Nve des Capucines, 14, Paris.” One shoes has written on sole lining “Droit” (“Right” - since there is no difference in shoe lasts at this time). Each says 7/40 on side lining. *USED IN EXHIBIT*
21. Two gilt trimmed navy wool epaulets, with gilt eagles in center.
  - 21a. Pair of stockings, probably originally white, now cream, elaborately patterned, with initials “E.B.” on top band. *USED IN EXHIBIT*
  - 21b. Pair of stockings, probably originally white, now cream, top section plain, with two pink bands at top, initial “W” in band, silk floral embroidery at ankle level in same color.
22. Pink, ivory and green silk flowered padded and quilted stocking or handkerchief or jewelry case, pink bow tie closure, twisted braid trim. Contains: (a) windowpane patterned linen or cotton cap with strings (nightcap or plain day cap); (b) net lace cap, no strings.
23. Metal sugar tongs, with leaf tips and butterfly ornament at top, chain and ring.
24. Pink and white coarse windowpane patterned fabric (pineapple cloth?) Paper attached this says: “Fabric for turbans worn by Aunt Betsey Field, Grandma Bigelow’s sister, about 1815 to 1820”. (Grandma Bigelow was Ellen Sophia Field, born 1790)

25. Four pieces of pale gray-white flat silk (?) lace fabric with pattern done in glossy thread. Paper attached says: "These blonde laces belonged either to Grandma Bigelow or her sister Aunt Betsey Field, about 1820, or to their mother Elizabeth Field, about 1790."

26. Wool woven edging, probably from a paisley shawl, in red, orange, black, blue, green and white. About 1 1/2 inches wide and 6 feet long.

27a. Red, beige and black silk scarf, with circle and dot pattern, floral strip with wide red border. Paper attached says: "from Miss Lizzie Belknap (or Burnap, can't read) of Baltimore given the....(?) 1927 silk hdkf. belonged to her father the minister of the Unitarian Church in Baltimore. Bits of her mother's wedding dress." (see below, 26b).

27b. Four pieces of thin white linen or cotton fabric. Two pieces are 12 inches wide and two pieces appear to be a collar. Bits of satin piped edging.

28. Rectangular, unfitted damask piece with hemstitched edge and one tie at neck, probably made from an old tablecloth and used as a pinafore-apron. Approximately 4 feet long and 18 inches wide.

29. 3 large white linen men's handkerchiefs, one ink-labeled "J. D. Williams"

#### **BOX 4 - HAT BOX**

1. Fine straw (leghorn?) bonnet, late 1860s or early 1870s with navy silk velvet edge trimming and strings (ties), light ivory ruffled machine lace behind edge trim on sides and lavender satin ribbon rosettes on either side of crown, fine black egret feather trim down back. Lined with white silk, printed label in lining reads "Madame Grace, 61 Temple Place, Boston".

*The navy ribbon and ivory lace match that on the beige-mauve two-piece dress with square neckline and long back skirt. USED IN EXHIBIT*

2. Black velvet cap-style hat with front rolled brim and black egret feather studded with scattered rhinestones draped over the crown and back, 1930s. Sewn-in label inside reads "Original Roberta Bernay, Slattery's, Boston, Brookline, Wellesley".

3. Openwork straw child's bonnet lined with pale green silk and decorated with pink silk roses on each side, black velvet ribbon tie on one side (other side is presumably missing). Paper pinned to lining says: "Worn by Barbara Lawrence to Dorothy Brown's wedding". Ca. 1915-20 (Barbara Lawrence was born in 1909, Dorothy Brown is probably a cousin - see genealogy).  
*USED IN EXHIBIT*

4. Sulfur yellow feather hair ornament with spray of egret feather above and ostrich feathers above wrapped wire. Difficult to date since these were worn as evening accessories from the 1870s to 1920.

#### **BOX 5      Children's and Baby Clothes**

1. Child's white dress or chemise, elaborate V-shaped broderie anglaise at center front neck, eyelet-finished cuffs on long sleeves, 2 buttons at back, gathered yoke with hemstitching and embroidery. About 18 inches long. Paper attached says: "The shirt and sleeves are new - The yoke & cuffs about 100 years old perhaps Barbara can wear it once or twice for .... (? luck?)... as all mine have. There is another (....) old dress new shirt lower embroidery handwork that I have &

am sending it to you as mother's father wore the lower trimming."

2a,b,c. Three white cotton damask baby's or small child's dresses with shoulder yokes and long sleeves. Vertical tucking at front and back near neck, button opening at back, no waist bands. Shoulders and cuffs trimmed in fine broderie anglaise on two. Two have and woven-in bar pattern and one has a woven-in star pattern. One of the bar-pattern dresses has a heavy paisley lace at shoulders and cuffs. 1850s - 1860s.

3a,b,c,d. Four white cotton child's chemises, all identical. Short cap sleeves with white "rickrack" style trim, gathered into a band at top with same trim. Single button opening at back. Paper attached says: "Schevill baby things". Probably W.V. Schevill. 1850s - 1860s.

4. Fine muslin embroidered cap with fine net lace trim and tiny strings at neck. Embroidery has scallops and flowers. (Child's cap? very similar to night and day caps for women.)

5. Wool flannel band (yellow, probably white originally) with cross-stitched edge and tab, probably a belly band. Paper attached says: "Belonged to Ellen S. Eldredge."

6. Christening or baby's long gown of fine cotton, V-shaped broderie anglaise in center front and broderie anglaise on sleeves. Tucking at lower half of skirt and deep scalloped trim with eyelet and broderie anglaise.

7. Child's long dress of windowpane cotton, sash near top, small sleeves and neck trimmed with fine net lace. Paper attached says: "Belonged to Ellen S. Eldredge."

8. Child's fine white cotton camisole with very fine lace cap sleeves and trim at square neckline. Late 19th century?

9. Child's white cotton sleeveless camisole with buttons at each shoulder and eyelet work around sleeve openings and neckline. Slightly shaped to the body (but no darts). Late 19th century?

10. White cotton child's or baby's dress. Short bodice has vertical fine tucks, puffed sleeves and over-ruffle with broderie anglaise. Neckline has a thin band of broderie anglaise. Broderie anglaise insertion between bodice and skirt. Skirt has rows of tucks and square patterned cutwork insertions. 1850s - 1860s.

11. Yellow fine wool and cotton (challis) child's dress with gathered low neck and puffed short sleeves, skirt with inserted belt. Neckline band, belt and lower skirt embroidered with beige satin stitch flowers and leaves. Narrow fine lace at neck and sleeve edges. Bodice lined with cotton.

Open to below waist in back (worn over a chemise), two ribbons at neck. Fabric and trim may have been white but it is evenly colored yellow. 1860s.

12. Starched long gown with self ties near top, lace trim on short sleeves and ties. Cut as two long rectangles with unbuttoned opening, no fitting tucks or gathers.

13. Child's white cotton drop-waisted dress with broderie anglaise and tucking on skirt, finely tucked bodice with rows of broderie anglaise near neck, broderie anglaise bretelles (ruffle from front waist over shoulders to back waist). High neck with fine lace. Long sleeves with broderie anglaise cuffs. Square lace insertion with openings for a 1/4 inch wide ribbon. Buttons to waist in back. Probably 1880s.

#### **BOX 6          Children's Clothes**

1. "Little Red Riding Hood". Small child's red wool cape with hood and shoulder cape, red ribbon ties at neck. Approximately 18 inches long.

2. Thin cotton embroidered off-white pieces, probably pieces of a collar and cuffs. Spiral embroidery and flowers, approximately 2 inches wide.

3. Starched white plain damask bib with fold-over flap and buttonhole fastenings on straps, crocheted lace edging.

4. Baby's or child's fine cotton camisole, fine lace trim on cap sleeves.

5. Square piece of linen damask with crocheted lace edge and two string ties at opposite corners. Bib?

6. Fine piece of white embroidered trim with jagged edge, 1 foot long.

7. Child's white cotton camisole with cap sleeves and fine net lace trim on sleeves, v'd openings between sleeves and body. Mid-19th century?

8. Child's long sleeved bodice with fine tucking and string-gathered waist, fine lace trim at neck and cuffs. Mid-19th century?

9. Outfit belonging to Barbara Lawrence of cafe au lait linen with scalloped embroidered edging:

- a. Bonnet with silk trim and fine lace, lined with off-white silk.
- b. Double cape bertha with white cotton collar and two rows of lace trim.
- c. Waistless dress without collar, long puffed sleeves with scalloped cuffs, snap-fastening at neck but otherwise open down the back (worn over a slip). About 1913?

10. Thin white muslin tucked child's dress with set-in belt and ruffled collar, about 3 feet long. Paper attached says: "Flower girl dress worn by Barbara Lawrence at the wedding of Margaret Eldredge." 1918-1920? *USED IN EXHIBIT*



**BOX 7        Dresses**

1. Beige-mauve two piece silk evening dress, 1870s. Skirt with train, back of skirt has two rows of self-ruching, front pleated with pleated lace. Bodice has pleated bertha, lace trim, black velvet covered buttons with two black velvet bows at sleeves and waist. Paper label: may have belonged to Ellen S. Eldredge. *USED IN EXHIBIT*
2. Stiff muslin petticoat with train, probably to be worn under above dress, 1870s.

**BOX 8        Dresses**

1. Peach heavy silk dress with mutiple bodices (a,b,c below), 1870s. Pointed flounces and trim with reverse in magenta silk. Separate bow sash for back of skirt. *USED IN EXHIBIT*
  - 1a. Peach silk evening bodice with magenta bow. *USED IN EXHIBIT*
  - 1b. Peach silk long-sleeved bodice with frilled neck and sleeve trim in white tulle and black lace. Two unattached long sleeves with with pointed flounces. *USED IN EXHIBIT*
  - 1c, d. Two peach silk underskirts and extra fabric
2. Peach silk short sleeved bodice with lace (not sure if it belongs to the above ensemble, color is slightly different). *USED IN EXHIBIT*

**BOX 9        Dresses**

1. Navy blue pleated silk chemise dress, late 1920s. Ivory silk collar and cuffs, wide navy set-in self waist-band. *USED IN EXHIBIT*
2. Black silk jacket with elaborate embroidery, 1870s or 1880s. Satin ribbon ruching and heavy cotton black lace trim at collar and cuffs, black ruching and thin lace at bottom. Embroidery is extremely elaborate in the oriental style (to be worn as a jacket over a dress, for casual wear at home or when entertaining friends). *USED IN EXHIBIT*
3. Blue and black silk moire dress, with pagoda sleeves, late 1850s or early 1860s. This dress belonged to Mrs. Henry Bigelow (paper label). Bodice has black velvet covered buttons on front and is lined with nankeen. Sleeves have foliage design embroidery in black along edges and black fringe. Skirt is lined with blue polished cotton. Unfinished evening bodice of the same fabric wrapped with it, as well as a pocket made of polished cotton and blue silk, with scraps of blue silk and velvet trim inside. Cotton undersleeves (or “engageant”) would have been worn from elbow to wrists under the pagoda sleeves. *USED IN EXHIBIT*

**BOX 10       Dresses**

1. Rose-beige two piece dress, late 1860s or early 1870s. Navy velvet trim, navy velvet covered buttons and ivory net lace trim. Skirt has a ungathered or pleated puffed construction with a longer back. Matching hat is in Box 10. *USED IN EXHIBIT*
2. Pale yellow two piece light silk dress, 1900-1910. Silk and satin underskirt. Both skirt and bodice have round beige lace insertions. Bodice has high lace neck and sleeves that would have come just to the elbow. Label inside at waist: "Louis Kynast, Dresden". *USED IN EXHIBIT*
3. Pale green woven patterned silk bodice, early 1890s. Mother-of-pearl buttons in front, v neck. Crocheted lace at neck and sleeves.

#### **BOX 11      Dresses and Coats**

1. Net and lace dress, 1915-1920. Ivory, probably originally white.
2. Cerise silk child's two piece dress, probably 1860s or 1870s. Self-trimmed with fringed ruching, self-covered buttons on jacket. Paper label pinned to garment: "Worn as a costume at one time by Barbara Lawrence".
3. Black silk velvet child's coat, probably 1860s or 1870s. Heavy braid trim and braid frogs, stand-up collar, , quilted black silk lining, pointed cuffs with braid trim, flaired shape to go over full skirt. Label inside at neck: "Mme. Vauthier, Specialite Pour Enfants, 57 Rue Ste. Anne - Paris". *USED IN EXHIBIT*
4. Black silk velvet and moire short cape with large moire bows in front, 1850s or 1860s. Lined in black silk, upper part quilted with some thin stuffing to make it warm.

#### **BOX 12      Skirt**

1. Black satin skirt with jet trim., 1880s or 1890s. *USED IN EXHIBIT*

#### **BOX 13A**

1. Black lace cape with long strands of jet trim, 1880s or 1890s. Paper label: probably belonging to Lizzie or Fanny Williams.
2. Black and blonde net bodice with under layer embroidered in blue, pink and green roses, probably around 1900. High lace collar, black satin and velvet trim, tiny jet buttons. To be worn under a jacket.
3. Polished cotton bag of scraps, including blue moiré silk from dress in Box 9.

#### **BOX 13B**

1. Black satin petticoat, unfinished, 1890s?

2. Black velvet dress, ca. 1920. Double skirt with jet trim and modernistic round lace appliqués on bottom of overskirt. Same trim on cuffs. Paper label: belonged to Theodora Eldredge.

*NOTE: The jet on this dress has stained the velvet with rust marks, where there was contact between the two during previous storage.*

#### **BOX 14      Thin Dresses and Miscellany**

1. White fine tulle long wedding veil with pearl trimmed headband
2. White handkerchief linen summer dress with fine tucks and lace insertion, heavier tatted lace at neck, elbow length sleeves, c. 1910. *Used in the 1910 exhibit, Summer 2010.*
3. White handkerchief linen summer dress, with fine tucks and lace insertion, elbow length sleeves, no waistline, c. 1920-1930
4. Pale green silk chiffon dress with one flounce, scalloped hem, with a row of decorative (non-functioning) self-covered buttons down front, no waistline, c. 1920-1930. Belonged to Barbara Lawrence.
5. Darker pale green satinette slip to be worn under item 4.
6. Pale green silk chiffon sash, about 12 feet long, to be worn with item 4.

#### **BOX 15      Heavy 20th century items and Boat Cloak**

1. Nurses' uniform, coarse (starched) blue cotton, made by Hubrite, size 38, used by Barbara Lawrence at Boston City Hospital.
2. White (starched) linen or cotton apron to be worn over item 1.
3. Three white (starched) linen or cotton sets of collars and cuffs for nurses' uniform in item 1.
4. Fine navy wool twill Boat Cloak, with chain at neckline for hanging, sewn in label at neck "Th. Thol, Kiel, Gegr. 1852", plastic buttons on inside coat with anchor design. *USED IN EXHIBIT*

#### **BOX 16      Silk Bodices**

1. Black light-weight silk brocade (or woven-patterned silk) bodice with puffed sleeves, corded appliqué and transparent black organza flower inserts, black and white lace fichu attached at collar, black silk boned underbodice, ribbon trim at waist. Labeled on yellow and black ribbon inside waist: "Alma Schneider, Dresden". Pinned-on paper label: "Probably Lizzie or Fannie Williams." C. 1890-1900.
2. Black velvet bodice with two-tiered puffed sleeves. Heavy cotton lace appliqué on bodice front, collar and oversleeve cuff. Boned silk lining. C. 1890-1900.

