

# A Sense of Style

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Figure 1: The new custom platform system designed by Charles Mack.

## OUR LATEST EXHIBIT BRINGS LITERATURE TO LIFE

“The Fashions of Fiction from *Pamela* to *Gatsby*” is now open to the public, which has received the exhibit with enthusiasm. This particular display occupies a significant place in the history of exhibits at the Fashion Archives & Museum for a number of reasons. A long time in the making, its creation is a story in and of itself, even as it embodies some of literature’s finest stories and characters.

The idea sprang to life for FA&M director Dr. Karin Bohleke while she was considering exhibit themes that have strong cross-curricular connections and that would strengthen ties between the museum, other departments on campus, local schools, and community groups. Consequently, “The Fashions of Fiction” became the second exhibit in a series of three in which she linked costume with departments not traditionally associated with historic dress. Last year’s “Fine Art of Fashion” was the first in this series, in which Bohleke partnered with Dr. Michael Drager of the Communications/Journalism Department to produce fine art detail photography to accompany the exhibit. Literature, being both dear to

Bohleke’s heart and a significant component of her professional expertise, opened the door to associate this exhibit with the departments of English, Global Languages, Women’s Studies, and others, to enhance understanding of the classic novels she chose.

Bohleke then partnered with Advisory Council member Colleen Callahan to write a grant requesting that the Coby Foundation underwrite the expenses. The FA&M has come a long way from the basement of the former Harley Hall, but the museum needed more: it was time to engage the services of a professional exhibit designer and purchase better platform display units. The FA&M lacked the funding for these specific projects, so in 2016, Bohleke and Callahan prepared the Coby application and then wrote the bulk of the application in summer 2017. They were thrilled when the trustees of the Coby Foundation awarded the sum of \$40,000 to the FA&M, the most they have ever given a first-time applicant. Everyone’s thanks continue to go out to these generous donors with each entry into the gallery, for the new modular platform system, specifically scaled to the size of the exhibit space and reconfigurable, is a lasting investment from these grant monies (Figure 1).



Figure 2: Together, Charles Mack and Dr. Bohleke (not in the photo) plan the lay-out for accessories associated with *Madame Bovary*.

Charles “Chuck” Mack, an exhibit designer with decades of experience in designing galleries of the world’s greatest museums, joined the team enthusiastically (Figure 2). Bohleke had seen his work through her association with the Maryland Historical Society, and she knew he was sympathetic to the specific requirements of textiles while maximizing their beauty. He embraced the opportunity to work with Shippensburg’s students, and he shared his knowledge, experience, and inimitable sense of humor as he walked them through the design and installation process. He went above and beyond the call of duty in working on this exhibit and made it truly special.

Special purchases, as well as loans from other institutions and private collections enhance “The Fashions of Fiction.” In several instances, it required

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## From the Director



Another year has flown by, and the FA&M continues to be a hive of activity where students and community volunteers process the new acquisitions, continue to inventory the collection and enter it into PastPerfect museum cataloguing software, and, of course, install the current exhibit. Even as we say farewell to graduating seniors, we welcome incoming students who

quickly become part of the FA&M family. Some of their stories and contributions are included in this issue of the newsletter, but there are far too many to incorporate them all.

During the fall 2017 semester, I taught once more the graduate course Textiles and Museums for the MA in Applied History. It combines the study of costume history, with an eye to developing skills in dating historic garments and understanding the culture that produced them, and the practical skills of caring for garments and textiles in a museum or historical society. Using artifacts in the collection, the students then wrote and presented a research paper in order to foster their material culture skills, which are essential in the museum environment where research is most often object-based. In the spring, I taught the undergraduate course “Costume and Make-up” for theatre students in which they studied a combination of plays and costume history. Based on feedback from the first group of students, this semester’s class had to create an accessory. Student interpretations of eighteenth-century wallets and men’s smoking caps were creative and elegant. I am also already looking forward to teaching Material Culture in the Applied History program in the Spring 2019 semester.

Of course, I have not forgotten the spring 2018 Museum Exhibition installation class that was responsible for “The Fashions of Fiction.” Installing the costume displays for which the FA&M is so well known is the single most labor-intensive and time-driven team effort we undertake. That story, from both my and the student perspectives, is highlighted for your enjoyment. It is a gorgeous exhibit, and I hope you will take the opportunity to see the results of our hard work with

your own eyes before the exhibit’s last day on April 11, 2019.

For the first time, the FA&M is sponsoring a joint regional symposium of the Costume Society of America (CSA) to be held October 11-13, 2018, at Shippensburg University in conjunction with the current exhibit. Pennsylvania falls into the mid-Atlantic region. I am joining forces with Advisory Council member Colleen Callahan, who is featured in this newsletter and from CSA’s Southeastern region, to co-organize the symposium. We have already processed abstracts for juried papers and research exhibits, and we are eager to welcome our keynote speaker, Dr. Lydia Edwards from Edith Cowan University (Perth, Western Australia). She is the author of *How to Read a Dress* (2017), which featured several FA&M garments, as will her follow-up book on men’s suits. In addition, the vendor area will be open to the general public. Watch [fashionarchives.org](http://fashionarchives.org) for more information as we finalize the schedule and overall programming. The theme, “Costume Across the Curriculum and into the Community” has galvanized creative minds, and we are looking forward to great presentations. While you do not have to be a member of CSA to attend, we encourage all costume lovers to join and become part of another costume family in which I and the FA&M are active members.

The FA&M continues to move forward in a dynamic way on multiple fronts. Student learning opportunities, collection development, exhibitions, costume scholarship, and the museum store continue to grow and expand. Shippensburg University President Laurie Carter speaks regularly on the theme of the university, its faculty, staff, and students all “making waves.” The FA&M is making its contributing waves on campus, in the region, as well as internationally as its reputation and programming continue to thrive. I am grateful to have so many fans, supporters, and donors who recognize and appreciate all my students, community volunteers, and I do here every day.

Sincerely,

Karin Bohleke  
Director, Fashion Archives and Museum

## New Product Available in the Museum Store

The FA&M’s gift shop contains genuinely unique and artisanal items, such as the lace necklaces depicted here. The creations of a talented artisan, each one contains pieces of antique lace or eyelet. Many of these laces are at least 100 years old, and no two are exactly alike. Prices start at \$12.95, making them a highly affordable gift for oneself or for a textile enthusiast friend or family member.





## Our Latest Exhibit cont...

objects from each of these collections, in addition to the FA&M's own holdings, to create complete ensembles with all the appropriate parts. Chester County Historical Society (West Chester, Pennsylvania), the DAR Museum (Washington, DC), the Maryland Historical Society (Baltimore, Maryland), Mary Doering, Bill "Mac" McIntosh, Jane Donne and others generously and patiently opened their collections as Bohleke sought garments and accessories that matched those described in the novels (Figure 3-5). Trisha da Cunha reproduced a suit for Mr. B, the would-be seducer in Samuel Richardson's *Pamela*. She copied one of Mr. B's outfits from Joseph Highmore's paintings, completed during the 1740s, depicting key dramatic moments in the novel. Her story is featured in this newsletter.

The Applied History students from the museum exhibition installation class, along with the community volunteers, interns, and work study students, then set to work with gusto. The significant lesson for the novices centered on the hard work and attention to detail associated with creating an exhibit. They have shared their thoughts about this particular experience, as well as their FA&M opportunities in general, in a series of short articles. Armed with their smartphones, they documented the different phases—and humorous moments—of their work in the "student perspectives" section.

For the opening celebration, Professor Paris Peet of the Theatre Department, arranged for students to dress in period attire and play the parts of the characters from the novels. Visitors met and chatted with Gatsby, flappers, Madame Bovary, one of the ladies from the village of Cranford, and others (Figure 4). All found it to be an innovative addition to the opening and were delighted with the students' performance. During a lull in the proceedings, Bohleke gave them a basic Charleston lesson.

The student actors have left the scene, but the exhibit is still open during its regular operating hours, Monday-Thursday, noon-4. Admission is \$5 for adults and \$4 for seniors and non-SU students. The exhibit is free for children 12 and under. For more information or to book a tour group, call (717) 477-1239, or visit the website at [fashionarchives.org](http://fashionarchives.org). Everyone at the FA&M, both real and fictional, looks forward to your visit.



Figure 3: Pamela's green silk sack-back gown, 1780s, courtesy of the Maryland Historical Society. This dress was particularly suitable since Pamela acquires a green silk dress upon her marriage to Mr. B. Embroidered neckerchief, ca. 1800, courtesy of Mary Doering. Embroidered sleeve ruffles, known as engageantes, eighteenth century, from the FA&M.



Figure 4: At the exhibit opening, Jay Gatsby (Tom Fizzano), Daisy Buchanan (Madeline Zerbe), and Jordan Baker (Sohyun "Judy" Park) talk to volunteer Dora Addams, escorted by Hunter Mengel.



Figure 5: Close-up view of side-lacing boots from the Chester County Historical society and early nineteenth-century patten from the DAR Museum sported by one of the ladies of Cranford. Brian Merrick donated the patten's reproduction straps to replace the missing originals.

## Two Important Eighteenth-Century Acquisitions

In her preparations for the “Fashions of Fiction” exhibit, Dr. Bohleke located an excellent eighteenth-century English silk damask dress available for purchase at the Cora Ginsburg Gallery, founded by the renowned historic textile dealer Cora Ginsburg, now owned by Titi Halle (pictured below). Ginsburg had acquired the dress in New York State, and the gown had remained in her private collection until Halle made the decision to offer it for sale.

The FA&M owned no similar gowns, and it was perfect for dressing Pamela from Samuel Richardson’s novel by that name. The heroine, a lady’s maid, belongs to the working class, but her aristocratic employer dressed Pamela like a lady herself and very much “above her station.” Thus a silk gown was both perfect and appropriate for the character, as well as an important example of the sorts of goods American colonists prized highly, making the dress an important item for teaching costume history and British Atlantic trade. A highly skilled professional hand wove the complex damask in the 1750s, very close to the publication date of the novel, and the gown was updated from a sack back, or French style, to a fitted English-style back. The bodice was altered to close at the center front during the 1770s so that a separate stomacher was no longer needed. In this instance, the dress and the novel share an important characteristic: eighteenth-century clothing was regularly restyled and made over in order to align its overall appearance with the latest modes; Richardson continued to revise and correct his novel through multiple editions. The definitive text, now in use, appeared posthumously in 1810 thanks to the efforts of his daughters. Thus, one can say in this instance that textile and text both benefitted from adjustments and revisions over a lengthy period, and good material at the outset makes such alterations possible.

Members of the FA&M’s Advisory Council generously donated the funds needed to purchase the dress, and it is now on display for all to see in the current exhibit. It is also the oldest dress in the FA&M collection. To complete the ensemble, Halle kindly donated a pair of detachable eighteenth-century hand-embroidered sleeve flounces, or “engageantes” as they were called, as well as an embroidered neck ruffle. These accessories are also currently on view.

Shortly after the FA&M acquired the gown, Michele Majer

of Cora Ginsburg Gallery sent photos of a second item that had just arrived—a gentleman’s ribbed silk coat from the 1780s—in a matching shade of blue (Figure 5). The two items, she suggested, would look perfect together, and she thought immediately of the FA&M as the future home for this piece. She was certainly right about their excellent match, and the coat is on display to represent “Mr B.,” Pamela’s eventual husband. With the approval of the Advisory Council, Bohleke purchased it, again for immediate use in the current exhibit, but also as an important aspect of overall collection development as well as for education.

The FA&M collection had no eighteenth-century menswear until the acquisition of this elegant fitted coat. Thanks to donations from generous supporters and fans of the FA&M, the funds needed to permit this purchase soon became available.



FA&M Advisory Council members contributed funds to purchase this exquisite English silk damask dress for the permanent collection. The hand-woven silk dates to ca. 1750s, and the dress shows signs of restyling and fashion updates through the 1770s-1780s, which reflects standard practice for the time. The gown, formerly from the collection of Cora Ginsburg, will be on display in the next exhibit to delight the eye of all of those who love the fashions of the eighteenth century.



# Museum Exhibition Installation Course at the FA&M

By Becca Justinas, MA '17

Exhibits are more than piecing together artifacts, information, and provenance to support a narrative. Installing even the smallest exhibits requires abundant patience, planning, time, and effort. While artifacts are the driving force and focal point of any installation, they are far from the only aspects behind creating an exhibit.

I did not understand, grasp, or respect the amount of work that went into an exhibit until I volunteered in Dr. Karin Bohleke's Exhibit Installation class this spring. At once, I was floored by the whirlwind of activity: students and volunteers were dressing and "shaving" mannequins, repairing garments, and clearing out the gallery (Figures 1-3). In a few short months, the gallery at the Fashion Archives completely changed. We painted the existing walls, added ornamentation, and included partial walls to separate different literary sections of "The Fashions of Fiction."

Dressing mannequins was a distinctly time consuming activity—in fact, I am sure I spent most of my time at the Archives working on mine. Not only did the garment have to fit the mannequin, but it had to be padded or shaved down accordingly to accentuate the garment and illustrate how it was properly worn. Dozens of pins, bunches of batting, and immeasurable amounts of patience and perseverance were used during the dressing period (Figure 4).

I think the idea of examining fashion through the lens of fiction is unique. Too often, when readers enjoy many of the classic novels illustrated in this exhibit, they do not fully grasp how things looked during that time. Movies and television shows often inaccurately depict period dress, so a lot of readers have skewed visions of what clothing was really worn. This exhibit challenges incorrect notions and accurately portrays the fashions through extant garments.

Throughout all of this, Bohleke was an incredible mentor and teacher. She remained calm in the face of frustratingly difficult times, and was always so willing to help everyone involved learn a thing or two (or ten). I hope that the exhibit is recognized for its beauty and brilliance, and I hope more than anything that it brings visitors to the wonderful Fashion Archives and Museum!



Undergraduate interns Tyler Newcomer and Andrea Readshaw, both of whom graduated in May, carved a new angle into the shoulders for Mr. Rochester's dressing gown from *Jane Eyre*. Wofsy.

## Angels' Day 2018

In conjunction with the Civilians of the 1860s Symposium, held March 2-4 in Gettysburg, volunteer angels returned again to work on the "Fashions of Fiction" exhibit (Figure 1). Several are dedicated repeat volunteers; some even remember what it was like when the FA&M was located in Harley Hall. The angels brought needle skills, patience, and considerable enthusiasm for the work at hand, of which there was more than enough to fill the day. After the exhibit opening, Karen Lewis published her thoughts on Facebook: "Thanks, Karin, for letting some of us share in the preparation of this wonderful exhibit. It was a joy and privilege to work on the beginning! First class staging! Congratulations—you have come a long way and we've all enjoyed your progress and your allowing us to assist. Great job!"



Figure 1: The Angels pose with two of their favorite mannequins. From left to right: Barbara Wiater, Emily Biddle, a Cranford mannequin, Karin Bohleke, Karen Lewis, Kris Hunt, an Age of Innocence mannequin, Jane Morse, and Sharron Wofsy.



Figure 2: Emily Biddle reattaches loose and dangling beads onto a delicate flapper dress for *The Great Gatsby*.



# Hannah Breck's 1737 Wedding Shoes Conserved for Exhibition

Figure 1: In this view, taken by Ms. Eva Burnham as the work was ongoing, the elegant original repair is visible, as well as the areas of loss that are now backed with silk and crepe.

Longtime subscribers to this newsletter may recall the article by Katie McGowan in the Spring 2015 issue—available online at [fashionarchives.org](http://fashionarchives.org)—announcing the donation of the FA&M's oldest shoes. She verified the genealogy of the original owner and was able to determine that Hannah Breck married Ebenezer Parkman in September 1737 in Westborough, Massachusetts. Eighteenth-century clothing expert Mary Doering examined the donation, and subsequently authored a report that analyzed the shoes' conformity to the styles of the 1730s and confirmed that they were of English manufacture. As plans developed for the "Fashions of Fiction" exhibit, Dr. Karin Bohleke knew that she wanted to display the lovely silk shoes in conjunction with Samuel Richardson's novel, *Pamela*, which was first published in 1740. The timing of Hannah's wedding and Richardson's novel were wonderfully close; the shoes, however, were in fair condition for their age, but certainly not in displayable condition. For the donation's long-term care and for viewing aesthetics, Dr. Bohleke knew that she needed to find a conservator with experience in eighteenth-century shoes in order to prepare them for exhibition.

Again with Mary Doering's help, Bohleke contacted Eva Burnham of Eva Burnham Textile Conservation in Bennington, Vermont, who was able to prepare a treatment proposal. Having seen before and after pictures of Burnham's work with footwear, Bohleke knew that Hannah's shoes were in good hands.

As can be expected from shoes that are over 280 years old, active wear and time had both taken their toll. There were significant areas of loss in the silk brocade that revealed the linen lining. During the eighteenth century,

someone had repaired weak areas with ribbon and elegant silk embroidery using a salmon-pink thread. The repair survived in excellent condition in one spot, but had mostly disintegrated in another. The fabric around the areas of loss had become distorted and crumpled, and portions of the leather soles were missing, leaving crumbling edges around the holes. The ribbon binding that finished the upper edge of the foot opening and the tongues was weak in many areas, and revealed the silk brocade beneath. These problems are by no means unusual for shoes of this age, so Burnham certainly had her work cut out for her.

Realizing that no vacuuming was needed, since FA&M staff had already taken care of that step, Burnham began by straightening the distorted and crumpled areas using a controlled stream of steam. Then, having matched the shoes' primary color, she backed the areas of loss with silk and sheer silk crepe, and then secured the new repair fabrics with fine hair silk, which was also dyed to match. She covered the binding on the shoes' edges with crepe, and proceeded to do the same with the points on the shoes, which had completely lost their silk and linen coverings, leaving bare leather visible. However, it was not possible to work the crepe under the original silk and secure it into place, so in this instance, Burnham covered the worn points to stabilize them. She also treated the crumbling soles with a conservation grade adhesive to prevent further loss. The embroidered silk repair that was well preserved formed the topic of a phone meeting between Bohleke and Burnham; Bohleke felt that because it was an original repair most likely undertaken when Hannah was still using her shoes, she wanted to assure its retention and preservation. Burnham agreed with enthusiasm, and at Bohleke's request, she backed and stabilized the repair (Figure 1).

Years in unsupported storage had contributed to the crumpling and distorted fabric that Burnham reshaped carefully. In order to protect and preserve this much-needed work, she created custom-fitted internal support forms from conservation grade storage materials, which she then covered with linen that matched the appearance of the original lining. These supports will remain permanently inside the shoes in order to maintain their shape.

Visitors to the exhibit can now enjoy the sight of Hannah's shoes lovingly conserved to ensure their long-term preservation. These shoes provide an important window into merchandise available in colonial Massachusetts as well as consumer behavior patterns in purchasing and maintaining such elegant items. Examples from this early date are rare; surviving pairs typically derive from the second half of the eighteenth century.

In Bohleke's material culture class that she teaches in the MA in Applied History, students regularly read excerpts from Ebenezer Parkman's diary, which is frequently cited in studies on daily life and social mores in Colonial America. Showing Hannah's shoes and wedding stomacher helps bring this couple to life. In the classroom and on exhibit, artifacts in the FA&M collection afford both instruction and enjoyment for all.

Funding for this project is made possible thanks to donations through the Shippensburg University Foundation and is an example of how your generous gifts are used to care for the objects entrusted to the FA&M's permanent collection.





Figure 1: Silk taffeta, gold trims, linen for linings, and bone button molds to create fabric-covered buttons

# Recreating Pamela's Mr. B Outfit

By Trisha da Cunha

I started the process of recreating the outfit for Mr. B of Samuel Richardson's *Pamela* by studying the series of twelve paintings that the author had commissioned Joseph Highmore (1692-1780) to create. Dr. Karin Bohleke and I decided to use the second painting of the series, where Mr. B tries to kiss Pamela for the first time in the summerhouse. I think this is a very fitting outfit as it is the point in the novel where the real drama starts.

I then decided on the materials that I would use for the garments. Given that Mr. B was wealthy and there looks as if there is a slight sheen to the clothing in the paintings, I thought silk would be the best material to use for the outfit. I sourced silk taffeta, gold trims, one of which was a replica of an original and the other a vintage lace that gave the feel of something that would have been used at the time, linen for linings, and bone

button molds to create fabric-covered buttons (Figure 1). I believe it is important to try to use materials that are as close as possible to what was originally available when recreating an historical outfit. It helps give the right look, feel, and drape to the historic styles.

The next step was to draft the patterns (Figure 2). I like to work with patterns that are taken from original garments whenever possible because the silhouette of the clothing is quite different from what we use today. I chose to adapt the pattern that was taken from King Frederick V of Denmark's wedding suit (in possession of the Rosenborg Palace), which dates to 1743. This pattern is available in an eighth-scale grid in Blanche Payen's book *History of Costume*. I thought the pattern would be ideal because it is from a garment tailored just three years after Richardson's novel was published. Changes in men's clothing took place about every ten years, so the pattern



Figure 4: Cunha and her husband dressed and posed as Pamela and Mr. B.

made the outfit an excellent match for Mr. B's suit. The fact that it was a wedding suit made it special, particularly when connected with a novel that ends in marriage.

First, I had to enlarge the pattern since it was only in eighth scale and then grade it to fit my husband, who acted as my enthusiastic fit model. Once I made a mock-up—or two in the case of the breeches, which are notoriously difficult to fit—I finalized the patterns and prepared to cut the pieces out of the silk fabric. Men's clothing from that time period is interesting because the skirts on the coat are so large that they have to be pieced, and the silks in the eighteenth century were not sufficiently wide for the broad, curving pattern shapes (Figure 3). The only change that I made to the frock coat that was different from the painting was to use the large cuffs that were more common during the 1740s than the mariner-style cuffs sported by Highmore's Mr. B.

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Figure 2: Cunha drafting a clothing pattern for Pamela's Mr B outfit.

## Recreating *Pamela's Mr. B Outfit* cont...

The final stage was sewing the outfit, which can also be the most tedious, with all of the hand-sewn buttonholes and trims. I make every effort to research and employ period techniques when I am sewing historical clothing, and it is enlightening good to look at how tailors assembled garments at the time. The little details, such as having bartacks at the ends of the buttonholes rather than the modern keyhole shape, or replicating how they would have made and attached fabric-covered buttons, help create the right look for the time period, as previously mentioned.

My husband was very happy with the suit, which is on loan to the exhibit and will be returned to him at the display's conclusion. Before packing it for shipping to the FA&M, he and I dressed and posed like Pamela and Mr. B (Figure 4). I then had to wait patiently for the exhibit to open. Luckily, I was able to attend the opening with my husband, so I did not have to wait too long. I overheard

onlookers also in attendance ask whether the outfit was original or a replica. I think that is the best compliment that I can receive for making an historical garment because all of the attention to detail was well worth it if the garments are indistinguishable from the nearby originals.

I have been interested in fashion since I was a child, which is no surprise since my great-grandfather was a master tailor in England and my grandmother was a seamstress as well. I studied fashion techniques and design at George Brown College in Toronto, Ontario, Canada. I also worked under a bespoke shirt maker while living in England a few years ago and have had various design and production jobs in the fashion industry in Canada. I have been doing eighteenth-century living history since I was a child, and through the extensive research and love of both historical and modern fashion, it seemed only natural for me to combine the two passions to create historical

clothing. My five-year-old son recently asked me to teach him how to sew, so I am hoping to pass along this multi-generational skill to my child as well.



Figure 3: The finalized coat skirt pattern before Cunha prepared to cut the pieces out of silk fabric.



# Student Wins Honors Senior Capstone Prize



Emily Bach '18 and Dr. Karin Bohleke each pose in their academic robes outside the FA&M.

Emily Bach, who joined the FA&M staff during her freshman year, graduated *summa cum laude* in the Honors program this May (Figure 1). Her experience has served her well: after graduation, she interned at Historic Deerfield which has a prestigious program that accepts only six applicants each year, and she will assume a professional position at Maryland Historical Society (MdHS) this fall. MdHS is preparing a major costume exhibit, slated to open in 2019, and Emily's responsibilities will include the research for the accompanying exhibit catalog and assisting with dressing the mannequins.

Emily's coursework as a history major honed her research skills and prepared her for her current and forthcoming projects. She amply proved her abilities while researching a woman's personal account book for the years 1851-1859 from the collection at the FA&M. The book had belonged to Dr. Elizabeth Thompson and formed part of her estate bequest. Not only was Emily able to identify Rochester resident Mary Morgan, but careful analysis of the different expenses revealed that Mary was an active abolitionist

who joined a sewing society dedicated to the cause of emancipation and to helping freedom seekers cross the border into Canada. Using the account book, Emily reestablished Mary's individual identity, which has been long overshadowed by her famous husband, Henry Lewis Morgan. Please see Emily's article in this newsletter about her research discoveries.

Thanks to generous funding from the College of Arts and Sciences and the Honors Program, Emily was able to prepare a juried paper on her research on Mary Morgan for the National Symposium of the Costume Society of America. She and Bohleke traveled to Colonial Williamsburg in March to attend the symposium.

The account book also formed the basis of her honors senior capstone essay, which Bohleke supervised, for which it received first prize.

Everyone at the FA&M is sad to lose Emily, but we rejoice in her success at SU and in her burgeoning professional opportunities. We expect her to return for many visits!

## In Memoriam: Lucas Lapole .....

Everyone at the FA&M was saddened to learn of the sudden passing of Lucas Lapole, whose smiling face enlivened the 2016 newsletter. His enthusiasm for history was infectious, and he eagerly embraced the opportunities that the FA&M presented: he was a student in the first costume history course (Fall 2015) and also the first museum exhibition installation class (Spring 2016). He, along with his classmates, worked hard on dressing the mannequins for the inaugural bridal exhibit that opened in March 2016. After graduation, even though his position as curator at the Conococheague Institute occupied much of his time, he kept in touch with Dr. Karin Bohleke and was a regular visitor to the FA&M. He made a profoundly positive impression on the members of the Advisory Council when he spoke at the fall 2017 meeting about the skills and knowledge he acquired during his coursework at the FA&M. Bohleke and several other FA&M representatives attended his memorial service and reception on January 27. Lucas, your life was far too short, and we miss you. We also send our deepest condolences to your grieving



Lucas Lapole relaxed a moment with his new "girlfriend" as he helped prepare for the inaugural wedding exhibit.

# FA&M Advisory Council Update

By Robin A. Dolbin, President

The Fashion Archives & Museum's Advisory Council held its spring meeting on May 4, and plans are already underway for the fall meeting in November. Speakers filled the program, of which students and faculty represented the most significant aspect. The day also featured committee updates on the strategic plan, a council activity, and lunch followed by a reception. The day concluded with an exclusive and enjoyable exhibit viewing. Many passionate individuals of varying backgrounds comprise the council, and they enthusiastically lend their time and talents to the continued growth and success of the FA&M. I would like to take this opportunity to introduce readers and supporters of the FA&M to one of them: Colleen Callahan (Figure 1) of the Costume & Textile Specialists, who is based in Richmond, Virginia.

## Council Member Spotlight

It is hard to believe that it has been over ten years since I first met Dr. Karin Bohleke and became involved with the Fashion Archives and Museum. Of course, I had known Liz Thompson, the founder of the FA&M, through her attendance at the Costume Society of America (CSA) symposia, but I was not really familiar with the scope of the FA&M collection. That soon changed once I met Karin!

In 2008, Karin attended a workshop on clothing collection management, conservation, and exhibition that Newbold Richardson and I conducted at the CSA symposium in New Orleans. Later that year, I paid my first visit to Shippensburg at Karin's invitation to lead a similar workshop at the FA&M. Attendees at this grant-funded workshop included staff from local museums and historical societies in addition to the FA&M's volunteers and students. At this time, Karin was preparing for the "Costume Treasures" exhibition and the workshop gave her a boost when the attendees applied conservation and exhibit dressing techniques I demonstrated to items selected for the exhibit.

This workshop gave me an understanding of how special and unusually diverse the FA&M collection is for a university setting. I was very impressed with the "Costume Treasures" exhibit and its catalog and pleased



Colleen Callahan sports one of her trademark "Pashets," namely a Pashmina scarf she transformed into a jacket.

when Karin proposed me as a member of the advisory board in 2009. Since that time, I have been engaged in many aspects of the dramatic changes to the FA&M, in particular writing grants with Karin to support conservation, exhibition and, most importantly, the renovations to the Davis House, which transformed it into a viable teaching museum. I have also volunteered my exhibit installation services for each of the three exhibits since the transition to the Davis House. These exhibits have proven a wonderful teaching tool and the very professional "The Fashions of Fiction" exhibit rivals those at much larger institutions.

In the course of my association with the FA&M, I have made many new friends and have a special place in my heart for the wonderful FA&M volunteers and students. Working with the FA&M has enriched my life and I look forward to my continued involvement.

## Members of the FA&M Advisory Council

Robin Dolbin, FA&M President, Manager at H. Ric Luhrs Performing Arts Center at Shippensburg University

Barbara Bartos, FA&M Vice-President, Cumberland County Archivist

Dr. Karin J. Bohleke, Director, Fashion Archives & Museum

Dora Addams, volunteer

Dr. B. Bohleke, Egyptologist, Librarian, Archivist, Independent Scholar

Dr. Steve Burg, Chair, SU Department of History and Philosophy, and Public Historian

Colleen Callahan, Co-founder of Costume & Textile Specialists

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# Library Corner

The reference library at the FA&M continues to grow and to add important titles regarding all aspects of dress and costume history. In addition, thoughtful supporters have also donated important primary sources, namely the catalogs listed below. The FA&M proudly houses a significant mail-order catalog collection documenting American fashion, business, and consumer history.



## New Books:

Beckert, Sven. *Empire of Cotton: A New History of Global Capitalism*. London: Penguin Books, 2015.

Corson, Richard. *Fashions in Eyeglasses From the Fourteenth Century to the Present Day*. Updated by Caroline Cox. London; Chicago: Peter Owen, 1967, 2011.

Cox, Barbara, et al. *Fashionable: An Illustrated History of the Bizarre and Beautiful*. London: Weldon Owen Publishing, 2012.

Cox, Caroline. *The Handbag: An Illustrated History*. New York: Collins Design, 2007.

Cunningham, Rebecca. *The Magic Garment: Principles of Costume Design*. 2nd ed. Long Grove, IL: Waveland Press, 2009.

Downing, Sarah Jane. *Fashion in the Time of Jane Austen*. Oxford: Shire Publications, 2016.

DuPlessis, Robert S. *The Material Atlantic: Clothing, Commerce, and Colonization in the Atlantic World, 1650-1800*. Cambridge, UK: Cambridge University Press, 2016.

Findlay, Rosie. *Personal Style Blogs: Appearances that Fascinate*. Bristol; Chicago: Intellect Books, 2017.

Fukai, Akiko, et al. *Future Beauty: 30 Years of Japanese Fashion*. London: Merrell Publishers, 2013. Exhibition Catalog.

Heimann, Jim and Alison A. Nieder. *20th-Century Fashion: 100 Years of Apparel Ads*. Köln: Taschen, 2009.

Hopkins, Alan and Vanessa Hopkins. *Waistcoats from the Hopkins Collection c. 1720-1950*. London: The School of Historical Dress, 2017.

Jazz Age: *Fashion in the Roaring Twenties*. Hasselt, Belgium: Modemuseum Hasselt, 2015.

Karan, Donna with Kathleen Boyes. *My Journey*. New York: Ballantine Books, 2015.

Portfolio of Paisley: *A Creative Project for the American Fabric and Fashion Industry*. New York: American Fabrics, n.d.

Sauro, Clare and Cara Fry. *Immortal Beauty: Highlights from the Robert & Penny Fox Historic Costume Collection*. Philadelphia: Drexel University Westphal College of Media Arts & Design, n.d.

Vaughan, Hal. *Sleeping with the Enemy: Coco Chanel, Nazi Agent*. London: Chatto & Windus, 2011.

## Historic Mail-Order Catalogs:

*Bellas Hess Store Catalog* (1917-1918).

*Charles Williams Stores*, New York City (Fall/Winter 1919).

*Charles Williams Stores*, New York City, General Merchandise (1919).

*Wanamaker's Goods & Prices* (Fall/Winter 1895-1896).

## Journals:

*Costume* 51, nos. 1-2 (March, September 2017); 52, no. 1 (March 2018).

*Dress* 43, no. 1 (April 2017); 44, no. 1 (May 2018).

*Godey's Lady's Book* 48-49 (1854).

**Wish List: Donors have continued to provide volumes for the library, but there are always new publications to acquire to develop the holdings.**

Bradbury, Jane and Edward Maeder. *American Style and Spirit: Fashions and Lives of the Roddis Family, 1850-1995*. London: V&A Publishing, 2016.

Brownie, Barbara and Danny Graydon. *The Superhero Costume: Identity and Disguise in Fact and Fiction*. London: Bloomsbury Academic, 2016.

Cliffe, Sheila. *The Social Life of Kimono: Japanese Fashion Past and Present*. London: Bloomsbury Academic, 2017.

Hamidi, Rangina and Mary Littrell. *Embroidering within Boundaries: Afghan Women Creating a Future*. Loveland, CO: Thrums Books, 2017.

Huggett, Jane and Ninya Mikhaila. *The Tudor Child: Culture and Clothing 1485-1625*. Edited by Jane Malcom-Davis. Lightwater: Fat Goose Press, 2013.

Marcketti, Sara B. and Jean L. Parsons. *Knock it Off: A History of Design Piracy in the US Women's Ready-to-Wear Apparel Industry*. Lubbock, TX: Texas Tech University Press, 2016.

Matheson, Rebecca J. *Young Originals: Emily Wilkens and the Teen Sophisticate*. Lubbock, TX: Texas Tech University Press, 2015.

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