



Fashion Archives & Museum of Shippensburg University



Jitanic Fashions: High Style in the 1910s





Karin J. Bohleke The Shippensburg University Fashion Archives and Museum

This catalog has been published in connection with the exhibit *Titanic Fashions: High Style in the 1910s* hosted by the Hanover Area Historical Society, Hanover, PA, at the historic Warehime-Myers mansion from March 4 to April 29, 2012.

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Original White Star Line paper ephemera throughout this catalog courtesy of Dr. B. Bohleke.

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Back cover illustrations:

Above: Commemorative postcard, 1912. As is evident from the caption, the Titanic had sunk when this card was printed. Consequently, the publisher used the Olympic, the Titanic's lighter sister ship, and simply changed the name on the bow in an early example of image manipulation.

Below: Mrs. Annie A. Cole saved as a souvenir her "List of First Class Passengers" when she sailed on the S.S. Olympic from New York to Southampton on September 9, 1911. The inside back cover contained this advertisement for the Titanic while it was still under construction.

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It was with great pleasure that I accepted the invitation from the Hanover Area Historical Society (HAHS) to exhibit a selection of women's, men's and children's garments and accessories from the 1900s and the 1910s in the Warehime-Myers mansion in Hanover, PA. To my knowledge, it is the first time that the Shippensburg University Fashion Archives and Museum has staged an off-site exhibit that combines fashion and architecture in such a dynamic way.

The board members, president and volunteer staff of the HAHS have been so welcoming and supportive, and the exhibit could never have happened without their enthusiasm and cooperation. Students and volunteers at the Fashion Archives and Museum worked equally hard to prepare the mannequins and perform all necessary stabilization and conservation. The photos in this catalogue represent many loving hands and several months of work. Anyone who has ever worked with historical clothing knows that it is a complex web of tasks to prepare this number of garments for exhibition.

The contents of this publication would not have been complete without the assistance of archival staff at Shippensburg University and Wilson College (Chambersburg, PA). I am particularly indebted to the descendants of the original owners of the garments who graciously provided photographs and biographical information. Thanks to their generosity, the wearers' faces have been reconnected to the garments wherever possible. To all who helped with this exhibit and catalogue in any way, I extend my heartfelt gratitude.

The word "Titanic" instantly evokes the tragedy and needless death forever associated with the maiden voyage of that passenger liner. But it represents other things as well: elegant clothing and manners, a vibrant social life, a golden age of comfortable travel (with or without Baedeker) and the view that technology would advance Western civilization through steady improvements. People of the time maintained their optimism in spite of the creeping shadow of a Great War, which everyone knew was darkening the horizon. Concrete events as the loss of the *Titanic* and the majority of those aboard her link us to past grief; garments, such as those contained within these pages, connect us to life's joys through the vision of the people who loved, celebrated, danced, mourned and lived in these beautifully made clothes. With the exception of the motoring gear, all of the clothing in this catalog would have been appropriate on board any White Star Line ship. It is my sincere hope that you enjoy these garments as much we enjoyed bringing them to you.

~ Karin J. Bohleke



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Clinton N. Myers from the Hanover Shoe News (August 15, 1954).

When Ethel Irene Hamm (1878-1979) married Clinton N. Myers (1876-1954), she was poor and a seamstress. He was not financially well-off either, and it was only later that the Hanover Shoe Company generated enough income to build the magnificent home that would eventually be named the Warehime-Myers mansion. Her knowledge and love of textiles are evident in her choice of fabric for this sky-blue dress with a draped skirt that dates to when the house was newly built, ca. 1912. The dress, made by the firm of P. Wiest's Sons in York, PA, may have survived because it was associated with the mansion's completion, but the records are otherwise lost. When the dress pieces were cut, the large stylized floral motif was very carefully placed in the center back. Mr. Myers was gregarious and out-going; in contrast, Mrs. Myers was quiet, reserved and a very private person. She never learned to drive, and, in the later years of her widowhood, a neighbor who functioned as a chauffeur used to convey her to the different buildings and improvements with which her husband had endowed their home town. She was always very proud of his achievements and contributions (Courtesy of the Hanover Area Historical Society).







Margaret Harmon Graves photographed in the Phelps Studio in New Haven, CT, ca. 1912.

Margaret Harmon Graves (1892-1979) of New Haven, CT, wore the peach silk jacquard dress with asymmetrical drapery in ca. 1912. She was an accomplished artist who attended graduate school at Yale University. As her photo demonstrates, she was an elegant young woman with excellent taste in fashion (*S2010-17-011 Fox*).

The pale green silk crepe dress with sparkling rhinestones belonged to Marjorie Elliott Boher Hosfeld (1889-1979) of Shippensburg, PA. It is hand embroidered in matching green silk floss, and it dates to ca. 1910 (S1981-14-052 Boher-Hosfeld). It may be associated with her senior year at Wilson College (Chambersburg, PA), where she graduated in 1910 with a degree in music. According to the 1910 yearbook, Marjorie was also a member of Phi Psi Gamma sorority and served on the Senior-Junior Promenade Committee. A witty poem below her photo provides insight into her personality and interests:

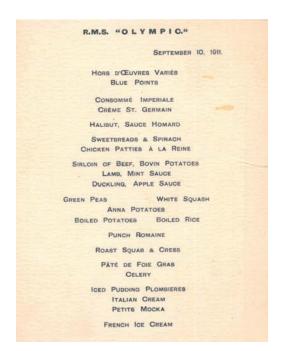
A stylish young person is Boher With costumes en train galore She's sadly in need Of a little more speed For Erie trains couldn't be slower.

(Yearbook information and photograph courtesy of A. Ensley, Director of the Hankey Center, Wilson College)





A faint inscription in pencil on the inner waist stay, known as a Petersham band, bears the name of Miss Rolls. She bought the dress at Liberty of London, and there is a note with Miss Rolls' monogram indicating that it cost £4.4 in ca. 1910. Liberty of London, founded in 1875, began carrying fine clothing in 1884, and pre-Raphaelite, Arts and Crafts and Art Nouveau designers found that they and the store made perfect partners. Consequently, Liberty of London carried the softer and looser reform dress designs. Historic inspiration, particularly from the Middle Ages and the Renaissance, was another favored aspect of the designers' styles, and this trait is reflected here in the openwork in the sleeves and the embroidered bands highlighting the bosom on this stunning silk gown (*Courtesy of M. Doering*).





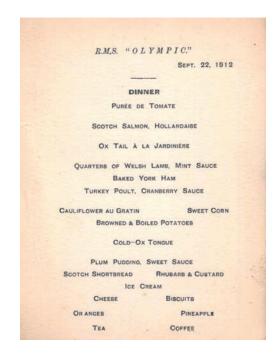


Marjorie Boher's senior class photograph from the Wilson College 1910 yearbook.



The White Star Line offered a variety of cruise packages, including this Mediterranean tour that included Egypt.

The pink silk dress with ecru lace was Marjorie Elliott Boher Hosfeld's first evening gown. It is shown here with a stole of Assiut cloth--heavy cotton netting hand decorated with geometrically placed silver motifs--that her mother purchased in Egypt during her world tour in 1910. She also wore the embroidered peach dress with asymmetrical drapery while she was at Wilson College ca. 1909-1910 (\$1981-14-001, 042, 051 Boher-Hosfeld).









At first glance, the blue silk satin of the dress on the left might lead one to conclude that it was a dinner or an evening dress. But in fact, Lola Beryl Brindle (1891-1970) wore it to her wedding to Willis Shaeffer on December 23, 1914. Their wedding photo shows how simply both bride and groom were dressed that day. The silk is of a very high quality and bears the brand name "Belding's 671" woven in gold letters in the selvedge. Although white gowns had long been the ideal, especially since Queen Victoria's wedding to Prince Albert, practical brides continued well into the twentieth century to choose a colored dress they could subsequently wear for other formal occasions (\$2010-24-002 Allan).

The second blue silk satin dress (right) belonged to Mary Dibble Brackett (1876-1964) of Minneapolis, MN. The high neckpiece is detachable, making the dress easy to convert to a low-necked evening gown. The sleeves are trimmed with tufts of natural fur, of which only two pieces remain (*S2011-15-022 Morefield*).



THE PERFECT TIE
PATE JUNE 2151 1898
MAY 9TH 1905
15 KEYS & LOCKWOOD, N.Y.

SPECIAL NOTICE

THE ATTENTION OF THE MANAGERS HAS BEEN CALLED TO THE FACT THAT CERTAIN PERSONS, BELIEVED TO BE PROFESSIONAL GAMBLERS, ARE IN THE HABIT OF TRAVELING TO AND FRO IN ATLANTIC STEAMSHIPS.

IN BRINGING THIS TO THE KNOWLEDGE OF TRAVELERS, THE MANAGERS, WHILE NOT WISHING IN THE SLIGHTEST DEGREE TO INTERFERE WITH THE FREEDOM OF ACTION OF PATRONS OF THE WHITE STAR LINE, DESIRE TO INVITE THEIR ASSISTANCE IN DISCOURAGING GAMES OF CHANCE, AS BEING LIKELY TO AFFORD THESE INDIVIDUALS SPECIAL OPPORTUNITIES FOR TAKING UNFAIR ADVANTAGE OF OTHERS.

The White Star Line found it necessary to print this warning in several different brochures. Since a lady would not participate in these games of chance, the warning is a clear indicator of activities in which the male travelers were indulging during the voyage.

When Brooks Brothers made this tuxedo, also commonly called a dinner jacket, and vest (left) for W. D. Mayo of Virginia in December 1904, it was a relatively recent semiformal garment in the masculine wardrobe. In 1886, a fashion innovator named Griswold Lorillard wore his new-fangled confection to the Tuxedo Park Club's white-tie-and-tails autumn ball. Bastions of tradition regarded the new style as semiformal at best, but others quickly adopted it, making it even more formal by wearing it with the same style of vest, shirt and cravat that they wore with their tails. When it came to evening attire, however, tails were de rigueur for the most formal occasions. Changes in fashion dictated whether or not a white vest or black vest was preferable, and the cravat would match the color of the vest. Questions of fashion aside, men who wished to appear slimmer were advised to opt for a black vest, since white makes the wearer seem larger. A prominent local Shippensburg citizen, Jeremiah Omwake (1869-1950) wore the "Top Knox New York Brand" top hat, which was purchased through the Rendigs-Lothmann Co., in Cincinnati, OH (S1980-10-065 Russell; Tuxedo and matching vest courtesy of C. Callahan, trousers shown with tuxedo S1986-63-002 Beard).

The tails date to ca. 1895-1900, and as is common during this time period, bear no tailoring marks or labels (\$1991-45-830 Darnell*). They are shown with a silk vest, ca. 1900-1920, with an elaborate woven pattern; vests were cut very low in order to show a stiffly starched shirt (\$1991-45-817 Darnell*). A top hat, in this instance an early twentieth-century example manufactured by Granville in London, completed a gentleman's formal attire (\$1983-06-002 Rohr*). Men's cravats, ties, and bowties were a matter of serious fashion concern that resulted in multiple designs and patents, as illustrated by the above label. This particular cravat belonged to Dr. Alexander Stewart (1891-1985) of Shippensburg, PA (\$1985-83-028B Stewart*).

The suits are shown with a pair of men's boots, ca. 1912, with their distinctive round toe. Such boots were considered day wear (*S1986-73-090 Gobrecht*).





Entertainment was an important aspect of a White Star Line voyage.

Any woman would look magnificent in this black silk jacquard opera or evening coat trimmed with large cape collar of hand-made point lace, ca. 1905-1910. The coat's fullness is controlled by pleats at the center back and at the shoulders (S2010-17-096 Fox). The beaded evening or dance shoes from Marshall Field & Company are ca. 1915 (Courtesy of M. Doering).





This postcard, ca. 1914, shows a pair of newlyweds on their honeymoon journey on board the White Star Line's S.S. Olympic.

Mary Witman, a faculty member of the Cumberland Valley State Normal School (CVSNS, now Shippensburg University) from 1910-1914, wore this dress and shoes at her wedding to Howard Ryder on October 2, 1914. He was a teller at the time of the wedding, and he eventually became the

president of the People's National Bank in Shippensburg, PA. According to Mary's daughter, there was a minor disaster on the wedding day: the florist shipped the bouquet to Danville, VA, instead of Danville, PA, where the bride's parents lived. Mary's best friend Helen solved the problem by taking flowers from the dining room table and ribbons from the wedding gifts and quickly combined them into a beautiful cascading bouquet (\$1983-35-001, 002 Ryder). The dress is shown with a hand-embroidered white silk crepe cape of the early twentieth century (\$2008-09-179 Luetscher).

David Raymond Fogelsanger (1889-1958) of Shippensburg, PA, wore the black wool day suit to his wedding to Lydia Hawbaker (1888-1935) in 1914. The original bowtie, seen here, had been stored in a suit pocket. Local Shippensburg tailor Abraham Lincoln "Link" Shearar (b. 1865) made it, and he had also made David's father's wedding suit in 1888. "Link" was truly part of the family: he had married David's father's sister and was therefore David's uncle. David attended what would become Shippensburg University from 1905-1907; as was common at the time, he took courses to enhance his professional skills but did not graduate. His father took the same approach, attending from 1881-1883 without completing a degree (\$1984-45-024 Fogelsanger). The suit is shown with a classic bowler hat, ca. 1910, from a store named Mallory, located on Fifth Avenue, NY (\$1980-20-004 Rogers).





The corsets depicted on this page appeared in the Autumn 1911 merchandise catalog of Strawbridge & Clothier of Philadelphia, PA.

In June, 1911, Louise Chapman Cleveland wore this silk corset at her wedding to Henry Curtis Beaks. The "Velvet Grip" stocking attachments bear two different patent dates: 12.13.92 and 12.31.95. One of the remarkable aspects of corsetry at this time period is the lack of bust support, which is a notable change from earlier corset designs. In this respect, the corset functioned more like a girdle in that it focused on shaping the abdomen and hips with the goal of providing the proper foundation for the long and lean line currently in fashion. To keep the front smooth, the busk is immediately to the left of the laces in the back; Louise would have needed help getting into and out of her corset (*S2012-02-001 Cowles*).



To say that this one-piece ca. 1913 dress of bright red ribbed silk is an eye-catcher does not do it justice. It is covered with parallel rows of hand-embroidered feather stitching, and the sleeves are cut on the bias and tucked. However, it is interesting to note that the tucks were sewn into the fabric before the sleeves were cut and seamed, and consequently they do not match on the finished inner arm seam. However, since the feather stitching was done after the sleeves were sewn, the embroiderer had to sew crookedly in order to accommodate the mismatched tucks (S1982-64-108 Wm. *Penn*). The outfit is completed with an early twentieth-century German mesh purse with white leather lining that was once carried by Elizabeth Morris of Norwich, CT (S2005-04-023 Addams); a black velvet hat, ca. 1913-1914, trimmed with black curled ostrich feathers (S1987-58-021 Myers) and red leather Oxford shoes, ca. 1910 (replacement ties, Courtesy of M. Doering).

In 1906, three-year-old Winfield Scott Heisey kept warm in this blue wool coat with black astrakhan collar. The wool has been fulled so that it does not fray when cut and requires no edge finishing or hems to stabilize it (\$1982-25-001 Heisey).

In ca. 1914-1915, the L. H. Co. made this full-length "Dustproof" and "Rainproof" raincoat of dark green wool with subtle vertical stripes in red and green woven in the fabric. There are box pleats on front, back and sleeves. The raincoat is unlined, and all the seams have been carefully bound with a bias tape of brown silk. The choice of color and its severe styling reflects the military influence on civilian dress that immediately followed the beginning of World War I in Europe. The coat belonged to Mrs. Edna Reeser Wier of Harrisburg, PA (\$1990-12-001 Wier). The black plush hat is trimmed with a simple band of shimmering black silk. Edna V. Killinger Sailhamer wore it when she left for her honeymoon after a small wedding at home on November 6, 1913, in Mongul, PA (\$1989-28-001A Hauk & Brendza).



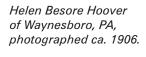


Annie Hamaker Sollenberger (1866-?) wore the unlined tan wool coat (left). It bears typical Edwardian trims that are combined to create a rich effect. In this case, triangles of rust-brown wool have been edged with black and white cord and further ornamented with embroidered triangles in pink and green. There is another heading consisting of plain black, plain red and mixed black and white cords with additional swirls of green and gold cord. Together, these embellishments create the effect of a pointed collar. The pinkish-beige silk that lines the turn-back cuffs adds another dash of color. The back of the coat is constructed with lengths of applied self-fabric trim made to look like box pleats that have been topstitched into place (S1981-20-016 Hostetter). The coat is shown with a burgundy velvet hat, ca. 1910-1912. It is constructed over a millinery wire frame, and the velvet covers both sides of the brim. In a lovely contrast, gold bullion lace forms the crown, which is lined with ivory silk organza. Burgundy ostrich feathers are curled into small bunches, and another large spray of feathers combined with silk leaves creates a dynamic focal point (S1981-28-253 Brewer).





Mother-of-pearl button and hand-sewn buttonhole on the driving duster.





Dr. Percy Hoover, on the far left, poses with friends in his driving gear. Note the lady in her driving attire.

Ella Jane Stewart (b. 1850) of Shippensburg, PA, wore this tan silk driving duster with applied blue and gold trim ca. 1910-1914. The openwork mother-of-pearl buttons create a lace-like effect. Her second husband, George Hamill Stewart (1837-1931), was the original treasurer of what would eventually become Shippensburg University (\$1985-83-018 Stewart*). The duster is shown with an abstract purple and white printed silk two-piece dress, ca. 1904. It is constructed with a tucked center front inset of ivory silk, and the collar is trimmed with cut-steel buckles (\$1991-45-054 Darnell*). Helen Besore Hoover (1882-1971) of Waynesboro, PA, combined eye protection and hair coverage with this practical silk motoring bonnet with built-in celluloid goggles (\$2010-23-045 Schwuchow*).

The academic dean of CVSNS Jessie S. Heiges (1981-1955, SU class of 1891) loved to tour in his open "Overland" automobile with his wife Susan between 1917 and 1922. The gray linen duster protected his clothing during these jaunts (\$1981-03-003 Heiges*). The brown plaid Norfolk-style wool suit from ca. 1920 beneath the duster belonged to Professor Thomas Smyth, who served as chair of Shippensburg University's Science Department from 1947-1964. The "Woolcrofters" brand suit may date to Smyth's teaching stint at Hampden-Sydney College from 1921-1922, or more likely to his earlier college days (\$1986-34-005 Loucks*). The label boasts that the suit is made of "Genuine British Fabric." Dr. Percy Hoover (ca. 1871-1940), husband of Helen Besore Hoover, of Waynesboro, PA, wore the folding motoring goggles and leather hat (\$2010-23-046 Schwuchow*).

The women's boots are a combination of black leather with black wool uppers, ca. 1910, from the famous department store Filene's, which was in operation from 1881 until its closure in 2006. The original owner loved them so much that, when a hole developed in the bottom of one of the soles, she had it repaired, illustrating the care and thrift that were typical of all social classes during this time period (*Courtesy of M. Doering*).





Detail view of the beaded boots, ca. 1905.

This three-piece suit consisting of dress, belt and coat dates to ca. 1909-1911, and belonged to Mrs. Fred Morris of Rochester, NY (d. 1969). According to family oral history, the suit was her wedding outfit, but the exact date is unknown. The suit is another example

of a high-quality silk available during this time period. In this instance, the brand name "Mirage" is woven into the fabric selvedge (*S2011-17-001 Murphy*). A company named Sorosis manufactured the elaborately cut and beaded boots, and are known to have been worn by an unidentified woman in Missouri ca. 1905 (*Courtesy of M. Doering*).





Exquisite dresses of intricate lace, eyelet, tucks and shirring for both women and children characterize the first decades of the twentieth century. To add to the rich effect, hand and machine embroidery or applied braid work decorated the bodice and skirt panels. Women's shirtwaists and underwear were trimmed similarly and with equal lavishness. Although professional dressmakers and capable private home sewers produced garments like these, some of which could be purchased in kits, the majority were the product of sweatshop labor which was immortalized by the Triangle Shirtwaist Factory fire of March 25, 1911. The September 1911 mail order catalog of the National Cloak and Suit Company of New York contains a selection of women's shirtwaists, both plain and fancy, ranging in price from \$0.98-\$10.00, with the majority falling into the \$2.00 to \$6.00 range (see sample illustrations above and below). Given the fact that these represent retail prices, by the time one calculates the wholesale cost, the raw materials and related expenses, very little is left to represent the skilled workers' wages.

A devoted mother sewed this dress for her three-year-old daughter Eva Moquist Seaman (1908-2008) to wear during a trip to Sweden for a visit to the "home country" in ca. 1911. Without being specific, Eva said that she wore it with sashes of various colors which are no longer extant. It was a long journey between Sweden and her Minnesota birthplace, but Eva eventually settled in Chambersburg, PA, after her husband retired (*S1989-19-001 Seaman*).

The white cotton batiste dress features lace insertions arranged in diamond shapes, and dates to ca. 1910-1912. The bodice is cut in one piece with no shoulder seams or separate inserted sleeves. This type of construction, inspired by Japanese kimonos, had already been fashionable for several years (\$2008-21-054 Addams).

The heavily embroidered dress is an excellent demonstration of one typical Edwardian clothing construction feature: a center front panel that differs from the other skirt panels. To highlight this design aspect still further, strong horizontal design elements, such as tucks and insertions, begin and end on either side of the center front panel. The dress is hand embroidered using a technique known as shadow work (\$1982-64-072 Wm. Penn).

The double skirt of this white cotton net dress is a feature that appeared ca. 1913 and continued to evolve. The short-waisted appearance of the bodice is typical of women's clothing ca. 1916-1918. The applied braid work and silk-satin ribbon add both visual interest and contrasting textures to the otherwise plain net (*S1984-52-015 Burns*).

Boots of the early twentieth century are often labeled and sold as Victorian, when in fact they were widely worn into the early 1920s; the most severely pointed varieties date to the late 1910s and the early 1920s, and these ivory leather boots are a typical example of this later style evolution (*S2007-20-014 Bender*).







Although the fancy cotton dresses that survive are most commonly white, other colors were used, as shown by the pink batiste dress (right) embroidered in white and trimmed with white eyelet. Tiny crochet-covered buttons fasten the dress in the center back. According to the donor, her aunt Miss Ann McGowan of Chambersburg, PA, wore the dress ca. 1910 (\$1989-24-003 Diehl).

Lola Beryl Brindle Shaeffer (1891-1970), whose blue silk satin wedding dress appears on Plate 5, also wore the pale green cotton jacquard dress (left) trimmed with mixed bullion and silk cord on the neckline, cuffs and waistline. It dates to ca. 1910-1912 (S2010-24-001 Allan).

Printed cottons were also very fashionable. In this instance, the plain white cotton (center) has a simple pattern of brown intersecting circles scattered about the surface. The openwork in the cotton eyelet trims echoes the circles on the fabric. Anna Sophia Gouff Pensinger (1882-1979) of Chambersburg, PA, was the original wearer (*S1981-25-008 Pensinger*).



Not all summer dresses were of cotton: this purple, green and tan windowpane plaid dress, ca. 1910-1912, is of lightweight semi-sheer silk. The asymmetrical bodice ruffle, along with additional ruffles on the wrist openings and collar, adds visual interest and softens the sharp lines of the plaid. The result is soft, feminine and elegant. Such asymmetrical decorative treatments were very popular during the Edwardian era, but there were strong design antecedents in the 1880s and 1890s, making this aspect a natural extension of established trends (*S2010-11-009 Lyndhurst*). The dress is complemented with dress pumps of brown leather, ca. 1900, manufactured by Wichert, NY, for L. Futterman's store in Pawhuska, OK (*Courtesy of M. Doering*).



Mrs. M. Landon Reed
who accompanied
Clark's Around-the-World Cruise of the S. S. Cleveland, 1909
and
Orient Cruise of the S. S. Grosser Kurfuerst, 1910
as Social Director
announces that she is a Dooking Agent for all Clark's Cours and will
be pleased to give any information concerning them, especially to
ladies contemplating traveling alone
Address for booking or information
Mrs. M. Landon Reed
DeLand, Florida
Mrs. Reed expects to accompany the Orient Cruise, Heb. 4, 1911

The respectable Mrs. Reed invites makes it possible for ladies to travel alone on the 1911 Mediterranean cruise of the S.S. Arabic (see plate 4).

Tailored suits for women truly entered a league of their own in the first decades of the twentieth century. They combined the fine tailoring and sleek shapes of men's suits with feminine touches, and they also often restricted themselves to a narrow and masculine color palette.

The Walker Brothers Dry Goods Co., which had been in business since 1865, sold the taupe wool walking suit (right) trimmed with darker silk, ca. 1909-1911. The narrow stand-up collar is embroidered in shades of blue, red, gold, brown and white with soutache braid mixed into the design. Swirls of self-fabric silk piping create both the closures and additional trim (\$2007-20-018 McLean).



The hat combines multiple textures: the brim is of blue straw covered with sheer navy blue silk, and the crown is made from blue silk covered with the same sheer blue silk as the brim. Couched gold cord and tambour work in ivory silk meander about the brim in scrollwork patterns. A navy blue silk ribbon is applied to the crown and tied in a bow on one side. There is an ownership label sewn to the lining: Elizabeth Haller, who would have worn it ca. 1916-1917 (\$1984-14-002 Haller).

One can easily imagine a suffragist wearing this ca. 1909-1911 suit (left) under her "Votes for Women" sash. The blue-on-blue pinstriped fabric is trimmed with heavily ribbed black satin on the collar (*S1985-41-015 Adley*). The blue silk plush hat dates

to ca. 1910-1912 and was made by the Matteawan Mfg. Co. (*\$1981-28-241 Brewer*).

The suits are shown with two-tone leather button boots, ca. 1917-1921 (S1986-73-095 Gobrecht) and a ca. 1910-1912 protective wooden traveler's hatbox that bears the remains of White Star Line first class stickers. Although the ink is now discolored, one sticker still bears the date "April 1" and "Room 16." The box provides a good illustration of the size of women's hats: its circumference measures 65 inches, and the diameter measures 21.75 inches. The construction is simple and elegant: curly maple veneers are layered over a plywood interior. The A. M. Luther Mechanical Woodworking Factory, known by its abbreviated name Luterma, manufactured the box. The company was based in Estonia and founded in 1883. By the turn of the twentieth century, Luterma was the largest manufacturer of plywood furniture in Russia. According to the label stamped inside the lid, the company had won the Grand Prix ("Grand Prize") for its products in Paris in both 1896 and 1900 (S2007-06-003 Schell).





An unidentified woman is clearly happy to be on board, ca. 1909-1911.

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Stickers marked baggage that travelers needed in their cabins; other items could be stowed in the hold for the duration of the trip.

Hard-wearing fabrics, such as sturdy natural linen, were ideal for travel both near and far. This ca. 1910 ensemble bears a St. Louis manufacturing label. The shirtwaist that accompanies the skirt and jacket is trimmed with small scallops embroidered in pale blue thread. The scallops descend the center front button placket and also form a horizontal trim across the shoulders and around the neck. The contemporary oversized straw hat, generously trimmed with velvet ribbon and silk flowers (*Courtesy of M. Doering*). The suit is shown with brown leather boots, ca. 1917-1921 (*S1989-08-001 Gregory*).

The suitcase bears the ship and hotel stickers, many of them still intact and legible, from Mary Bitner Danzer's (1881-1958) honeymoon in ca. 1910 and her subsequent travels. She stayed in the Grand Hôtel Beau Rivage (Geneva), the hôtel Continental (Paris), the Hotel East/Früher Lloyd-Hotel (Jerusalem), the Hotel Royal Danieli (Venice), the Montreux Palace (Montreux), the Grand Hotel Victoria (Interlaken), and Shepheard's Hotel (Cairo). She left Southampton on June 7, traveling on the S.S. Vaterland of the Hamburg-American Line. The sticker must represent a subsequent journey because this ship was built in 1913. Mrs. Danzer was from Hagerstown, MD (Courtesy of K. and B. Bohleke).





Even as women's tailored suits imitated men's professional attire in their sober coloring, bright and bold hues continued to characterize other aspects of feminine fashions, as the brilliant red silk dress in Plate 10 has already shown. In the above example, wool twill of an intense shade of green makes this 1909 two-piece dress stand out. Scalloped edges, such the ones on the bodice, very popular edge treatments (\$1986-79-001 Glessner, original collar missing. Shown with detachable green velvet collar \$1984-41-017 Schoch with applied butterfly lace motifs, ca. 1907).

Elizabeth Diehl Sheely (1887-1968) wore this brilliant orchid silk dress trimmed with tucks, soutache braid and black velvet in ca. 1910. She was a tall woman, approximately 5'9" or 5'10". Elizabeth experienced terrible tragedy in life: on November 30, 1918, she married Andrew Sheely in Welsh Run, PA. Less than two weeks later, he died suddenly on December 11 while they were still on their honeymoon in Niagara Falls. According to family oral history, he was another victim of the influenza epidemic. Members of the family eventually settled in Hanover, PA, on Eichelberger Street (*Courtesy of M. Doering*).



Work and everyday attire, or "tub frocks," might not seem as thrilling as brilliantly colored high-fashion items, but they are rarer because they represent a category of clothing that was subjected to heavy use. The open collar is suitable for summertime heat, and the fading to the small dot and warpprinted block pattern on the cotton shows that the dress was frequently washed. Pearlah Biddle Harpster (1875-1956) made and wore both the dress and the apron (*S1985-66-009, 006 Harpster respectively*).

The dress is shown with an early patented "Duplexo" vacuum cleaner from Brooklyn, NY, ca. 1912. To operate, this "laborsaving" device required that the user run it back and forth across the carpet in the expected horizontal manner while pulling up and down vigorously on the top handle in order to create the necessary vacuum suction. The side handle allowed the user to maintain a grip and steer the cleaner while pumping. In order to accommodate use by either hand or from multiple angles, the side handle rotates in a full circle. The cleaner disassembles into two pieces, and the user could then empty the lint catcher, whose shape and design remain largely unchanged in modern small vacuums (*Courtesy of K. and B. Bohleke*).



Death was commonplace in the nineteenth and early twentieth centuries, and mourning traditions necessitated the outward manifestation of personal loss through the assumption of black clothing. However, the simple fact that an old dress is made of black fabric does not automatically make it a piece of mourning attire; by the twentieth century, black clothing had already long been associated with simple conservatism, professionalism and universality. But, in this instance, it is safe to assume that this simple silk bodice and skirt from ca. 1908 is indeed an example of a mourning dress due to the context of the donation: all the clothing came from the same wearer, Lottie Disert Disinger of Hamilton Township in Franklin County, and all of it was black, including the underwear. Another dress in the donation showed considerable mending, indicating extended wear and frugality on the part of a widow who may have had limited financial resources. The dress was probably a ready-made purchase: she had to add a tuck in order to make the skirt short enough for her (S1990-05-005 Picking). The dress is shown with black leather boots, ca. 1917-1921 (S1984-22-115 Byers).

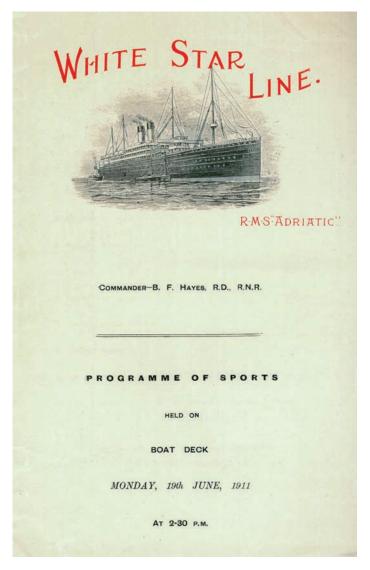


The buckled evening shoes with their dyed-to-match and embroidered silk stockings belonged to Mary Bitner Danzer (1881-1958) of Hagerstown, MD. These "Colonial" styles with the exaggerated tongue above the buckle were fashionable ca. 1917-1921 (S2008-09-016, 075 Luetscher respectively). The discovery of a forgotten 1909 penny inside the small Chinesestyle purse with an elaborate dragon closure aided dating it (ca. 1905-1910) during the cataloguing process. The penny may or may not have been forgotten: there is a superstition that purses should not be left bereft of cash, or bad luck will surely follow. The purse belonged to Sarah Eyre Blair Glover (1861-1929) of Richmond, VA (S2010-01-047 Glover). The silver mesh purse, ca. 1910, is of a type that was very popular during the first two decades of the twentieth century. The green silk purse, also ca. 1910, is elaborately trimmed with tiny flower-shaped spangles and even tinier glass beads (Both purses courtesy of M. Doering).



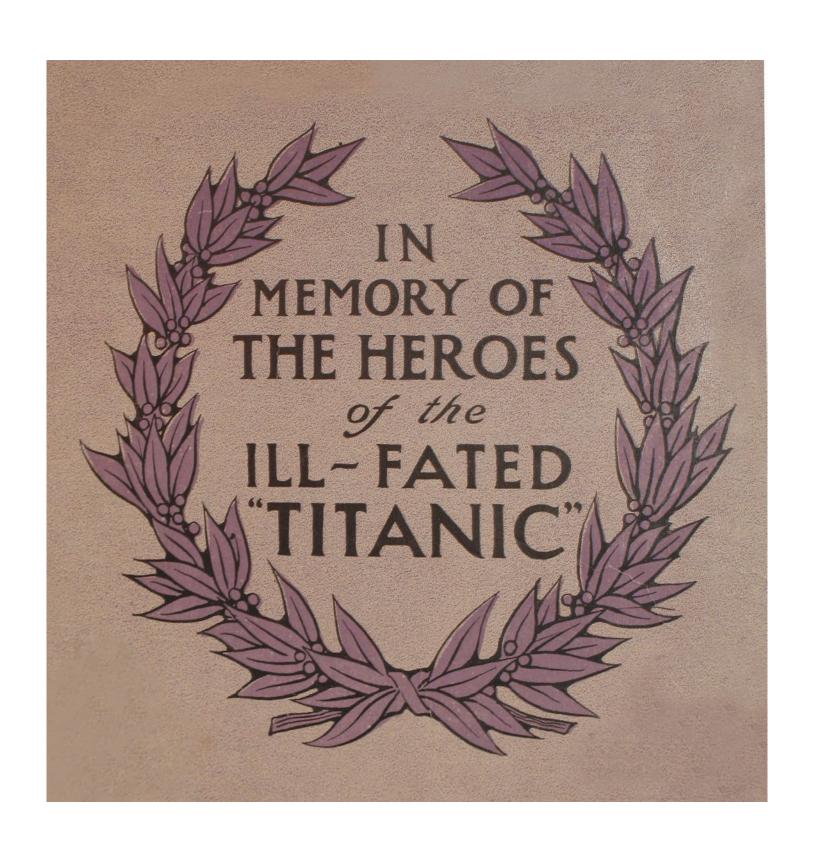
Girls' best dresses could be nearly as elaborate as their mothers' gowns, as shown by this ivory slubbed silk dress with braiding and tucks, ca. 1905-1907. It belonged to Helen Mary Budlong Raynor (1895-1967) of Frankfort, NY (*S1986-19-001 Halliday*).

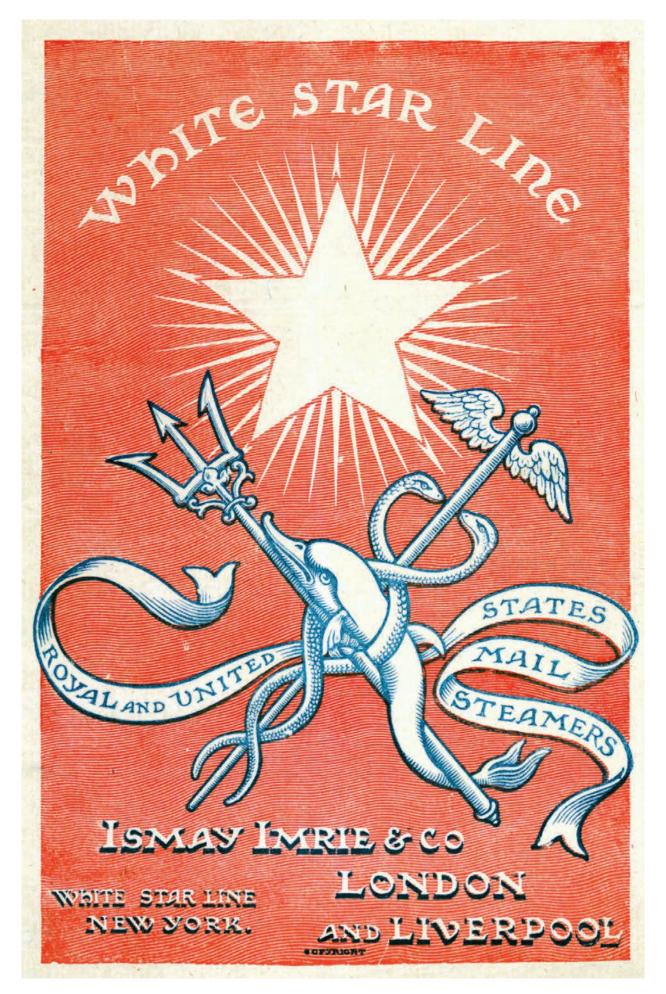




Entertainment for all ages was an important component of a voyage on a White Star Line ship. Very small children could participate in the "Children's Race" and "Chalking Pig's Eye." The sports program featured separate "Potato Races" for girls and boys. One does wonder what exactly the ladies did when they participated in the "Cigarette Race." For the gentlemen, there were several different competitions: a "Pillow Fight on the Spar," a "Cock Fight" and a traditional "Three-Legged Race." The married men could also compete against the bachelors in a relay race, and there was a Tug-of-War between the European and the American men.

A little boy probably played the well-washed two-piece cotton dress of red, yellow, green, brown, blue and cream cotton plaid, ca. 1900. What appears to be simply a skirt is in fact an underdress with a plain cotton sleeveless top (\$2004-01-098 Thompson). "Russian" suits, characterized by their off-center button placket, had been a periodic feature of boys' wardrobes as early as the 1850s. This particular suit has patriotic eagle buttons resembling Union military buttons of the American Civil War (\$2004-01-097 Thompson).





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