

# Clothed in Beauty

*Recent Acquisitions  
of the Fashion  
Archives & Museum  
of Shippensburg  
University*





This catalog has been published in conjunction with the Spring 2021 exhibit of the Fashion Archives & Museum of Shippensburg University.

Published by the Fashion Archives & Museum of Shippensburg University. ©2021. All rights reserved.

Editor: Karin J. Bohleke.

Photographs: Barbara A. Hunt

Catalog layout and design by Kaitlin Fergeson and Barbara A. Hunt

Exhibition staff:

Shippensburg University Students: Lonna Anderson, Kody Bodner, Peyton Bramble, Drew Ceneviva Holder, Clairanne Chairs, Kayla Feeney, Kaitlin Fergeson, Katherine Hargrove, Robyn Klawitter, Abigail Koontz, Christopher Ott, Shawn Pokrop, Alex Torchio.

Community Volunteers: Emily Biddle, Joann Dunigan, Lisa Maier.



# From the Director

So many aspects of directing the Fashion Archives & Museum (FA&M) bring joy to my day, and seeing the fabulous garments that current owners, often descendants, are willing to donate is definitely one of them. These gifts represent multiple time periods, cultures, and places on the globe. The exquisite and creative decorative techniques, gorgeous fabrics and trims, and complex construction serve as a sad reminder of how much society has lost in its wholesale acceptance of cheap, badly made clothing destined for the landfill after just a few washings. As the students, volunteers and I explore a recent gift and marvel over its details both obvious and subtle, we have thoughtful discussions regarding the regrettable truth that so few garments today are actually worth keeping, nor would they even survive a similar passage of time.

In addition, the majority of these gifts retain an association with their original wearer. In having a piece of a person's clothing, donors have in essence entrusted to the FA&M a three-dimensional view of the original wearer's body, taste and preferences in dress in general, or a record of a profound personal moment, such as a wedding. A collection of garments and accessories worn by the same person over a period of years reveals a great deal about individual personality. Helen Bentley, several of whose items are on display in this exhibit, provides a classic illustration. Her career achievements blazed a trail for women in politics on the state and federal levels, and she chose colorful garments, shoes, and especially hats, that made her stand out in a crowd regardless of her comparatively diminutive stature. Well aware that dress choices are both political and very public, she deliberately voted with her wallet to support the work of American designers, particularly women and African American designer Kevan Hall. Sadly, in the case of older items, that labor history is now lost, as they were created at a time when the notion of branding or labeling an item in some manner was still in its infancy and practiced with great inconsistency. Still, the sheer talent and skill of these nameless dressmakers and tailors of the eighteenth, nineteenth, and early twentieth centuries inspires awe.

This exhibit is a celebration of generous donations to the FA&M, selected here for their beauty, intricate construction, or simply their joyful embrace of exuberant color. The exhibit and this catalog also illustrate the diversity of the FA&M holdings: in terms of time, garments dating back to the eighteenth century bring to life the evolving notions of fashion, shifting definitions of beauty, and the etiquette of dress; in terms of cultures, the selections encompass not only Western modes, but also China, Japan, Morocco, and Spain. Quilters in particular will relish the extraordinary detail of the Seminole girl's dress from the 1920s. The exhibit also includes early twentieth-century twined textiles and hand-beaded moccasins from unidentified Native Americans of New England.

None of this would be possible without the gifts emerging from family trunks and estates. Nor could any exhibit come to life without the efforts of the Shippensburg University students who come to the FA&M for internships, work-study opportunities, and selflessly to volunteer. At the same time, dedicated community volunteers spend hours conserving and stabilizing delicate textiles, bringing historic garments and people to life. To all of these supporters, I give heartfelt thanks for their generosity, enthusiasm, and dedication. You make it all come together.

~ Dr. Karin J. Bohleke





RED







## Red Wool Waistcoat ca. 1760

A chenille ribbon in shades of cream, blue and red adorns this eye-catching crimson waistcoat. A portcullis design, evoking gates in medieval castles, trims the buttons. The vest is a probable example of an English servant's livery.

*Fashion Archives & Museum Purchase*





# Black Dress w. Red Trim 1924 - 1926 & Red Cape 1925 - 1929

An elegant flapper enjoyed this black silk sleeveless dress with a high neckline, dropped waist, and embroidered leaf design appliquéd in red and gold.

*Donated by the Waynesboro Historical Society*

Red velvet cape with elaborate beaded trim and high ruffled collar. The designer was Holvoët, whose shop was located at 7, rue La Boétie, in Paris.

*Donated by the Shippensburg Public Library*







# First Troop Philadelphia City Cavalry Uniform

Seldom is male fashion showcased with more glamour than in the military. Cavalry uniforms were designed to be both functional and ornamental.

This particular uniform clothed the First Troop Philadelphia City

Cavalry since the early nineteenth century, when the Marquis de Lafayette designed it in 1824. Formed in 1774, this Troop was the earliest Colonial cavalry organized against Great Britain in the American War for Independence. Troopers were

critical in assisting war efforts, serving generals Washington, Lafayette, and St. Claire.

Currently a unit of the Pennsylvania Army National Guard, modern-day Troopers display their stunning uniform and skill on horseback for annual events and ceremonial purposes. This First Troop remains the oldest mounted military unit in continuous service to the Republic.

*Donated by Shenandoah University  
Boots and Belts donated by the First Troop  
Philadelphia City Cavalry*







Stacey B. Lloyd ordered this uniform in 1929 from the Horstmann Uniform Company, based in Philadelphia and Annapolis. He was a trooper, newspaper operator, WWII vet, and (for a time) husband of famous fashionista Bunny Mellon.





# First Troop Philadelphia City Cavalry Pillbox Cap



Known as a “pillbox,” this cap was in fashion for the Philadelphia First Troop from the late eighteenth century until the 1950s and was worn for undress military activities and mounted games. (see image below)

*Donated by Shenandoah Univeristy*



*Above image: Mounted Trooper, Saber Exercises on Horseback.*

*Courtesy of the First Troop Philadelphia City Cavalry*

*Image right: Trooper uniform with reproduction saber. Loan courtesy of Dr. B. Bohleke*







Child's red silk hand-embroidered jacket  
from China, ca. 1930 – 1935.

*Donated by S. Boyd*

This delightful early twentieth-century child's  
cape wrapped a local child in warmth.  
Replacement antique buttons.

*Donated by the Waynesboro Historical Society*



This 1850s printed cotton child's dress, most  
likely worn by a boy, features an abstract  
geometric print, a pleated skirt, and buttons  
that fasten in the back. In the 1850s, both boys  
and girls wore dresses, which made dressing  
and cleaning easier for their caretakers.

*Donated by the Waynesboro Historical Society*







**Brilliant red handbag** in bright jewel tones that characterized the 1980s.  
*Donated by F. Stoner*

**Needlework reticule** (small handbag), 1840s, known as Berlinwork at the time. The reticule features beads, red silk lining, and three little pompoms that hang from the bottom.  
*Donated by the Shippensburg Public Library*

**Small hats** such as this **poppy and net confection** bore the light-hearted name of “whimsies” and were a staple at cocktail parties. Worn by Helen Bentley in the 1950s.  
*Donated by the American Textile History Museum*

**Embroidered needlepoint purse** that was hand made in Czechoslovakia in the 1920s.  
*Donated by B. Denison*

**Red velvet art deco purse** with a white satin lining, 1920s.  
*Donated by L. Cowles*

**Woman's Red Felt Hat** ca. 1960-1965 with white “leather” polka dots, worn by Helen Bentley.  
*Donated by the American Textile History Museum*

These **child's wool crocheted slippers** are from the 1880s. They have a leather sole and feature a red silk ribbon on the front. They were worn by Helen Besore Hoover (1882-1971).  
*Donated by M. Schwuchow*

*Opposite page*

Dittman **child's carpet slippers** from the 1880s. They are made of actual carpet, most likely scraps. The bright yellow label is still extant on the soles.  
*From the collection of Mary D. Doering*

The **gold Afghani shoes** are notable for their curled toe and heavy embroidered texture.  
*Donated by T. Strickland*







This **straw bonnet**, called a **gorra**, was purchased in Spain during the late 1990s. The gorra is part of the traditional dress of women from Spain's Extremadura region. A gorra's color and ornamentation reflect women's different social statuses. The colorful gorra galana, with felt appliqué, straw braiding, buttons, and a mirror hidden amongst yarn pompoms, indicate a young woman's single status. Women wear the gorra over handkerchiefs when working outside in the hot sun, with the gorra tipped forward to accommodate the traditional topknot hairstyle at the back of the head.

*Donated by D. Kraak*

This **beaded and sequined purse** accompanies the traditional Afghani ensemble. It also features a magnetic clasp. *Donated by T. Strickland*



# Moroccan, Caftan, 1940s



Lady's black wool caftan with  
embroidered motifs,  
Moroccan, ca. 1940s.  
Handmade functional buttons  
descend the entire  
center front of the garment.

*Donated by D. Kennedy*





**Red Textured Velvet Hat** ca. 1960s worn by Helen Bentley and designed by Janette Colombier

*Donated by the American Textile History Museum*

Helen Bentley purchased these **gold vinyl shoes** at Saks Fifth Avenue in the 1960s. They feature a circular paste rose design on the toes.

*Donated by the American Textile History Museum*

This Italian-made **black and white feathered hat** was worn by Maryland Congresswoman Helen Bentley during the 1960s. She was appointed chair of the Federal Maritime Commission in 1969 by President Richard Nixon, where she served until 1975. She was the highest-ranking woman in the Executive Branch during this time.

*Donated by American Textile History Museum*

*Below right:*

“Gayla Starlite” is the brand of these size 4 **glittery black heels** from the 1960s.

*Donated by the estate of V. Pepperman*

Helen Bentley enjoyed these **stiletto heels in a striped satin**, accented with glamorous rhinestone jewels. She purchased them at Saks Fifth Avenue, a luxury and designer department store that has operated out of New York City since 1902.

*Donated by the American Textile History Museum*









# YELLOW & ORANGE

# Green Silk Dress



Esther Mendell Donald (1905-1970) wore this green silk dress for her wedding to Paul Aubrey Donald (1903-1965) on December 25, 1923. They married in Washington, D.C., and eventually had three sons. The skirt features rectangles of lush copper-colored velvet with tambour-stitched appliques of leaves.

*Donated by E. Robinson*

Woman's walking oxfords, 1930s, produced by the Stetson Shoes Company (1885-1973), which operated out of South Weymouth, MA. These shoes feature a Goodyear hard-leather heel cap, originally patented in 1851. Note the leather tassels on the laces and the open work along the side of these stunning shoes, which are from the estate of Jessie Evangeline Custer, Shippensburg class of 1899.

*Donated by P. Potts*



# 1840s Child's Dress

Worn by either a boy or a girl, this dress features a striped orange cotton print fabric cut on the bias, with small gathers above and below the waistband. The dress fastens at the back with seven mother-of-pearl buttons.

*From the collection of M. Doering*

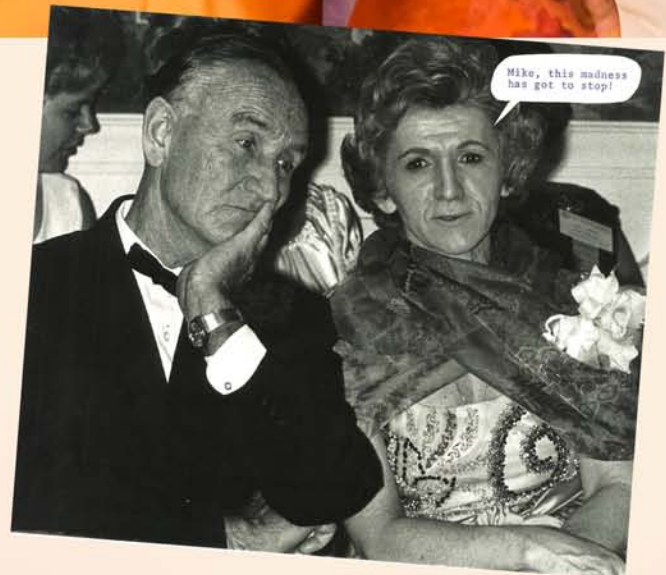




# Hand-Beaded Chiffon Gown, 1980s



Helen Bentley wore this colorful hand-beaded chiffon gown to official events during her terms of service as a Maryland Congresswoman from 1985-1995. Kevan Hall, an African American fashion designer who founded the Black Design Collective, created the dress. He launched his Kevan Hall Couture business in 1983 and counts among his clients Michelle Obama, Salma Hayek, Charlize Theron, and similar celebrities. His work has received numerous awards, including NAACP recognition as a Great American Designer in 1989.









# Duster 1910s

Anne Guerrant Green, born in 1879 to a prominent Louisville family, wore this duster during her drives as a young woman from Louisville, KY, to Umatilla, Florida, where her family visited their orange groves each winter.

A woman bold enough to drive from Louisville to Umatilla in the 1910s deserved a duster created by an equally extraordinary couturier. Designed by Henriette Favre of 5 Rue De La Paix, Paris, this duster resembles late-eighteenth century men's coats with its wide lapels and cutaway waist.

Note the black satin ribbons with tassels for a luxurious contrast in color and texture.

*Donated by R. Drye*





# Hand-Knitted Yellow Dress

Carol Thompson Kessler (1910-2004) and A. Richard Kessler Jr. met in Chicago while pursuing their education.

During the summer of 1935, they lied to their parents and said they were going to the grocery store. They eloped instead, and she wore this homemade knitted yellow dress.

The bride wrote an accompanying note:

“When I knitted this dress in the spring of '35, I had no intention of being married in it. But I was.”

Upon learning of the marriage, her adoptive mother showed her disapproval by never speaking to her daughter again. Her father, fortunately, did not follow suit.

*Donated by B. Kessler*





# 1971 Ensemble

This ensemble, described as “delightful and funky” was paired and worn together by their original owner. The cotton rib knit sweater features a bow and ivory crochet lace trim and the skirt is a seersucker plaid.

*Donated by D. Kraak*

This straw lampshade hat worn by Helen Bentley in the 1960s features multi-colored flowers all around the hat with a green ribbon at the base of the crown.

*Donated by the American Textile History Museum*

These multi-colored canvas pumps illustrate Helen Bentley’s love of color during the 1960s. Like many of her shoes, she purchased them at Saks Fifth Avenue.

*Donated by the American Textile History Museum*







This women's chiffon, turban-style hat from the 1960s features a lavender, yellow, green and orange print with bands of solid yellow and a yellow bow at the front. This is one of the many hats in Helen Bentley's wardrobe.

*Donated by the American Textile History Museum*

Leather navy-colored oxfords, 1930s. They feature front lacing with a bow at the top of each shoe and a 2.5" heel. They were manufactured by John Wannamaker, and purchased in the New York store. Worn by Jessie Evangeline Custer, Shippensburg class of 1899.

*Donated by P. Potts*

This 1960s beret belonged to Helen Bentley. It was designed by Adolfo, a Cuban-born American fashion designer and winner of the Coty and Neiman Marcus awards. He designed his clothing to complement his hats, which he viewed as more of an optional accessory than a wardrobe essential. His customer list included Nancy Reagan, Babe Paley, Gloria Vanderbilt, and the Duchess of Windsor.

*Donated by the American Textile History Museum*







GREEN



# Green Silk Calash 1770s -1780s & Silk Smoking Cap 1860s - 1880s



Beginning in the late eighteenth century, green became popular for ladies' outdoor headgear, as they believed the color could cancel the damaging yellow rays of the sun. The collapsible hat, known as a calash and got its elevation from stiffened reeds, did not damage the popular high hairstyles.

*Donated by G. Jardel*

Gentlemen sported at home lavishly decorated caps such as this one to protect their hair from tobacco smoke and to stay warm in drafty rooms. This green silk smoking cap from the 1860s-1880s conjures images of relaxing before a cozy fire.

*Donated by the University of Maryland*









# Green Satin Evening Gown



During the late 1990s, Alice Angino wore this green satin evening gown with its extravagant ruffled sleeves to the annual Christmas Party of her law firm at the Felicita Resort, Harrisburg.

*Donated by A. Angino*







# Two-Piece Gown of Olive Green Silk Taffeta & Navy

This striking two-piece gown ca. 1890-1891, exudes confidence and strength through its bold asymmetrical design and attention to fine details, such as the row of pearl beads at the cuff. The bodice's olive green diagonal pleating contrasts with the geometric, triangular lines of navy blue velvet at the hem, creating a confident look for a fashion-forward woman. A hidden watch pocket beneath the bodice ensured she was also on time.

*Donated by the University of Maryland*







# U.S. Army Corps Uniform



From 1914 to 1918, the “Great War” devastated all of Europe, but Americans did not enter into the fray until 1917.

Lt. James Bartholomees Jr. wore this wool U.S. Army Corps uniform between 1917 and 1918. The buttons on the front of the jacket are stamped with the American seal, and two U.S. insignia trim the collar. Buttons down the side of each pant leg near the ankle allows for a slim fit for boots and leg wrappings known as puttees.

*Donated by J. Bartholomees Jr*









# American Military Caps



This US military issued this light helmet for hearing protection, likely by the air force, but it was possibly also designed for use in tanks.

*Donated by the Waynesboro Historical Society*



This US Army hat, worn by Arthur Grant Schoolcraft (1931-1973), dates to the Korean War era (1950-53). It features a black bill and a gold US Army insignia on the front of the cap.

*Donated by T. Schoolcraft*



# Lime Green and Black Two-Piece Suit



This Traina-Norell New York lime green and black women's two-piece suit is from the 1950s. Norman Norell (1900-1972) founded his own house in 1941 in partnership with wholesaler Anthony Traina, and he later became the president and founder of the Council of Fashion Designers of America. One of the trademarks of Norell's designs was simple, well-made clothing that would stay in fashion for years to come. His client list included celebrities Lena Horne, Judy Garland, Marilyn Monroe, Lauren Bacall, and many others.

*Donated by the University of Maryland*







BLUE



# Silk Damask Dress



This blue silk damask dress dates to 1844-1847. The fabric for the dress is mostly likely a Chinese import woven ca. 1740s-1750s.

Creative hands reworked an earlier dress into an updated style.

*Fashion Archives & Museum  
Purchase*











## Girl's Silk Satin Dress

This girl's dress ca. 1878-1880 is made from silk satin and is a two-piece, bodice and skirt. Worn by Mary Alice Adams from Bristol, PA. The family eventually relocated to Baltimore, MD, in the 1880s.

*Donated by G. Pierné*



# Afghani Woman's Ensemble

This blue ensemble, purchased in Afghanistan in 2011 by a US army servicewoman, illustrates different elements of traditional dress of Afghan women. The burka masks a woman's face and hair and effectively conceals the wearer's identity when in public. The Pirahan and pants feature a hand-embroidered floral pattern. Embroidery is an essential component of women's traditional responsibilities in the home. The burka has been raised to reveal the embroidery.

*Donated by T. Strickland*











These eye-catching **Italian shoes** are made of brown and blue leather. They were hand crafted by the TucciPolo Company in 2010. The style has proved popular and can still be purchased online from the manufacturer.

*Anonymous Donor*

**Cigar box purse** with painted and beaded NYC skyline design from the 1990s. A part of the wardrobe of Alice Angino.

*Donated by A. Angino*

Helen Bentley sported this bold **faux-fur hat** in the 1970s. The design firm was Leslie James, a high-end millinery based in Los Angeles, CA, founded by James Druce and Leslie Masters in 1935. By the 1960s, their hats retailed from \$30 to \$300. The company dissolved in 1983.

**Women's hat with pink flowers and green leaves**, also worn by Helen Bentley.

*Donated by the American Textile History Museum*





**Child's knitted slippers with sheepskin lining from the 1930s**, although this particular pattern is documented as early as the 1830s. They belonged to Elizabeth Humber Hean Stone (1927-2020) of Harrisburg, Pennsylvania. The sole reads "Kaco Size 9."

*Donated by C. & E. Stone*

These **stylish slippers** garner most of their charm from the paisley lining striking shape. They date to the early 1900s.

*Donated by D. Robertson*





# US Navy Uniform



The original wearer of this uniform was John W. Strait (1897-1983) during his term of service in World War I. Strait graduated from officer's training at Princeton, NJ, in the fall of 1918. This uniform features oak leaves around the collar, which indicates that he was in the supply corps. In his later life, he became the father of Dr. Joan Strait Applegate, who eventually served as a professor of music at Shippensburg University.

*Donated by J. Strait Applegate*





# Boy's Suit 1880s



This elaborate suit for young boys originated in the 1880s and was named after Frances Hodgson Burnett's best-selling children's book *Little Lord Fauntleroy*, published serially from 1885 to 1886. The shirt style imitates the large collars and elaborate trims of seventeenth-century cavaliers, while the suit itself echoes court suits of the eighteenth century, showing how different looks from the past could be recombined into a new style.

*Suit donated by the University of Maryland*  
*Shirt donated by P. Reimers*









# Printed Striped Cotton Dress

This charming 1840s printed striped cotton dress features a boat neckline. The stripes include small red flowers cascading down the center.

*Donated by the Waynesboro Historical Society*







# 1840s Velvet Child's Dress

This dark blue velvet dress dates to the 1880s. While the dress appears to have a separate jacket with a peach lining, it is an illusion built into the design. The unknown little girl who wore it must have felt like a princess when allowed to don her best dress.

*From the collection of M. Doering*





These **black beaded evening pumps with embroidered flowers** are from the 1960s and were originally worn by Helen Bentley. Minimal wear on the soles suggests that she wore them only a few times.

*Donated by the American Textile History Museum*

Laundry labels sewn to the back of the tongues of these **black velvet carriage boots** bear the name Louise C. Cleveland (1845-1928), a resident of Hackensack, NJ, who wore these boots in 1900 for moving between her home and carriage to go courting. The boots feature black fur trim around the opening, most likely rabbit, and the lining of the boots are quilted ivory silk. They fasten in four bows with black grosgrain ribbons and feature heel supports for added height.

*Donated by L. Cowles*







PURPLE



# Two-Tone Purple Dress

Maryland Congresswoman Helen Bentley wore this two-tone purple dress, designed by Givenchy Nouvelle Boutique, ca. 1975. The belt carefully matches the dress construction. The dress also features a dramatic slit up the center front.

Helen Bentley purchased these gold vinyl shoes at Saks Fifth Avenue in the 1960s. They feature a circular paste rose design on the toes.

*Donated by the American Textile History Museum*











# Rayon Velvet Wrap Dress

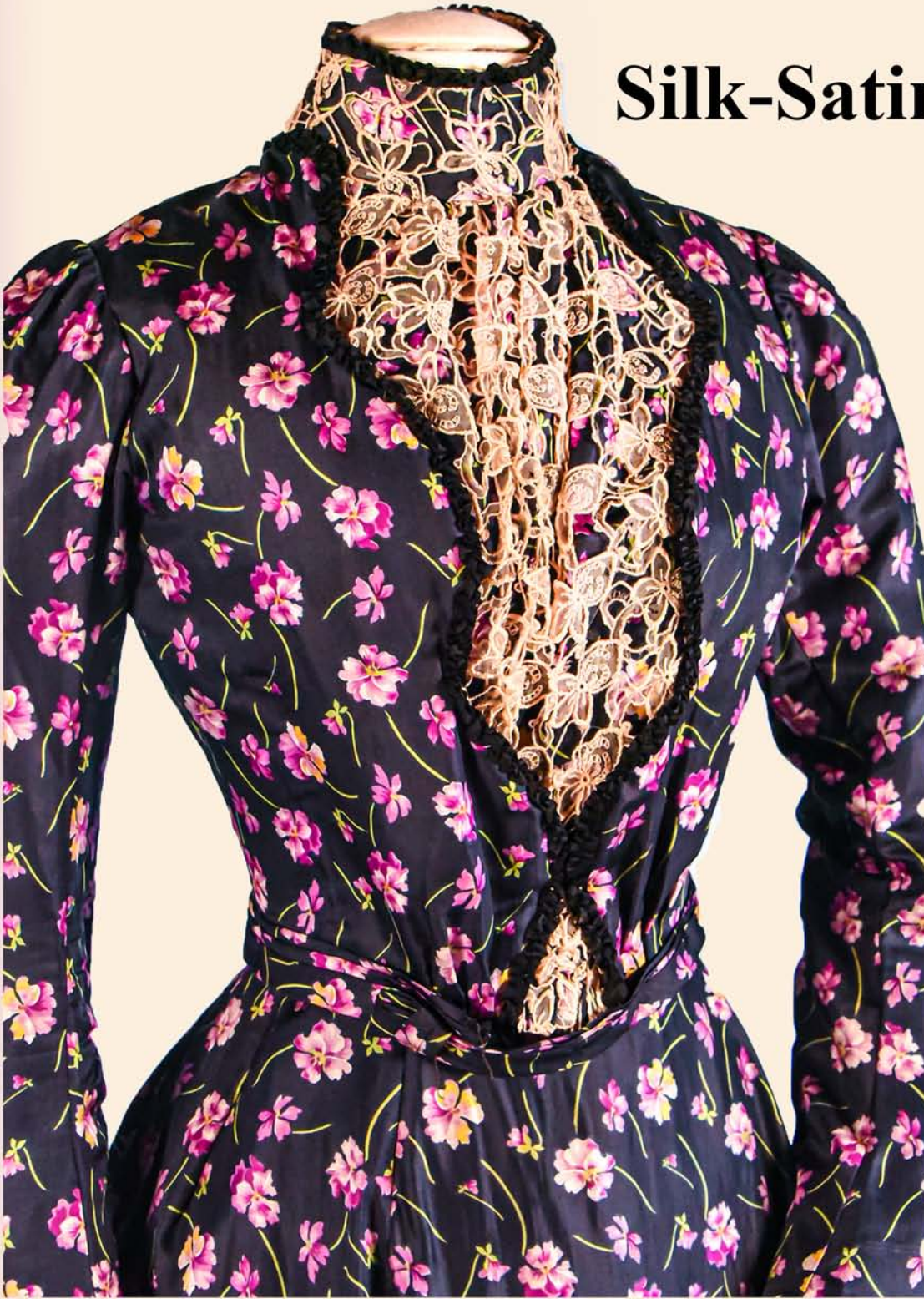
Created in the 1930s, this elegant wrap dress drapes the wearer in purple rayon velvet. It features a gold-colored brooch with green jewels in a pseudo-medieval style on the left shoulder. The dress fastens with an internal waist tie, with additional hooks and eyes at the shoulder and waist. A belt--this one is a reproduction to replace a lost original--further anchors the dress in place.

*Donated by D. Edwards*





# Silk-Satin Dress



This gorgeous silk-satin dress with a design of violets, ca. 1900-1901, features a high neck with a lace overlay. Black satin ribbon outlines the shaped center front and the sleeve cuffs. The mixture of lace and ribbon announces the trend for combined layers of trim that form the hallmark of early twentieth-century women's fashions.

*Donated by the University of Maryland*









These **gold shoes** from the 1930s fasten with a strap and feature a two-inch block heel.

*Donated by S. Boyd*

Helen Bentley enjoyed this **purple synthetic plush hat**, ca. 1965-1969. She purchased this Leslie James creation at the Julius Garfinckel & Co. department store in Washington.

*Donated by the American Textile Museum*

# Hats and Shoes

Helen Bentley clearly enjoyed the color purple and **color-coordinated her hats and shoes**. This pair from the 1960s is another acquisition from Saks Fifth Avenue.

*Donated by the American  
Textile History Museum*

Helen Bentley sported this **two-shade purple woven chenille bubble hat** with a grosgrain ribbon band.

*Donated by the American  
Textile History Museum*







PINK



# Two-Piece Pink Dress

This dress features ivory trim and lace appliqué flowers, black and pink beading, and layers of translucent pink silk chiffon draped on a structured base. It would have been entirely at home among New York's moneyed fashionables. Mme V. Noël, who operated her business on 16 W. 45th St. in New York, created the dress ca. 1913-1914.

*Donated by the University  
of Maryland*









**Silk and crochet boudoir cap with cascading ribbons, 1915-1925.**

Boudoir caps became fashionable both to hide and protect a lady's unbrushed hair. Usually donned in the privacy of the bedroom or when having breakfast, women of all classes sported these dainty caps.

*Cap donated by S. Aigeldinger*

These pale **pink cotton stockings**, worn in the early 1900s, feature an intricate machine-knitted openwork pattern extending from the foot to the upper calf. These stockings were most likely worn by Josephine Elizabeth Sims Northern (1878-1942) of Lindsay, CA. Women held up their thigh high stockings with garters.

*Donated by R. Purtle*

Worn by Helen Bentley, these **pink, blue, and grey brocade pumps** feature a pink ribbon and corset lacing that terminates in a delicate pointed toe. She purchased them at Saks Fifth Avenue.

*Donated by the American Textile History Museum*







Woman's white leather beaded moccasins, 1890s. Probably worn as house slippers. Beadwork lined with blue velvet, and the moccasins are lined with flannel and fleece for warmth.

*Donated by D. W. Smith*

These dark fuchsia shoes, from the 1920s, feature silver paste buckles and a 2.5" heel. They were manufactured by Rich's Proper Footwear, a shoe brand based in Washington, D.C.

*Donated by S. Boyd*

Helen Bentley wore these floral satin heels from Saks Fifth Avenue, ca. 1955-1965. They feature a flocked floral design on the toes and sides and 3.5" heels.

*Donated by the American Textile History Museum*

Alice Angino collected this 1950s purse with a lucite handle.

*Donated by A. Angino*

Chatelaine purse with glass and metal beads, and Gorham silver hallmarks, 1920s.

*Donated by R. Drye*









# Pink Wool Coat

This vivid pink wool coat features a faux fur collar and was produced in the 1940s. The label, which reads “C. Crawford Hollidge Ltd., Deb-Mode Fashions, Boston” is sewn in upside-down. This detail is deliberate, as it allows others to read the label more easily when the wearer carries her expensive coat folded over the arm. C. Crawford Hollidge was a high-end women’s apparel and accessories store founded in 1920 which expanded to include four locations in wealthy areas.

*Donated by A. Schewe*

The scarf, designed by Emilio Pucci and purchased by the donor in the 1980s, depicts a colorful 18th-century view of the Church of the Holy Trinity, built in Florence in 1092. The donor later had second thoughts about her acquisition: “I remember that I tucked [the scarf] in a drawer as it seemed to ‘say’ designer and I prefer my ‘labels’ on the inside. I so liked the colors and pattern, but realized, after the purchase, that it [connotated] an image that was not me...I’m a wind in my hair, snowflakes on my face, autumn leaves on my sweaters and not the person that my wearing the scarf would have suggested, so it went into a drawer.”

*Donate by L. G. Stone*











# Psychedelic Polyester Pink Dress

This dress style enjoyed its heyday between 1965 and 1972. It would not be out of place in a film featuring groovy spies and femmes fatales and where martinis are shaken and not stirred. Elizabeth Stone, of Harrisburg, PA, (1927-2020) cut a vibrant figure when sporting this gown.

*Donated by C. & E. Stone* 77







# Burgundy Wedding Dress



Mary Ellen Mackey wore this two-piece burgundy dress for her wedding to Martin Luther Rosenberry on September 29, 1882.

Mackey and Rosenberry married in Chambersburg, PA, and lived in the small community of Freestone in Horse Valley.

Mackey quipped her community was named Freestone because “the one thing in the valley that was free and plentiful were stones.” The donor’s grandmother was one of the Rosenberrys’ eleven children. This wedding dress clearly enjoyed long-term use as a best dress, a common choice for frugal women practicing economy.

*Donated by D. Kennedy*





# SILVER



# Chinese Patterned Silk Robe



This silk robe features a mandarin collar and frog closures on the right shoulder and down the side. Owen Lattimore (1900-1989), author, educator, and scholar of China and Central Asia, was the original weaver. Born in the US, but raised in China, Mr. Lattimore taught for 25 years at John's Hopkins University in Baltimore, MD.

*Donated by C. Cann*





# Three-Piece Silver Ensemble



Three-piece silver ensemble consisting of a dress, a jacket, and hotpants by Malcom Starr, worn in the 1970s.

Hotpants, or short shorts, were worn by men and women from the 1960s to 1970s; the fad reached its height from 1970-1971. The dress features a pearl button, and the jacket has silver and rhinestone buttons.

*Donated by S. Griffin*



# Striped Jumpsuit

Alice Angino wore this jumpsuit, a GALA piece designed by Julie Francis for Bergdorf Goodman, in the early 2000s. The eye-catching jumpsuit features a mix of black and white geometric patterns, including stripes and polka dots. The bodice, sparkling with rhinestones, combines with the polka dot sash.

*Donated by A. Angino*





# Silk Dress with Geometric Print



Gray and ivory two-piece silk dress featuring geometric pattern, pearl belt buckle, and ivory lace, ca. 1901. The dress belonged to Helen Ursula (Baldwin) Yeager (1879-1960).

*Donated by K. Kelly*











**BLACK**





# Trimmed Black Lace Dress

This heavily trimmed dress, probably for mourning, dates to ca. 1909-1910. Women of the upper and moneyed classes were more likely to sport sumptuous mourning dresses during the early twentieth century. World War I was largely responsible for ending the “cult of mourning” in an effort to maintain morale in spite of the high number of casualties.

*Donated by S. Griffin*







GOLD







# Harlequinette Gown

Elaborate trimming characterizes 1870s fashions, and this elaborate evening or dinner gown is no exception. The stunning diamond effect was created by weaving the satin fabric strips together. It is possible that the gown may have been used for fancy dress, possibly as a Harlequinette costume. The original bustle was subsequently removed, and the Fashion Archives & Museum staff recreated a period facsimile.

*Donated by L. Kunkel*





# Cream Wool Wedding Dress with Gold Trim and Bobbles



Originally worn by Lucy Dent Carrico (1878-1928) of Bryantown, MD, for her 1907 wedding to Joseph Benjamin Burch (1884-1946).

*Donated by S. Ferrall*









# Gold Satin Cocktail Dress

## 1955-1960

Beads, embroidery, pearls, rhinestones, and a plunging back transform a simple shape into a stunning design. This dress was designed for Henry à la Pensée, a French fashion store that operated from 1800 to 1960, and was originally based in Paris, France. Henry à la Pensée had many shops throughout France, in 1938, the chain opened a shop in New York City.

*Donated by L. Kunkel*



Gold brocade shoes with salmon and blue floral designs by Pacelle, 1960s.

Originally worn by Maryland Congresswoman Helen Bentley (1923-2016).

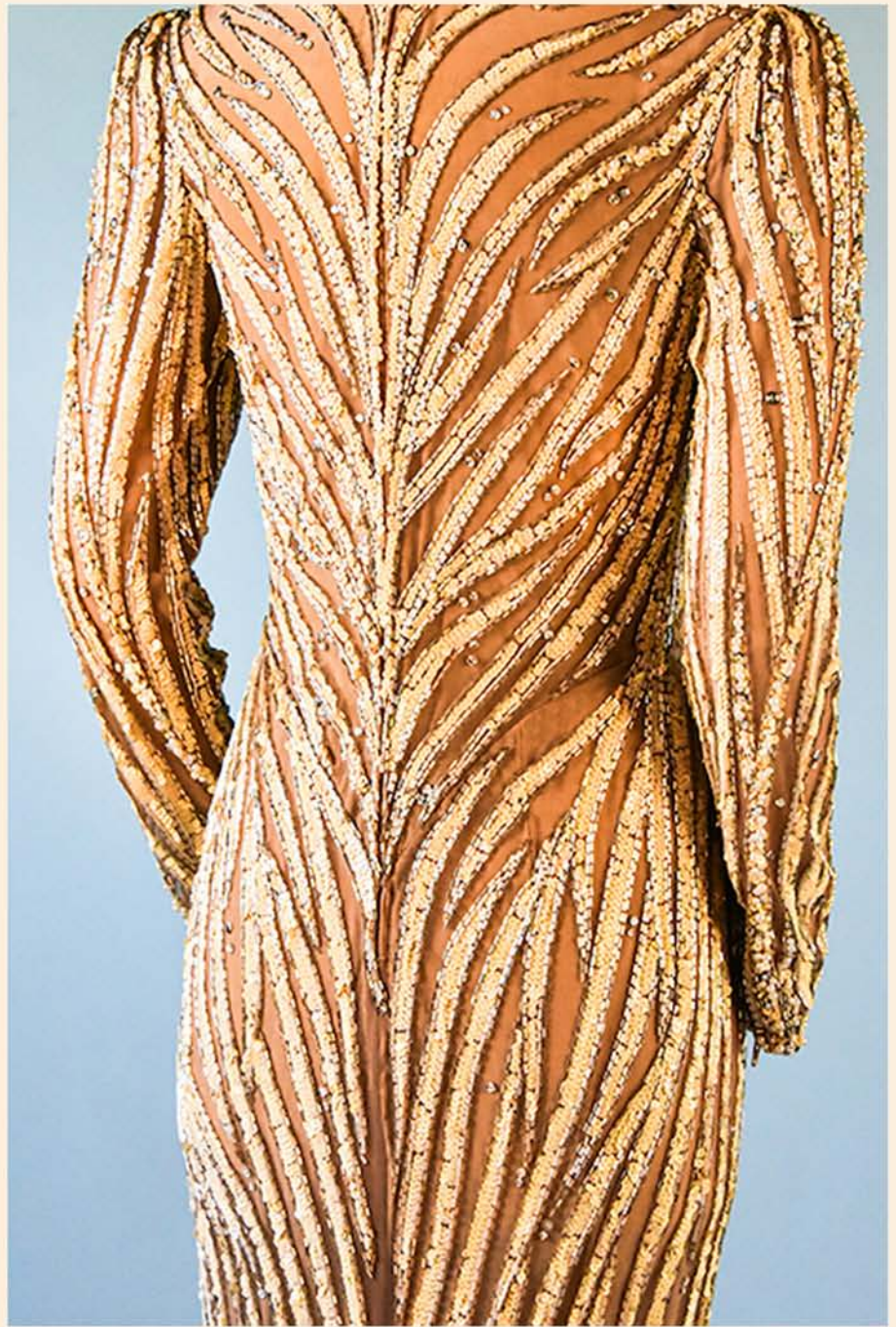
*Donated by the American Textile History Museum*





This Bob Mackie dress features sequins, pearls, beads, and a thigh-high slit. He is best known for dressing icons such as Lucille Ball, Cher, Elton John, Diana Ross, and Tina Turner, to name a few. Originally worn by Alice Angino.

*Donated by A. Angino*



Gold metallic evening shoes featuring 10 rhinestones on the strap across the instep. Handmade in Florence, Italy, 1950s.

*Donated by S. Boyd*



# Gold Illusion Dress





BROWN







## Tan Two-Piece Silk Dress

This dress, made of natural silk, was sold by Homer, Callaway, & Co., located in Philadelphia, during the early 1880s. The intricate bodice and skirt feature rows of scalloped lace layered atop each other to resemble solid fabric, with contrasting knife pleats on the skirt for a truly elegant look. This piece was most likely worn by Belle Kennedy Ewing Howell (1867-1955) of Fayette Co., PA. Belle Howell was a member of a prominent Uniontown, PA, family; both her father, John Kennedy Ewing, and her brother, Nathaniel Ewing, were judges.

*Donated by V. Okie*











# Roller Printed Cotton Dress



In this exuberant, roller printed cotton dress, an unknown wearer embroidered the letter A in simple, bright green stitches on the inside of the bodice. However, the woman who wore this dress made a bold impact in this vibrant print of florals, abstract shapes, and swirling cartouches, worn during a time when multi-colored cotton printing technology was still developing. The high bust line and empire waist are characteristic of the 1820s, but the separate shoulder straps that connect the front and back bodice pieces have origins dating to the eighteenth century. A neckerchief filling the neckline would have completed the look.

*Fashion Archives &  
Museum Purchase*



# Brown Silk Taffeta Dress



This dress, 1864-1866, features two-piece coat sleeves and a trained skirt that was worn over a light elliptical cage crinoline. Machine-made black chantilly lace adorns the bodice in a style that echoes military trims.

*Donated by G. Jardel*













# 1870s Silk Taffeta Dress

During the process of mounting this early 1870s silk taffeta dress for exhibit, the interns discovered that it was a maternity gown. The original bodice (without skirt) dates to the 1860s. During her pregnancy, the mother-to-be picked apart the full 1860s skirt and transformed the pieces into an overskirt and new bodice supplemented with dark brown silk taffeta. The “before and after” life of this dress displays her creativity and resourcefulness in an effort to be affordably fashionable while dealing with a temporary condition. The original underskirt is no longer extant.

*Fashion Archives & Museum Purchase*







**These Adelaide boots from the 1840s lace on the sides.** They feature “foxing,” namely leather appliques on the toes and heels. These boots were a popular footwear choice for women from the 1830s to 1860s.

*Fashion Archives & Museum Purchase*

**This pair of child’s house shoes, ca. 1840-1860,** are made of black patent leather and elaborately trimmed with pleated silk ribbon, rosettes, and tambour work in silk floss.

*From the collection of M. Doering*

Using a traditional technique known as “twining,” entrepreneurial **American Indians** manufactured these **small bags** for the tourist market, ca. late 19th-early 20th century. The bags descended in a Massachusetts family and are possibly associated with New England indigenous groups.

*Donated by the Shippensburg University Library*



# Seminole Dress

This colorful piece from the 1920s features a hand sewn closed front and was likely worn by a young Seminole girl. Creative and elaborate quilted effects that maximize the use of fabric scraps characterize Seminole work.

*Donated by N. Augustine*







FA&M

Fashion Archives and Museum  
of Shippensburg University