

INSTRUMENTAL FASHIONS: ATTIRE AND SONG



The Fashion Archives & Museum presents

INSTRUMENTAL FASHIONS: ATTIRE AND SONG

This catalog has been published in connection with the Spring 2024 Fashion Archives & Museum of Shippensburg University exhibit, *Instrumental Fashions: Attire and Song*.

Published by the Fashion Archives & Museum of Shippensburg University.
© 2024. All rights reserved.

Cover photo by Dr. Michael W. Drager





Photo by Jalen Brownson



Photo by Austin Bryner



Photo by Jalen Brownson

The Fashion Archives & Museum presents

INSTRUMENTAL FASHIONS: ATTIRE AND SONG

EDITOR

KARIN J. BOHLEKE, PH.D.

Director

Fashion Archives and Museum

FROM THE DIRECTOR

*We don't follow fashion
That would be a joke
You know we're going to set them, set them
So everyone can take note, take note¹*

After the break-up of Adam and the Ants, lead singer Adam Ant released “Goody Two Shoes” as his first solo single, and the song became a hit in 1982. In the verse cited above, his music connects song and fashion and underscores the trend-setting often associated with hit performers. Certainly, musicians have often adopted *avant garde* or outrageous fashions that have found eager imitators, particularly among the young seeking to differentiate themselves from their parents’ generation, with the added bonus of potential shock factors. Song lyrics, boosted by memorable and catchy tunes, often contain keen observations regarding society. Current tensions, politics, protest, raw emotions, and even good humor easily find their place in word and melody. Popular music observes and, in its way, canonizes moments—and fashions—in time. Adam Ant slightly misses one point: popular music pays attention to and does indeed follow fashion in the sense that it captures musically some of the ephemeral or generally noteworthy trends of any given moment. Fashion and music have more in common than it seems at first glance: like fashion, musical genres have their moment of prominence, only to have another style emerge to replace them as newcomers on the scene attempt to differentiate themselves from any current “norm.”

KARIN J. BOHLEKE, PH.D.
Director, Fashion Archives and Museum

¹ Adam Ant (Stuart Leslie Goddard) and Marco Pirroni, “Goody Two Shoes,” *The Antics in the Forbidden Zone*, 1982.
² Don Henley and Mike Campbell, “Boys of Summer,” *Building the Perfect Beast*, 1984.
³ Frank Beard, Billy Gibbons, and Dusty Hill, “Cheap Sunglasses,” *Deguello*, 1979.

In the aggregate, it is remarkable to see just how many songs have featured clothing as a fundamental theme. Similarly, the same clothing items recur in multiple songs. Don Henley, in his hit song “Boys of Summer” (1984) immortalized a woman in her Wayfarers, a style of Ray-Ban sunglasses that was a fashion staple during the 1980s.² ZZ Top echoed that sentiment, describing sunglasses with “big black frames with the glass so dark they won’t even know your name” in their hit “Cheap Sunglasses” (1979).³ Like the cheap sunglasses, clothes have the power to immortalize a moment and “knock a man out.” Music has the power to freeze a garment in time, and colorful dresses in red, black, blue, and green, as well as Minnie’s mini-skirt, represent specific moments of emotional importance. Falling in love resides in the memory of those garments, but at the same time, feminist protest in the face of poor treatment reminds listeners that “These Boots are Made for Walking.”

I hope you enjoy your walk through this exhibit and the pages of this catalog as you explore the different styles, emotions, identities, and relationships that find themselves intertwined with melody and beat. You might even find yourself humming along. Unfortunately, the permanent collection of the FA&M lacks a yellow polka dot bikini. From a musical perspective, that could perhaps be a good thing: some tunes can get stuck in a listener’s head far longer than desirable.

The Fashion Archives & Museum would like to thank the generous sponsors of this exhibit.

ONE-HIT WONDER

*Robin A. Dolbin
Doris J. Hull*

OPENING ACT

*Colleen Callahan
Drs. K. and B. Bohleke
Ronald and Kathryn Conard
Dr. Fred Stoner
Frances and William P. Young, Jr.*

SONG:

COAT OF MANY COLORS

I RECALL A BOX OF RAGS
THAT SOMEONE GAVE US
THERE WERE RAGS OF MANY COLORS
BUT EVERY PIECE WAS SMALL
AND I DIDN'T HAVE A COAT
MAMMA SEWED THE RAGS TOGETHER
SEWIN' EVERY PIECE WITH LOVE
SHE MADE MY COAT OF MANY COLORS



Photo by Grace Harbour

Recalling the poverty of her childhood, Dolly Parton celebrated in 1971 the “Coat of Many Colors” her mother lovingly made her from donated scraps. Because of her mother’s love and dedicated work, she felt rich when wearing the coat, even though the garment earned her mockery from more fortunate schoolmates.

In their reaction to mainstream fashion and consumer culture, hippies of the 1960s explored traditional crafts and needle arts, including the crazy quilting seen on this coat. A fad that began in the 1880s, crazy quilts relied on the random shapes and sizes left after garment cutting. Jean C. Row created and wore this jacket in the 1960s.

Donated by J. Row



Photo by Grace Harbour



Photo by Grace Harbour



Photo by Garry Price

SONG:

DIE WITH YOUR BOOTS ON

IF YOU'RE GONNA DIE, DIE WITH YOUR BOOTS ON

Iron Maiden released this song in 1983 on the band's *Piece of Mind* album. The phrase "they died with their boots on" likely originated from the American West. Cowboys and frontiersmen who died in action would still be wearing their boots in contrast to those who passed from illness or age in their beds. The song suggests that listeners need to be prepared to fight for their existence.

Top Center: 1st Lt. B. Nispel wore these late-model boots with supportive ankle straps in the European Theater of Operations during World War II. Donated by B. Nispel

Center Right: 1st Lt. Esther Mellotte's boots followed the same design as the men's. She served in both the African and European Theater of Operations as a member of the Army Nurse Corps in World War II. Donated by E. Nelson

Bottom Center: Lt. C. Depuy returned from Okinawa in 1945 with a pair of Japanese Army traditional split-toe *jika-tabi* boots. Donated by C. Depuy

Center Left: 1st Lt. Riggin "Buck" Leutscher kept his jungle boots when he returned from Vietnam in 1967. The new design featured canvas uppers and holes to allow mud and water to flow through. Donated by R. Leutscher

SONG:

**BAUBLES,
BANGLES AND
BEADS**

**BAUBLES, BANGLES, BRIGHT SHINY BEADS
SPARKLES, SPANGLES
YOUR HEART WILL SING, SINGA-LINGA
SHE SHOULD GLITTER AND GLEAM SO
MAKE SOMEBODY DREAM SO**



Photo by Jaden Courtney

Frank Sinatra included “Baubles, Bangles, and Beads” on his “Come Dance with Me” album released in 1959. The song celebrates the glittering clothing and accessories a woman dons to win a different bauble: an engagement ring.

Left: Florence Lizerbram Wolf of Philadelphia chose this slim Ceil Chapman sheath dress for evenings out for dinner and dancing during the 1960s.

Donated by B. Wolf

Right: Congressional representative Helen Delich Bentley (1923–2016) sparkled in this bead-covered evening gown. Its loops of free-hanging beads sway with every movement. The gown has no label, and sections of hand sewing suggest an unnamed professional dressmaker created it specifically for Congresswoman Bentley.

Donated by the American Textile History Museum



Photo by Jadya Courtney



Photo by Jadya Courtney

SONG:

**PRETTY
IN PINK**

**PRETTY IN PINK,
ISN'T SHE?**



Photo by Jenna Cornell

This 1950s formal dress features a sweetheart neckline and peach netting over acetate taffeta, reminiscent of the prom dress featured in the 1986 film *Pretty in Pink*. The film's title track, a 1981 song by the Psychedelic Furs, is about more than a dress. In interviews, the band states that the song was originally about a naked woman, and pink served as a metaphor for her nudity. The song describes a woman who confuses the physical with real emotion and suffers because of the subsequent male bragging about her. John Hughes, director of the film, chose to apply the song literally, costuming Molly Ringwald in a pink prom dress that became a fashion icon.

Dress donated by M. Stokes



Photo by Jenna Cornell

Pink is an ideal light color for summer wear, as seen on this late-1920s voile dress. Hand embroidery and smocking at the waist illustrate time-consuming needlework on an otherwise simple gown. Worn locally in Shippensburg by a member of the Stewart family.

Donated by J. Stewart



Photo by Jenna Cornell

Light and pastel colors were a fashion staple during the early twentieth century. Lavish machine embroidery and tucks turned these summer dresses into wearable art. This pink cotton gown, ca. 1910–1912, features sleeves cut in one with the bodice, instead of a separately constructed sleeve.

Donated by J. Larkin



Photo by Jenna Cornell

Together with her husband, singer Patti LaBelle opened a high-end clothing business—La Belle Amis—in Philadelphia, ca. 1984. The merchandise reflected her influential, flamboyant style. Bonnie Wolf purchased this hot pink leather suit for \$1500 (about \$4500 today) in the store's early years.

Loan courtesy of B. Wolf

SONG:

PUTTIN' ON THE RITZ

PANTS WITH STRIPES AND CUTAWAY
COAT, PERFECT FITS
WALK WITH STICKS OR UMBRELLAS
IN THEIR MITTS
HIGH HATS AND ARROW COLLARS
WHITE SPATS AND
LOTS OF DOLLARS
WHY DON'T YOU GO WHERE
FASHION SITS?
PUTTIN' ON THE RITZ



Photo by Daustin Bryner

Fred Astaire immortalized Irving Berlin's 1927 song "Puttin' on the Ritz" in the film *Blue Skies* in 1946. For his performance, Astaire donned the formal classics required for "full dress": a black wool tailcoat worn with white vest, cravat, and spats. A top hat and cane finished the look.

Top Hat, ca. 1880s–1890s, by Satchell & Son, London, "Hatters to the Late Prince Consort"

Donated by E. Scott

Vest, 1920s, worn by Dr. Stewart of Shippensburg, PA, donated by J. Stewart

Tailcoat and trousers, 1940s, worn by Dr. W. Nickles of Shippensburg, PA, donated by W. Nickles

SONG:

**SHARP
DRESSED MAN**

**CLEAN SHIRT, NEW SHOES
SILK SUIT, BLACK TIE
'CAUSE EVERY GIRL CRAZY
'BOUT A SHARP-DRESSED MAN**



Photo by D Austin Bryner

The tuxedo, with its satin lapels and trouser stripe, has remained consistent since its inception in the 1880s. The combination of the sharply tailored black wool jacket and pants was still the standard at formal occasions when ZZ Top released “Sharp-Dressed Man” in 1983, sporting tuxes in the official music video. According to band member Dusty Hill, to be “sharp-dressed” depends upon personal identity and individual definition of the concept. Given the traditional education and upbringing of ZZ Top’s members, it makes sense that they chose established styles to embody their concept of “sharp-dressed.” They made the unique choice, however, to don saddle shoes instead of the expected black leather dress shoes.

Tuxedo donated by D. Darnell

Top hat donated by I. Heissenbuttel



Photo by Dustin Bryner

SONG:

MEN IN BLACK

Will Smith wrote and sang the theme song for *Men in Black*, a 1997 hit film in which he and Tommy Lee Jones protected Earth from “the scum of the universe.” The lyrics and actors’ black suits parody secretive government agencies whose operatives all dress and look alike to the point where their undercover identity is obvious. The most sober black business suit projects an image of focused power during—and after—working hours.

Suit donated by R. Mangold

Necktie donated by M. Smay

SONG:
CARDIGAN

**VINTAGE TEE, BRAND NEW PHONE
HIGH HEELS ON COBBLESTONES
AND WHEN I FELT
LIKE I WAS AN OLD CARDIGAN
UNDER SOMEONE'S BED
YOU PUT ME ON AND SAID
I WAS YOUR FAVORITE**

Using the metaphor of a beloved and comfortable cardigan, Taylor Swift's song explores how people take each other for granted, first neglecting, then discarding, and finally returning to the comfort of familiar relationships. Thanks to the development of industrial knitting machines and reliable sizing, cardigans truly came into their own as a mainstream garment in the 1910s. Children's television host Mr. Rogers transformed the cardigan into the ultimate soothing garment associated with safety and home.



Photo by Cort Rittner

Peggy Coffman purchased this Adam Ant t-shirt when she attended one of his concerts during his 1983 American tour. His song “Goody Two-Shoes” comments on the trend-setting role of musicians, whom fans quickly copy: “We don’t follow fashion / that would be a joke. / We’re going to set them, set them / So everyone can take note, take note.”

Shirt donated by P. Coffman

Jeans donated by B. Bowers

Sweater donated by D. Taylor



Photo by Dr. Michael W. Drager

SONG:

CHEAP SUNGLASSES

**IN A FUNKY FINE LEVI'S
AND HER SWEATER'S KIND OF TIGHT
SHE HAD A WEST COAST STRUT
THAT WAS AS SWEET AS MOLASSES
BUT WHAT REALLY KNOCKED ME OUT
WAS HER CHEAP SUNGLASSES**

ZZ Top released "Cheap Sunglasses" in 1979. The song explores how dark glasses that hide the eyes are key to concealing a person's identity: "Now go out and get yourself / Some thick black frames/ With glass so dark / They won't even know your name." The jeans and tight clothing, although seductive on their own, fade in comparison to the woman's confident walk and hidden gaze.

Jeans, 1970s, donated by R. Hollar

Sunglasses, 1960s, donated by S. Gates

Striped turtleneck donated by R. Gable



Photo by Dr. Michael W. Drager



Photo by Dr. Michael W. Drager



Photo by Dr. Michael W. Drager

SONG:

BELL BOTTOM BLUES

**BELL BOTTOM BLUES,
YOU MADE ME CRY
I DON'T WANT TO FADE AWAY
IN YOUR HEART I WANT TO STAY**

Eric Clapton used the image of “Bell Bottom Blues” in 1971 to compare fading denim to dying love. Cotton resists holding color permanently, which is why denim slowly becomes lighter with every wash.

Craig Zumbrun added the trim on these bell bottom jeans in 1979 while a student at SU. Bell bottom trousers rose into popularity in the 1970s as fashions became more exaggerated. While pants widened, wild patterns and colors ornamented men’s shirts.

Jeans donated by C. Zumbrun

Shirt donated by Dr. W. Harris



Photos by Dr. Michael W. Dräger



SONG:

DEVIL WITH THE BLUE DRESS ON

SHE'S THE DEVIL WITH THE BLUE DRESS
BLUE DRESS, BLUE DRESS
DEVIL WITH THE BLUE DRESS ON
WEARIN' HER PERFUME, CHANEL NO. 5
GOT TO BE THE FINEST
GIRL ALIVE

Mitch Ryder & The Detroit Wheels celebrated the “real humdinger” Molly in her blue dress in 1967. The lyrics describe both Molly’s up-to-date clothing and accessories and her overall allure as “femme fatale,” which give her nearly the same power over men as the devil. A flattering color in women’s wardrobes, blue dresses have been a fashion staple throughout the centuries and serve as both day and evening wear.



Photo by Jalen Brownson

Blue dress with asymmetrical black velvet lapel, ca. 1910–1912.

Donated by M. Steele



Photo by Jalen Brownson

Elizabeth Noftsker (SSC class of 1935) purchased this blue satin evening gown for \$125 in 1963, equivalent to \$1200 today. The zipper broke at the dance when she wore it for the first time. She took it back to G. Fox's "Specialty Shop," for repair. During her career, she served as Ship's registrar and as the Dean of Women during WWII.

Donated by E. Noftsker



Photo by Jalen Brownson

Lord & Taylor sold this dress with layered tucks on the hem in the late 1960s. The original owner shortened it, hiding a crude alteration beneath the tucks.

Donated by D. Darnell

Mannequin sponsored by Doris Hull



Photo by Jalen Brownson

An unidentified adolescent enjoyed the summer in this light cotton checked gown during the late 1850s–early 1860s. The short sleeves and low neckline indicated youth during the mid–nineteenth century; only in adulthood did the same combination signify evening wear and feminine allure.

Fashion Archives purchase from the collection of I. Heissenbuttel



Photo: Cyrus Simmons

SONG:

SWEET ALICE BLUE GOWN

**I ONCE HAD A GOWN, IT WAS ALMOST NEW
OH, THE DAINTIEST THING,
IT WAS SWEET ALICE BLUE
WHEN I HAD IT ON, OH,
I WALKED ON THE AIR!
AND IT WORE, AND IT WORE, AND WORE,
'TIL IT WENT, AND IT WASN'T NO MORE.**

Edith Day recorded this tune from the 1919 musical “Irene.” The song itself had been dedicated to President Teddy Roosevelt’s daughter, Alice, who favored a blue color that resulted in wide adoption of the shade. “Alice Blue” appears closer to turquoise than blue.

Elizabeth McGill Henderson (1877–1981) of Pittsburgh possibly sewed for herself this silk “Alice Blue” gown, ca. 1920.

Donated by M. Frazier

SONG:

**GREEN,
GREEN DRESS**

**DEEP, DARK VELVET HUGS
YOUR SILHOUETTE
THE GREEN, GREEN DRESS
20 BUTTONS AND A STRAP
WHAT A PLEASURE TO UNWRAP**



Photo by Frederick Hardman

This 1930s “Green, Green Dress” worn by Temperance Glenn Young (1912–1995) of Hagerstown, MD, closely mimics the song popularized by the off-Broadway hit musical “Tick, Tick...Boom!” “Green, Green, Dress” introduces the audience to the passionate romance of the musical’s two main characters. Although this garment features only nineteen buttons down its back, the evening dress is made of rich green rayon velvet, embellished with a braided neckline, and a bias-cut silhouette that clings to the body.

Donated by W. and F. Young

Mannequin sponsored by Frances and William P. Young



Buttons do not need to be functional to adorn a gown, as seen on this three-piece emerald wool dress, ca. 1903–1904.

Donated by C. Glassner



Photo by Frederick Hardman

Horses woven into this satin gown, worn 1948–1949, leap across the plain and modest front. The back design is another story: a few concealed hooks and eyes fasten it, but stability depends upon the row of straps, rendering this dress “a pleasure to untie.”

Donated by J. Brewer



Photo by Frederick Hardman



Photo by Dr. Michael W. Drager

SONG:

EASTER BONNET

**IN YOUR EASTER BONNET, WITH ALL
THE FRILLS UPON IT
YOU'LL BE THE GRANDEST LADY IN
THE EASTER PARADE
OH, I COULD WRITE A SONNET
ABOUT YOUR EASTER BONNET
AND OF THE GIRL I'M TAKING TO THE
EASTER PARADE**

Irving Berlin's songs came to life thanks to stars Judy Garland and Fred Astaire in *Easter Parade* in 1948. It was the number one hit film of that year and remains a Hollywood classic. Traditionally, Easter coincides with the arrival of spring, requiring new clothes and, of course, new hats to début during the Sunday service.

Mannequin sponsored by Ronald and Kathryn Conard



Photo by Dr. Michael W. Drager



Photo by Dr. Michael W. Drager



Photo by Dr. Michael W. Drager

SONG:

FOREVER IN BLUE JEANS

I'D MUCH RATHER BE FOREVER IN BLUE JEANS

By the 1970s, blue jeans were well established as a wardrobe staple for average and working-class consumers. Jeans easily matched the latest styles in cut and silhouette, and even served the purposes of the hippie counter-culture movement. In this 1979 song, Neil Diamond develops the metaphor of blue jeans—or an ordinary life with the woman he loves—as preferable to riches without real love.

As a student at Shippensburg University, Dr. Fredrick Stoner sported these jeans in 1975. The Rough Wear Company, founded in 1910, made the leather jacket. It located its manufacturing headquarters to Middletown, PA, in 1928 and produced over half a million flight jackets and suits during WWII. The “bomber” entered fashionable non-military wear in the 1960s and endures today. The Rough Wear Company crafted this jacket in 1979, not long before it closed its doors in 1982.

Jeans donated by Dr. F. Stoner

Mannequin sponsored by Dr. Fred Stoner

SONG:
LADY IN RED

**THE LADY IN RED IS DANCING
WITH ME, CHEEK TO CHEEK
I HAVE NEVER HAD SUCH A FEELING
SUCH A FEELING OF COMPLETE AND
UTTER LOVE AS I DO TONIGHT**

Chris de Burgh celebrated musically his recollection of the first time he met his wife, Diane, with the release of “Lady in Red” in 1986. He gently critiques men who cannot remember what their wives were wearing when they met for the first time.



Photo by Dr. Michael W. Drager

Dolora Mitten (1924–2015) enjoyed formal events in her 1970s gown with the column of elaborate Chinese characters that could potentially be Taoist charms. The fourth character means “ten thousand,” representing longevity or great abundance.

Donated by D. Mitten



Photo by Dr. Michael W. Drager

Ruth B. Karper Thornton (1913–1986) wore the sheer cotton organza evening dress and slip at formal events during her years at Shippensburg State College, 1931–1935. She grew up on a Mercersburg dairy farm and hated that life, which is why she chose to come to Ship to become a teacher.

Donated by J. Patton

Mannequin sponsored by Drs. K. & B. Bohleke



The style of this embroidered red cotton party dress aligns it with the “New Look” that debuted with Christian Dior’s 1947 collection. It features a pinched waist, rounded shoulders and bosom, very full skirt, and a low neckline revealing the back and shoulders.

Donated by Mrs. G. Bittner

SONG:

WOMAN IN BLACK DRESS

SHE WAS A LONG COOL
WOMAN IN A BLACK DRESS
JUST-A 5'9", BEAUTIFUL, TALL

The 1972 song “Long Cool Woman in a Black Dress” by British band The Hollies, describes a gown worn by a singer in a 1930s speakeasy during an FBI raid. The black dress made the woman so captivating that the agent (i.e., the singer) had no choice but to save her. Rita Hayworth established the long satin gown as the ultimate in sexiness in her famous—and infamous—striptease in the 1946 film noir “Gilda.”



Photo by Dr. Michael W. Drager

A black satin slip topped with an all-lace dress combines the femininity of the floral lace and the slinky shine of satin. Dress worn during the 1930s by Jane Ankeney Stansbury (1912–1995) of Clear Spring, MD.

Donated by J. Woods

Mannequin sponsored by Colleen Callahan



Photo by Dr. Michael W. Dager

This temperature-raising late 1930s black satin dress features a draped front neckline and was registered as an Original Fashion Designer Guild of America (FOGA) design. FOGA created a copyright system to protect its members' original creations from pirated knock-offs and represented 788 designers and manufacturers.

Donated by L. and S. Gobrecht



Photo by Dr. Michael W. Dager

Rayon velvet drapes as smoothly as satin, as seen in this dress and jacket ensemble, worn between 1928 and 1935.

Donated by E. Custer

SONG:

SHE WORE BLUE VELVET

**SHE WORE BLUE VELVET
BLUER THAN VELVET
WERE HER EYE
I CAN SEE BLUE VELVET
THROUGH MY TEARS**

In 1951, Bernie Wayne wrote “Blue Velvet” after a holiday romance with a woman wearing blue velvet at the Jefferson Hotel in Richmond, VA. Tony Bennett was the first to sing it that year, but it was Bobby Vinton’s 1962 version that skyrocketed the song onto the charts. Velvet was reserved for formal wear throughout the glamor years of the 1930s through the 1950s. Using the song as inspiration, director David Lynch released his award-winning mystery thriller in 1986.



Photos by Dr. Michael W. Drager

Left: Nora Myers of Carlisle enjoyed the dress with the daring neckline and striking sleeve design.

Donated by D. and O. Myers

Hortense M. Mohr (1900–1982), opera singer, voice, and piano teacher from Columbus, Ohio, wore the blue velvet gown with the porcelain clips.

Donated by L. Mohr



Photo by Dr. Michael W. Drager



Photo by Dr. Michael W. Drager

SONG:

MINI-SKIRT MINNIE

YOU KNOW YOU WEAR
YOUR DRESSES SO HIGH
YOU STOP THE TRAFFIC
WHEN YOU WALK BY
MINI-SKIRT MINNIE, YEAH
YOU KNOW YOU GOTTA PULL YOUR
MINI-SKIRT DOWN, YEAH

Released in 1969 at the height of the fad, “Mini-Skirt Minnie” by Wilson Pickett, describes a man in love with and desperate to win a beautiful mini-skirt-wearing woman. Mini-dresses and skirts symbolized sexual liberation for women due to the scandalously high hemline—at least eight inches above the knee—revealing women’s legs and providing an overall sense of freedom. Fashion merged with feminism and the youthquake movement of the 1960s and early 1970s.



Photo by Madison Stichter

Left: Caroline Ployer Marks wore the brown lace-covered dress to her eighth-grade prom at New Cumberland Junior High in 1968. She purchased it at Green's Dress Shop in Camp Hill, PA.

Right: The black wool mini-skirt dress and scarf were made by a branch of the Jonathan Logan company, Bleecker Street, and created to promote its Carnaby Street boutique.

Brown dress donated by C. Marks
Displayed with brown "Goloboots" boots, 1960s,
donated by L. Adley

Black dress and scarf donated by A. Fox
Exhibited with patent vinyl boots, 1960s-1970s,
donated by Dr. E. Thompson



Photo by Madison Stichter

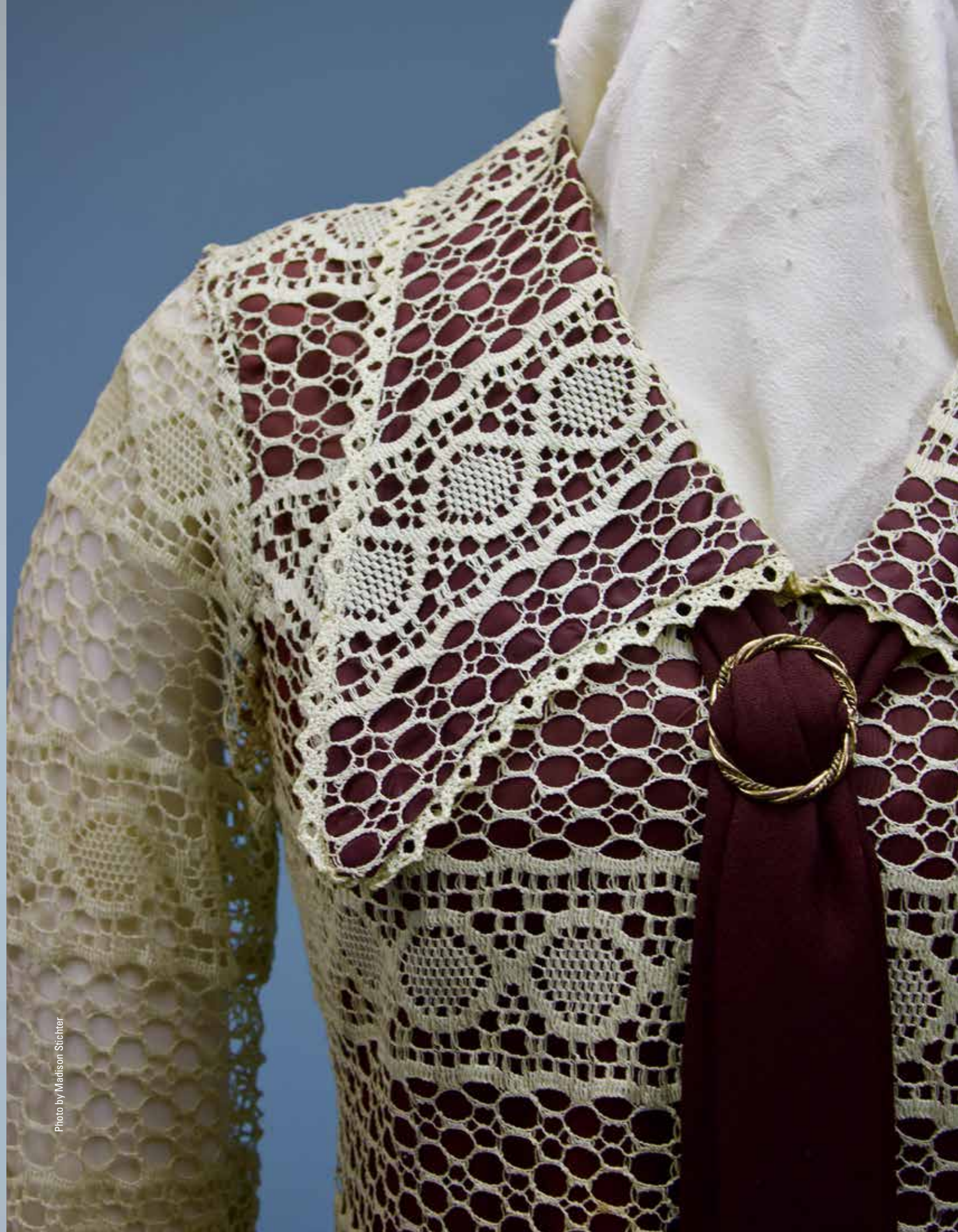


Photo by Madison Stichter



Photos by Samantha Wallace

SONG:
**THESE BOOTS ARE MADE
FOR WALKIN'**



Photo by Dr. Michael W. Drager

**THESE BOOTS ARE MADE FOR WALKIN'
AND THAT'S JUST WHAT THEY'LL DO
ONE OF THESE DAYS THESE BOOTS
ARE GONNA WALK ALL OVER YOU
ARE YOU READY BOOTS? START WALKIN'**



Photos by Dr. Michael W. Drager



Photos by Samantha Wallace



IT TAKES MANY HANDS TO CREATE AN EXHIBIT

Fashion Archives & Museum

Director:

Dr. Karin J. Bohleke

History 542 Graduate

Students:

Jonathan Creager
Dominic Curcio
Steven Guthrie
Sophia Damore
Deanna Grove
Baz Jecha
Martha Moon-Renton
Drew Palmer
Mary Procopio
Taylor Schmalz
Jim Smetzer
James Sterner
Julivette Torres
Mackenzie Toth
Pualani Wilder
Macey Wommer

Undergraduate Student

Employees and Interns:

Gabby Bilow
Montana Koepke
Lindsay Tripodo

Graduate Student

Employees and Interns:

Jonathan Creager
Madison Groninger
Brooke Peterson
Jim Smetzer
Sheryl Snyder
Julivette Torres

Community Volunteers:

Cijianna Berry
Emily Biddle
Renee' Cooke
Jane Donne
Joann Dunigan
Judy Glenn
Jean Parsons

Com 470 Intro to

Photography

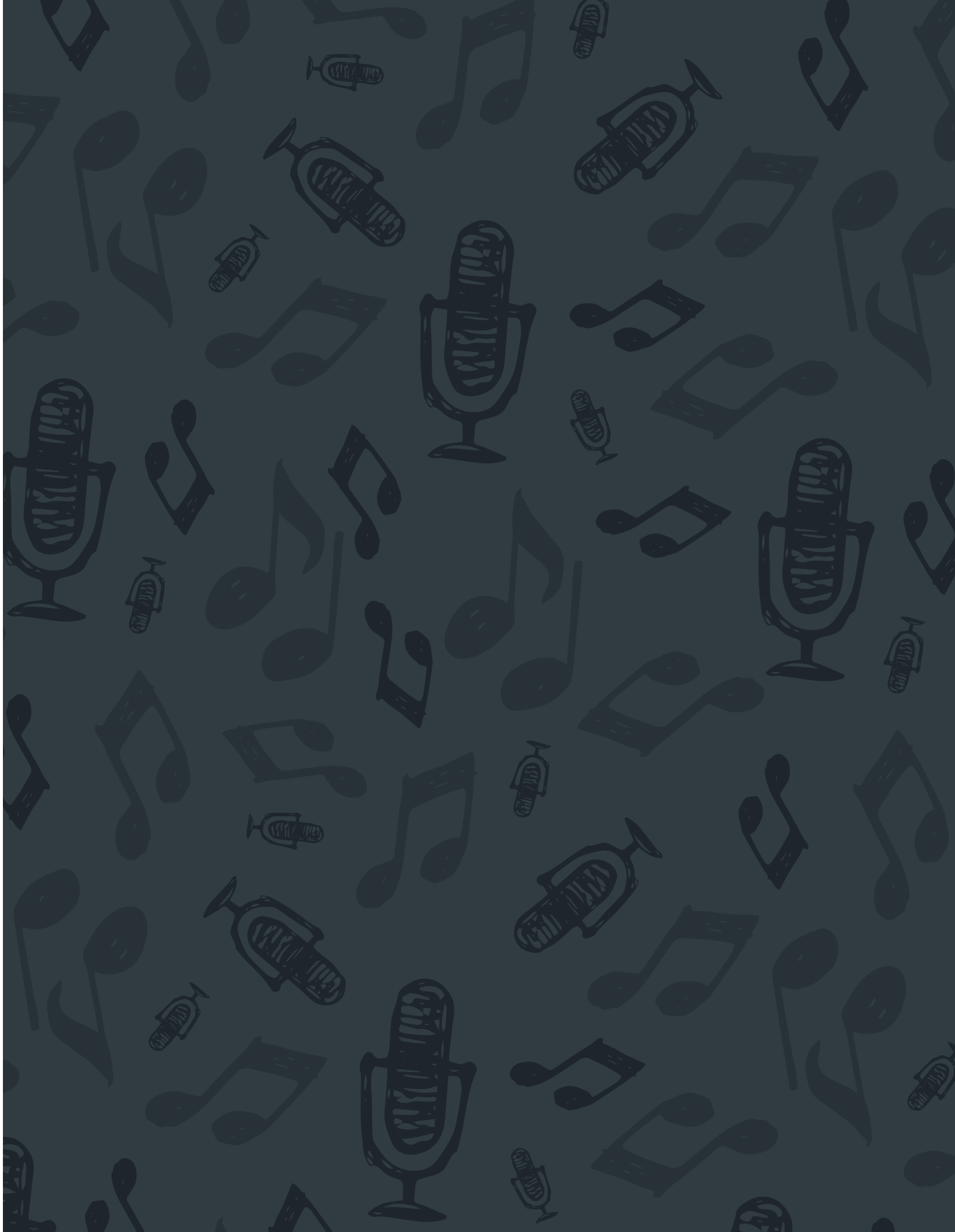
Professor:

Dr. Michael Drager

Com 470 Student

Photographers:

Jalen Brownson
Austin Bryner
Jenna Cornell
Jadyn Courtney
Grace Harbour
Frederick Hardman
Garry Price
Cori Ritter
Cyrus Simmons
Madison Stichter
Samantha Wallace





The Fashion Archives and Museum of Shippensburg University expands knowledge and appreciation of clothing for its artistic, cultural and historical importance and its essential role in society. As an integral component of the university, the FA&M endeavors to stimulate dynamic learning through research and instruction enriched by interactive educational programs, exhibits and publications in collaboration with faculty, students, the region and the greater global community while preserving and enhancing the collection.

FashionArchives.org

