



~ The  
Geraldine  
Schottenstein  
Wing

For  
The  
Historic  
Costume  
& Textiles  
Collection  
1996-2006



# The Beginning

The disastrous flooding in 1987 of the Historic Costume & Textiles Collection storage facilities in the basement of Campbell Hall was an urgent “call-to-action” for those who cared deeply about the collection and its teaching and research potential; among them, Lena Bailey, dean of the college; Lucy Sibley, department chair for clothing and textiles; and Charles Kleibacker, designer-in-residence and curator of the collection. Lena Bailey was already considering an addition to Campbell



Charles Kleibacker

Hall to include a much-needed student lounge area, and her college advisory board suggested combining that need with the need to expand the facilities for the Historic Costume Collection. Charlotte Immke became the honorary chair of the collection portion of the new addition, and conducted a campaign with Virginia Stoltz and others to raise the needed funds. Geraldine Schottenstein was one of the many people contacted during the solicitation, and she shared the information with her late husband Jerome. After a meeting with Charles Kleibacker and Provost Richard Sisson, Jerome Schottenstein agreed to contribute one-

third of the costume wing’s funds, and also requested that the new wing be named for his wife, Gerry. Groundbreaking of the Geraldine Schottenstein Wing for the Historic Costume &



Textiles Collection began in early 1994 and was completed in 1995 with a *Final Inspection* event hosted by the Friends of the Collection. A dedication of the new addition to Campbell Hall took place in May of 1996, in conjunction with the college’s centennial anniversary, and on October 26, 1996, the first major exhibition, *Fashioning the Future: Our Future from Our Past*, opened with a black tie event in the Gladys Keller Snowden Gallery of the Geraldine Schottenstein Wing of Campbell Hall.



ABOVE LEFT: Groundbreaking ceremonies with Geraldine Schottenstein, Sophie A. Rogers Lab School student Augustus Lidaka, Dean Jereilyn Schultz, Dean Emerita Lena C. Bailey, Charlotte Immke, Connie Cahill, Ohio State President Gordon Gee, Jennifer McClure, and Marcella Huffman.

ABOVE RIGHT: Geraldine Schottenstein Hoffman and family at Final Inspection event.

# Teaching and Learning

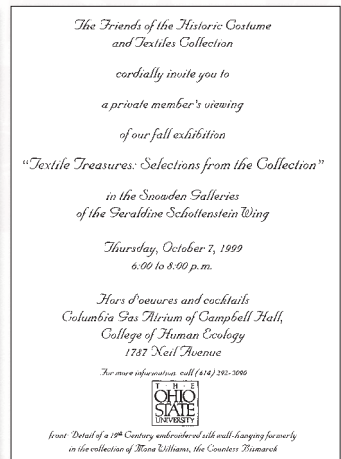
The Historic Costume & Textiles Collection is primarily a scholarly resource laboratory for the faculty, staff, and students of The Ohio State University's Textiles and Clothing program. Since its beginnings, the collection provided unique learning opportunities for students, both undergraduate and, later, graduate. Items from the collection are used in classrooms, and undergraduate students either enroll in individual studies or internships in the collection, or volunteer their time working. Graduate students work in the collection on assistantships, and some even find inspiration for their theses or dissertations from collection artifacts.

Over the course of the past 10 years, 27 different classes—most offered more than one quarter per year—made use of collection artifacts; 15 of these were textiles and clothing courses, four from history, two in theatre, two in history of art, one each in art, art education, French, and Spanish, for a total of 6,826 artifacts.

Unique learning opportunities include working on exhibitions or special storage projects. Students assist in cataloging artifacts, preparing



*Historic Costume Collection graduate and undergraduate student workers Katie Harkelroad, Dilia Lopez-Gydosh, Amanda Thompson, Chih-Hui Cheng, and Amy Stapleton at the opening of The Art of Selling.*



and installing exhibitions, and some graduate students even take on the task of curating exhibitions. *Textile Treasures* was a show entirely curated by students, as part of a course in History of Textiles, and graduate students annually curate the Hispanic Awareness or Asian Awareness exhibitions in the lobby of the university president's office in Bricker Hall. Special storage projects include work on the accessories collections, including hats, shoes, jewelry and handbags, and menswear.

Several graduate students who worked in the collection are now professors teaching in programs in universities across the nation. We asked them to share their experiences, beginning on the next page.

# Testimonials

**For me, working in the OSU Costume Collection was magic—and a real privilege.** Ten years (and two universities)

later, I'm still using anecdotes from my experiences with the collection. It's hard to explain to someone how scary the old storage could be. I'd grab a flashlight, turn on the lights, and head into the sub-basement hoping that I wouldn't get locked in. But, OH MY, the treasures that I found. I could touch a real

Fortuny, turn a Dior inside out to see the stitching, or hold real 1940s platform shoes. I cannot describe the excitement and wonder that I felt as I experienced actual fashion pieces that I had only previously read about, or strained to see at a costume exhibit. My work in the OSU Costume Collection supported and expanded both my research and my teaching. I am grateful to those who guided my work and trusted me with the collection. I still remember how hard it was for me to turn in my storage key at graduation—it was like saying "good-by" to an old friend. I will always treasure my time in the collection.

***Sandra Stansbery Buckland, Ph.D., 1996***  
***Associate Professor***  
***University of Akron***

**As a graduate student in the textiles and clothing program, one of the greatest experiences for me was to have some hands-on experience with garments and textiles from various time periods and countries.** The Historic Costume

& Textiles Collection was a deciding factor in choosing The Ohio State University program over many other universities.

It is truly a major asset for the students of Ohio State.

During my first few months as a graduate student,

I was able to attend a lecture given by Richard Martin, the costume curator of the Metropolitan Museum of Art in New York. I was also able to meet the famous fashion designer Arnold Scaasi. It was a wonderful presentation and really tied the educational components of the collection

to the excitement of the fast-paced fashion industry. The exhibitions were a great resource for both graduate and undergraduate students as they studied historic costume, clothing construction, and aesthetic design.

It is very helpful to be able to see a couture gown and see how intricate the construction and designs are to make that gown work on a physical body.

The Historic Costume & Textiles Collection also prepared me to care for historic garments, and I have been able to use those skills in my local historical society's preservation of donated garments. I have also been able to volunteer at the Smithsonian Institute and the Textile Museum in Washington, D.C., because of my collection experience.

***Cathryn Buckel Nash, M.S., 2000***

**Clothing and textiles represent every aspect of material culture—those tangible products of mankind's thought and endeavor.** This collection gave me access to an amazing


array of artifacts of material culture. The garments and fabrics exemplify the real men and women who created them, admired them, enhanced them, treasured them, and graciously shared them with students of history, sociology, anthropology, archaeology, art, fashion, philosophy, chemistry, and physics.

Within each garment and textile a story is embedded—waiting to be told, to be shared, admired, and enjoyed. These stories constitute the core of my class curricula as I teach history, sociology, and philosophy. It has been my pleasure and great good fortune to work with the Historic Costume & Textiles Collection, and through it, to touch the lives of those generous people who made this collection possible.

***Harriet W. McBride, M.S., 1998; Ph.D., 2000***

***Adjunct Professor***  
***Ohio Dominican***





◀ *Charles Kleibacker design of yellow silk and 42 covered buttons for Mary Fey c. 1978.*

**When I was a graduate student in the textiles and clothing department, I had the pleasure of working in the costume collection for two summers with Catherine Leslie, Dilia Lopez-Gydosh, and Cathryn Nash.**

I have had an immense personal interest in historic costume since high school, which made this experience more than just part-time summer employment for me. Within that short time period, I learned so much about costume and textile preservation. My favorite parts of working in the collection were learning the history behind recently donated clothing and exploring the storage areas that were filled with clothing from ceiling to ceiling and wall to wall. Also, I really enjoyed giving presentations with Catherine Leslie to youth organizations such as 4-H and College Bound.

***Patricia Hilliard, M.S., 2001***

**I saw my first exhibit of historic clothing from The Ohio State University's Historic Costume & Textiles Collection at Sullivant Hall in 1988.**

The exhibit symbolized the emergence of Columbus as a "big city," incorporating the excitement and beauty of the fashion world. Five years later, as a graduate student, the collection was the most important part of my life.

The diverse experiences and opportunities I had as a graduate administrative assistant in the Historic Costume & Textiles Collection built the foundation of my professional academic career. Through the collection I made lasting friendships, worked with dedicated professionals like Charles Kleibacker and Gayle Strege, and learned more about clothing and textiles than would have been possible in a classroom. Every day I interacted with impressive historic artifacts. Over time I was able to look closely at the design and construction of thousands of textiles, garments, and accessories, even finding my dissertation topic in the collection. I also had the opportunity to learn about

collections management, conservation and preservation, and the mechanics of installing costume exhibitions.

The success of the Friends of the Historic Costume & Textiles Collection taught me the value of fund raising and the importance of such organizations for historic collections and academic departments. The Friends provided money to support the work of graduate administrative assistants in the collection and gave graduate students many opportunities to present their research to the members. In fact, a Friends presentation was my first experience in public speaking.

Today I use something I learned in the collection every time I teach a course in apparel design and production. The knowledge gained there has been critical to my research in fashion history. The Historic Costume & Textiles Collection has meant everything to my success as an academic. The Ohio State University has much to be proud of in this valuable and significant resource.

***Susan L. Hannel, M.S., 1994; Ph.D., 2002***

***Associate Professor***

***University of Rhode Island***

**Receiving a graduate fellowship to work in the OSU Costume Collection greatly enhanced my learning and prepared me for a future of teaching and researching historic clothing and textiles.**

Direct experience with a wide variety of objects was invaluable for a greater understanding of social history. The artifacts, coupled with the collegiality formed by working with Gayle Strege, faculty, other students, and visiting scholars further increased my ability to critically evaluate material culture. While working in the collection, I had the opportunity to participate in the planning and installation of several exhibitions.

Through these experiences, I learned firsthand how to handle, display, and communicate history. I often reminisce about some of the mysteries we investigated in the collection.

# Testimonials

Whether it was a new donation or something re-discovered in storage, every day was a learning experience. I have moved on to teach at another university, yet continue to share images and stories about the treasures in the Ohio State collection.

***Catherine Amoroso Leslie, Ph.D., 2002***  
***Assistant Professor***  
***Kent State University***

**I worked in the collection during 2002–2003 while I was a doctoral student, and it is fondly remembered as one of the highlights of my education.** I enjoyed cataloguing the new donations and planning exhibitions. I even had the opportunity to curate a small exhibition on Asian clothing during Asian Awareness Month. I currently am an assistant professor at Northern Illinois University, where we have a small but growing costume collection. Having had the experience at Ohio State, I can help the NIU collection grow into a tool for students and researchers alike.

***Andrew Reilly, Ph.D., 2004***  
***Assistant Professor***  
***Northern Illinois University***

**With Charles Kleibacker’s guidance, Susan Hannel and I, doctoral students at the time, planned the storage system for the Geraldine Schottenstein Wing.** An aspiring dress scholar, I used the collection as the starting point for many research investigations. It was exhilarating to share in the process of creating the new home for the Historic Costume & Textiles Collection. Just as the new spaces were completed, Susan and I traveled to NYC to evaluate a collection of historic gowns collected by Ethel Traphagen

School, an important early 20th-century design school in NYC. Soon, a sense of fulfillment came over me when the Friends of the OSU Historic Costume & Textiles Collection purchased the garments, and they were the first items to hang from the racks in the new space! I deeply appreciate the visionaries who contributed to the Geraldine Schottenstein Wing for the OSU Historic Costume & Textiles Collection.

***Abby Lillethun, Ph.D., 2002***  
***Assistant Professor***  
***University of Rhode Island***

**Working with the historic costume collection at Ohio State is the realization of a dream!** I was so excited, I almost started hyperventilating when I walked into the storage rooms for the first time two years ago and saw all of the “lovely ladies”—the wonderful historic gowns and couture garments by notable designers. Patterning, construction, and historic techniques are my main area of interest, and the collection has that in abundance! There are so many areas of research inspired by what I see in the collection every day, that the hardest choice I had to make was narrowing my dissertation topic. I could spend every summer here for the next 20 years and not run out of research topics! Spending the past two years as a graduate student working with the collection and receiving the Ann Rudolph Fellowship opened my eyes to the wider research possibilities in textiles and clothing and dress history. It also opened doors to me that would otherwise have been much more difficult to open. Without the fellowship, I would not have been able to move to Columbus to study and would have had to settle for an alternative path in my life. Historic dress is my passion and because of the program that I received here, I look forward to contributing to my field and





◀ *Luis Estevez printed silk gown c. 1955, gift of Mrs. Frederick Eberstadt.*

furthering that work in the coming years through research in this collection and other collections around the world.

**Joycelyn Falsken**

**Current Ph.D. candidate**

**I learned the general responsibilities everyone learns when they first begin working in the collection, such as cataloguing, accessioning items, and how to make loans to other institutions.**

However, I began to truly appreciate the collection when I would go alone into the storage areas and peruse the different garments, jewelry, and especially the shoes. The collection provided a visual reference to many historical periods and construction that were previously not 100 percent clear to me. Overall, I gained more of an appreciation of historic clothing and textiles, and the work I did in the collection helped to prepare me for an exhibit for which I was co-curator in March 2006. The collection was most beneficial to me when I was teaching a class. I required each student to visit the collection in order to see various garments and accessories that illustrated points made in class. Many students told me after the visits how much they too appreciated the opportunity to see the collection.

**Jessica Strubel**

**Current Ph.D. candidate**

**My relationship with the Historic Costume & Textiles Collection at The Ohio State University has traversed from undergraduate, to master's, to doctoral student.** My many years at the collection were a catalyst to my passion for the study of historic dress. As an undergraduate student, at the recommendation of Dr. Lucy Sibley, I began my time at the

collection as a volunteer. This experience not only gave me the opportunity to work with Charles Kleibacker and Suman Sheno, but it also opened my eyes to the desire for more knowledge in regard to collections management and history of dress.

After a few years in retail, I decided it was time to continue my interest in the study of historic dress. Where else could I go but back to Ohio State? From the moment I started, I knew working in the collection was a must for my graduate work. I came right in the midst of transition, which brought not only Gayle Strege as the curator, but also a new wing with improved storage, lab, and exhibition facilities. It was a busy time, rehusing the collection at the Geraldine Schottenstein Wing and starting the cycle of exhibitions at the Snowden Galleries. It was indeed a great time to be working in the collection.

My overall experience at the collection was greatly enhanced by the tutelage of Gayle Strege. From her, I learned about collections management, the intricate process of creating and mounting a historic dress exhibition, and the preservation of artifacts. At the same time, she provided the opportunity for us, the working students, to meet fashion designer Arnold Scaasi, creative director of Barneys New York; Simon Doonan; and senior special writer at *The Wall Street Journal*, Teri Agins.

At the risk of sounding over-sentimental, my time at the Historic Costume & Textiles Collection at The Ohio State University was one of my happiest, educational, and rewarding periods. I will always cherish those times, as I apply the knowledge acquired every day in my career as an educator in the field of fashion and apparel.

**Dilia Lopez-Gydosh, M.S., 1997; Ph.D., 2005**

**Assistant Professor**

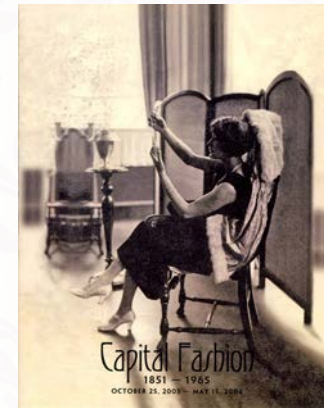
**University of Delaware**

# Outreach

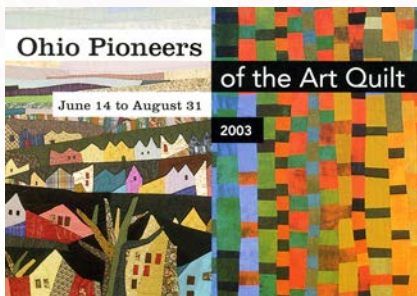
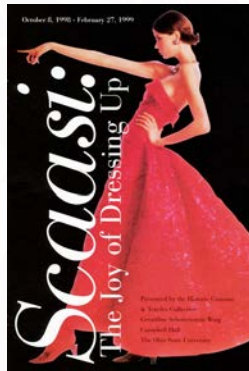
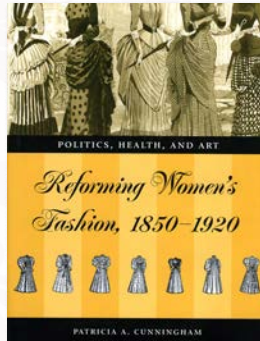
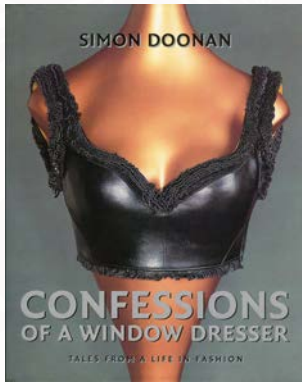
In addition to the campus community, the Historic Costume & Textiles Collection strives to reach out and engage the surrounding community in the tradition of the land grant university. This is accomplished primarily through the rotating exhibitions in the Gladys Keller Snowden Gallery of the Geraldine Schottenstein Wing. These exhibitions bring the collection artifacts out of storage in themed presentations that rotate different artifacts through the gallery every year. Although primarily attended by the campus community, the gallery is open and free to the public. Over the past 10 years, there have been 20 exhibitions in the Geraldine Schottenstein Wing, with attendance through May 2006 of 15,794 visitors. The collection also loans artifacts to other institutions, extending its reach across the country. Loans of 25 artifacts to 17 different institutions occurred in the past 10 years.

Public programs are another means of outreach and engagement. Lecture series were offered in conjunction with the *Fashioning the Future* and *Fashion American Style* exhibitions. The late Richard Martin, director of the Costume

*Exhibition catalog covers and program promotional materials.*







Institute of the Metropolitan Museum of Art in NYC spoke as part of the *Fashioning the Future* series, and *Wall Street Journal* reporter and author of *The End of Fashion*, Teri Agins, spoke as part of the *Fashion American Style* series. Simon Doonan, creative director of Barneys New York and author of *Confessions of a Window Dresser*, signed copies of his book at the opening of *The Art of Selling: A History of Visual Merchandising*, and also spoke before an audience of students and guests at the Wexner Center Film/Video Studio.

Many smaller public programs including tours, presentations, and workshops have also taken place over the past 10 years, including Take Your Daughter to Work programs; presentations to civic/educational groups in the city; and tours to middle, high, and off- campus college students. In addition, 20 non-student researchers/scholars examined 144 collection artifacts during the past 10 years. Pictures of collection artifacts were included in Ohio State faculty member Dr. Patricia A. Cunningham's book, *Reforming Fashion: Politics, Health, and Art*. An exhibition of the same name and research was presented in the Geraldine Schottenstein Wing several years before the book was published.

# The Next 10 Years

Last year, an appraisal of the collection was undertaken, with the result of an approximate overall value of \$3.5 million for the 11,000+ artifacts. The collection continues to grow not only in quantity and quality, but also by extending its reach across campus and beyond. This year, the Historic Costume & Textiles Collection, with the College of Education and Human Ecology and the Department of Consumer Sciences, joined in partnership with The Ohio State University Libraries as one of its Special Collections. This “virtual” move hopefully will provide the collection with greater visibility and increased use across campus. One of these increased uses is a

proposed Graduate Interdisciplinary Specialization in Analysis of Material Culture, which hopes to use the Historic Costume & Textiles Collection as a central component of its program.

As you can see by viewing our storage facilities in the Geraldine Schottenstein Wing, we have about reached our present storage capacity. Our plans for the next 10 years include not only to continue to grow the collection, but to increase the collection’s staff and upgrade the storage facilities to maximize the space via high density storage units. We invite you to join us in our journey.





## ACKNOWLEDGMENTS

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*AT LEFT: Mannequins at Geraldine Schottenstein Wing construction site (1995). FRONT COVER: Pauline Trigere 1990s white silk evening gown trimmed with white fox fur.*

**T H E  
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