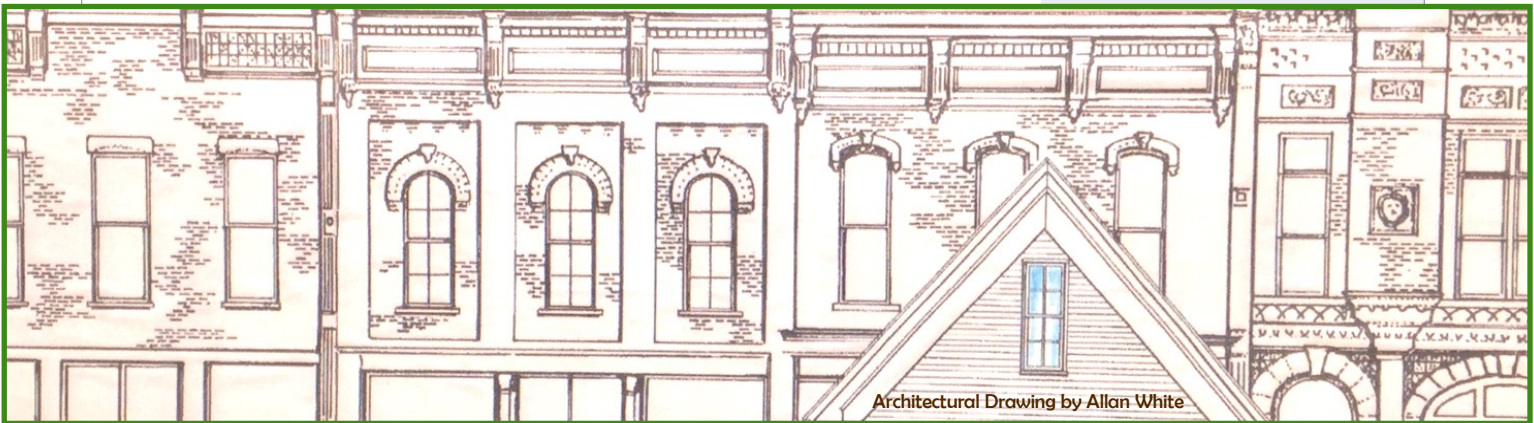


Spring

2023

North Manchester
HISTORY

*Interpreting the History
of North Manchester
and the Eel River Valley*



Architectural Drawing by Allan White

**JOIN THE NORTH
MANCHESTER HISTORICAL
SOCIETY AND
THE SUFFRAGETTES
FOR A NIGHT @ THE MUSEUM**

March 23 | 6:30 pm | North Manchester, IN

With special traveling exhibit from the Indiana State
Museum.



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The Center for History

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First Saturday Apr—Dec

1:00p—4:00p

The Modern Little Black Dress

By Kathy Prater

When a T-shirt is laid out, its body and sleeves resemble the letter T. The T-shirt is a wardrobe staple today, but the idea is quite young; however, screen printing, the most commonly used method for T-shirt messages, can be traced back several centuries to Asia AD 221. Spelled Tee-shirt, tee shirt, t-shirt or T-shirt, “Origins of the t-shirt date back to the late 19th century, when laborers would cut their jumpsuits, [long underwear] in half to keep cool in warmer months . The first manufactured t-shirt was invented between the Spanish-American War in 1898, and 1913 when the United States Navy began issuing them as standard undershirts.” Harris, Will. Cooper Underwear quickly marketed the new shirt idea without buttons as “bachelor undershirts”, but miners, bricklayers, farmhands, factory and construction workers soon began wearing them on the job to stay cool and because the shirts were so easy to clean. After F. Scott Fitzgerald first published the word in his novel *This Side of Paradise*, T-SHIRT was inducted into the Merriam-Webster dictionary in 1920, and was soon adopted into our wardrobe vocabulary.

Other than veterans wearing the T-shirt tucked into their trousers as pictured in *LIFE* 1942, the shirt was worn as an undershirt for traditional clothing. The shirt’s popularity as an outer garment exploded after Marlon Brando wore a white T-shirt in *A Streetcar Named Desire* in 1950 which was soon followed by James Dean’s T-shirt in *Rebel Without a Cause* in 1955. As noted by Dennis Nothdruff, curator of the exhibition titled *T-shirt: Cult-Culture-Subversion* which traced the radical history of T-shirts at the Fashion and Textile Museum in London, “... the outer-garment was becoming acceptable, but it was associated with a movement of rebellion.” The T-shirt was rebellious because they were actually undergarments.

The 1930s produced the first known graphics for T-shirts. Soldiers wore military issued T-shirts displaying their branch/training program printed on the front. They were used for both recruitment and promotion. Meanwhile, University of Southern California stenciled, “Property of USC” on football players’ T-shirts to deter theft. Later, numerous Miami companies began experimenting by decorating T-shirts with names of local resorts and other tourist attractions in the 1950s. Tropix Togs held the original license to print Walt Disney characters, and Thomas A. Dewey,

Republican presidential candidate, might have boasted the first political T-shirt statement, “Dew it with Dewey”. Profit was soon noted in the graphic T-shirt business. Various technological innovations including screen-printing changed the T-shirt industry into what it is today. Entrepreneur Don Price marketed dye to the hippies who used it to create tie-dye T-shirts in 1969. Hundreds of such shirts were passed out at Woodstock and became part of the counterculture uniform. Women soon started wearing the shirt making it unisex. However, it wasn’t until the 1970s did the T-shirt become the body sign as we recognize it today. Designer Katherine Arnett summarized why. The T-shirt gave one a voice and the message could be read from two-hundred yards away. “Rising popularity in rock band logos, along with protests of the Vietnam War [conflict], really helped solidify the T-shirt as a messaging platform. It was about shocking and outraging people and challenging the status quo.”.

Marketing strategies were unlimited. “I [heart] NY” was sketched by Milton Glaser as a logo for the crime-ridden city which became the most imitated design in history. DeMain, Bill *The Mag* 2011. The *Mental Floss Magazine* reported that the BBC banned the song “RELAX” by the band Frankie Goes to Hollywood claiming the lyrics were too explicitly sexual. The song naturally soared to Number 1, and Paul Morley printed the song’s words in big, capital letters on T-shirts. The “FRANKIE SAY RELAX” created millions of human billboards as fans celebrated the band’s victory over censorship. In the United States, television aired the show *Miami Vice* whose characters wore T-shirts as essential outerwear in the eighties. Soon, T-Shirts as an outer garment were seen everywhere and were worn by everyone.

The T-shirt popularity explosion shares a strong connection to Wabash, IN. James B. Moore, 1942-1983, and his wife established the Shirt Shed in 1982. Their original T-shirt business marketed their products at motorcycle races and county fairs where they displayed and sold out of trailers. Jim’s business used heat transfers and then they became graphic-driven. These T-shirts were shipped all over the world. Though the “new” shirt was first believed to be a fad in the late 60s, changes in society proved that wrong. As more individuals started working at home, working flexible hours and enjoying more relaxed living environments, the T-shirt became the modern LBD.

Today, most individuals own at least one favorite T-shirt that recalls the past, shares a political message, or announces unity with a group. “A blank canvas, t-shirt can be seen as high fashion wear, disruptive or unassuming all depending on how you wear it.” Nothdruff.

Examine your “Modern LBD” collection. You might just find an original concert T-shirt in good condition that could sell for thousands to today’s collectors.

Behind the Scenes

by Ruth Barrett

The Center for History has a very, very large collection. It lives on the second floor of the museum's 1800s buildings which used to house the offices and storage space of Openheim's department store. The archive space is cavernous and is somewhat broken up by the smaller areas within that used to house offices. This is the living archive from which Center staff create the exhibits that tell the story of North Manchester, its inhabitants, their achievements, their sorrows, and their everyday lives. Beginning in January of this year, Center staff has undertaken a full inventory of the archive - the first since 2016.

The project has been hard, but gratifying work. For every half hour spent dusting shelves or deciphering tiny, perfectly inked documentation numbers on items, there are a few minutes of wonder. A tiny, perfectly preserved linen baby dress from the 19th century. A parade ribbon that a civil war veteran wore in a town parade well before the start of the First World War. Maps and plans of North Manchester that outline First American communities, and later the first US Government plats, and later yet the additions of the 'new' parts of town, blocks north of what is now Main Street.

So far most of the clothing archives have been inventoried. That has included dresses, suits, casual wear, uniforms and children's clothes from the late 1800s to contemporary. These include hand-stitched clothing for all members of working farm families - such as those who used the tools that are now displayed in the Miller Barn Exhibit in the Center. There are driving goggles used by those who drove auto buggies like the ones in the Dewitt Auto Exhibit. The T-shirts that commemorate many North Manchester events, a sample of which you will see in a new exhibit when the museum reopens, have been inventoried, too.

One of the more sobering areas of the archive has been the many-drawer cabinet that holds small tokens that speak of daily life. Eyeglasses, buttons, personal grooming items, medals and memorabilia from wars and from demonstrations on behalf of peace and human rights. Included are wallets and keychains with keys. Some come from founding families and titans of North Manchester industry, who would be recognized by many. Some from the dressers and, drawers and cabinets of families whose histories aren't recognized, but who interweave to tell the history of this community. A compelling history, accessible to anyone who visits the Center to view its exhibits and programs.

My second favorite surprise so far is a small token from the East End. I remember the East End from my time at Manchester College in the late 70s as a tavern that students did not frequent as they did the Inn and Main View. Carefully preserved in the archive is a small token to be worn around the neck. One side says East End Cafe, North Manchester, IN. The other side is stamped 'good for ten cents in trade'. I just never pictured the patrons of the East End wearing a token around their necks for a ten-cent discount.

My absolute favorite so far has been barking my shin on a Warner Brooder. In the December 2022 newsletter there was a story about the town of Rose Hill and one of its former industries. I live in a house that was formerly part of the Warner family, so I was very interested in that article and the story about the man who invented and manufactured this particular brooder first in North Manchester and then in Rose Hill. And there I was, in the attic of the Center for History, rubbing my shin and beholding a perfectly preserved Warner Brooder. One never knows.

Ruth is a Manchester College alumni who has moved back to North Manchester post retirement. We appreciate the many hours she has volunteered at the museum!

Kaleidoscope Gallery

The museum will be showcasing one of our own, Jack Fisher, in the Gallery when we reopen. Jack has been a wonderful volunteer since he and wife Chris, joined our museum family in 2022. Jack has helped with Summer Camp (he makes a mean root beer float), did a fabulous job repainting our bison and has jumped in to assist with a variety of other projects.



Fisher shared that his interest in painting with water colors was influenced by his mother nearly 20 years ago. She came to painting late in her life and was an example for him. "My medium has always been watercolors, and my subject matter is mainly landscapes. I love watercolors because you can blend colors to provide an airy feeling to a scene or give a dark, mysterious look to the same scene. I have had various interests, and in my paintings, I feel that I want to paint what interests me. I don't see a various style in my paintings, but I love nostalgia and look to my past for inspiration. I hope I can continue to paint as long as my mother who lived to be 102 years old."

Indiana Historical Society's Traveling Exhibit

Faces in the Crowd: Indiana and the Political Process

This traveling exhibit shows how Indiana has entertained debates on issues and candidates throughout the state's history. March 15-April 10, the exhibit will be on display at the Center for History. *Faces in the Crowd* is not the story of the candidates behind the microphone, but of the individual citizens in the crowd—each of whom play a crucial role in ensuring the electoral process works. Since the early years of the electoral political system, Hoosiers have attended rallies, expressed their opinions and participated at the polls. They have supported and opposed candidates, and of course, run for office themselves.

Since 1830, the Indiana Historical Society has been Indiana's Storyteller™, connecting people to the past by collecting, preserving and sharing the state's history. A private, nonprofit membership organization, IHS maintains the nation's premier research library and archives on the history of Indiana and the Old Northwest and presents a unique set of visitor experiences called the *Indiana Experience*.

Lots of Changes!



Highlights from the Director

Hello!

Once again the time between our closing in mid-December and our re-opening on March 15, have flown by. We had many projects going at the same time and were lucky to have many helping hands. Ruth Barrett and Gwen Stutzman started a long overdue inventory of our archives, and in the last six weeks have reviewed over 5000 items (only 29,000 to go!). Work crews from G.A. Moore Construction have come and gone leaving us with two new restrooms. New exhibits have gone up and lots of cleaning and painting have taken place. Thank you to Diana Bucher, Jack Fisher, Diana Iden, Susie Rager-Moore and Jack Schuler. A new kitchen floor was made possible by a generous donation from Diana Bucher. Steve Batzka created a stunning new art installation for *Tommy's Place* which now provides a fun back drop for our children's area. Last, but certainly not least, Jon King, Miriah Tobias and Round Barn Metal Works have designed some marvelous new signage for us that will definitely attract attention. Yes, we're tired but happy with the results!

Our first program of the year will be March 23, featuring some Manchester College Alumni presenting **The Suffragettes**. Deb Haffner Brown and Deb Allen Johnson, Class of '75, will be joined by Dave Schultz and Marcia Hotopp as they portray leaders of the suffragette movement. Later in March, our friends at Peabody Retirement Community will have David Crowley performing as Thomas Marshall in the Thomas Marshall Home museum. Seating is limited and must be reserved in advance. We will also be hosting an Artist's Reception for Jack Fisher in the Kaleidoscope Gallery.

Looking forward to June, Bernie and Vicki have announced the first trip of the year. It is an overnight trip that ventures out to Illinois and comes back through Crawfordsville. If you want more information, contact Ferringers at 317.737.7379.

We look forward to welcoming you back to the Center for History!

Laura Rager, Director

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North Manchester Center for History

Mission Statement

The North Manchester Center for History of the North Manchester Historical Society serves to promote the Society's mission as a nonprofit educational association that collects, preserves, and interprets the history of North Manchester and northern Indiana (the area of the Eel River Basin) from the arrival of the first Native Americans in the region to the present day through the collecting and preserving of books, documents, artifacts and other cultural objects. The Center interprets its collection to the public by means of a museum facility, educational programs, lectures, public events and publications and encourages others to help collect, preserve and interpret the history of North Manchester area.

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Note: Membership dues provide specific member benefits and are not the same as Annual Fund gifts, which provide purely philanthropic support.