

REGION I Costume Society of America
New England and the Eastern Provinces
NEWSLETTER
Studying and shaping world dress
 Joanna Cadorette, *Region I Editor*
 435 High Street, Apt. #2
 Mystic, CT 06355

“Modesty Died When Clothes Were Born”

Costume in Mark Twain’s Life and Literature
 The Mark Twain House & Museum
 On display through October 24, 2004

The clothes people wore between 1870-1900 are a window to understanding the interests and influences on the Victorian period. Travel to exotic foreign lands, European history, modern technology, and conspicuous consumption were reflected in the fashionable Victorian clothing of the late 19th Century and were themes shared in Mark Twain’s literature.

Among the stylish items on display are Livy Clemens’ elegant lilac satin evening gown and black mourning gown delicately embroidered with pansies; onyx brooches and tortoiseshell necklace; clothes and accessories collected during the Clemens family’s world travels; the original jacket of Twain’s fabled white suit—his “don’tcareadamnsuit”—and his beloved Oxford University robe.
 The Mark Twain House & Museum
 351 Farmington Avenue, Hartford, Connecticut 06105.
 860-247-0998 • www.MarkTwainHouse.org




The Lord of the Rings Motion Picture Trilogy—The Exhibition

Museum of Science, Boston
 August 1 - October 24, 2004

The Lord of the Rings Motion Picture Trilogy—The Exhibition made its U.S. premiere at the Museum of Science on August 1, 2004. Developed by the Museum of New Zealand Te Papa Tongarewa in partnership with New Line Cinema, the producers of the film trilogy, *The Lord of the Rings Motion Picture Trilogy—The Exhibition*

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Arwen. Arwen’s costume can be seen in the exhibition.

craftspeople all over the world whose specialized skills and respect for detail brought a vibrant fantasy realm to life—all the way down to cloak fasteners, footstools, pots, and pans.

Battle scenes figure prominently in the story of *The Ring*, and an entire section of the exhibition showcases armor and weapons wielded by the combatants. View the swords brandished by Arwen and Frodo, armor worn by King Théoden and the vile Orcs, and more. See these amazingly detailed objects up close, learn about their real-world inspirations, and find out how people with knowledge of medieval crafts played a vital role in a 21st-century film project.

“We’re thrilled to bring the exhibition to Boston and to be the site for its U.S. premiere,” said Ioannis (Yannis) Miaoulis, President and Director of the Museum of Science. “*The Lord of the Rings* film trilogy is a terrific exhibit topic to get people of all ages excited and interested to learn about technology and engineering and to discover the wide range of inspiring professions, including filmmaking, that require knowledge in these fields.”

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Helmets. Visitors can view the helmets and equipment worn by the characters in the film.


features hundreds of pieces of memorabilia from the epic film trilogy including original costumes and jewelry, as well as the One Ring itself.

Come face to face with The One Ring, Aragon’s sword Anduril, Gandalf’s robes, and dozens of actual props from the film trilogy. Thanks to the close collaboration between the Museum of New Zealand Te Papa Tongarewa and New Line Cinema, the exhibition contains the finest items from all three films. The major characters of the Fellowship are represented by their costumes, jewelry, armor, and weapons—all specially commissioned and handmade. In addition to seeing props and learning about their place in the movies, you have the opportunity to learn about the thousands of

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Galadriel. Galadriel’s dress and ring are on display in *The Lord of the Rings Motion Picture Trilogy—The Exhibition*.

This exhibition was made possible through the support of the New Zealand Government.
 

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The Region I Newsletter is published three times a year. The deadline for the next issue is **January 15, 2005**. Please send exhibit listings, new book notices, professional news, job listings, classes, etc., to:

Joanna Cadorette
 435 High Street, Apt. 2
 Mystic, CT 063552
 joanna.cadorette@mysticseaport.org
 (860)572-8982

Join us!

The CSA Region I Fall symposium
 Saturday, October 16, 2004 at
 Heritage Museums and Gardens in Sandwich, MA.

Autumn on Cape Cod is the loveliest time of year—enjoy the sea breeze and meet colleagues at our symposium. The theme is *At Work: An Exploration of Occupational Clothing* and we have a full day planned. Papers on a diverse group of topics related to work clothing—covering the Scottish fishing industry to Van Gogh's paintings to Catholic nuns—will be presented. The day will also include short presentations by several local historical societies where the audience may be asked to help identify and explain costume items from their collections. Attendance at the symposium includes admission to our host institution—stroll in the gardens, see their collection of folk portraits and antique cars, and ride on their restored carousel. Space will be limited so register early! The registration brochure will be mailed in early September. We look forward to seeing you there. For more information, contact Aimee Newell, Symposium Chair, anewell@osv.org, 508-347-3362 x238.

Plan to buy your calendars this fall!

Remember, the beautiful, new 2005 calendars will be available for sale at the Region 1 fall symposium in Sandwich, MA. All profits from the sale of calendars go toward the CSA Region 1 scholarship fund.

President's Message

Dear Fellow Members of Region I:

I look forward to seeing you at our fall symposium, "At Work: An Exploration of Occupational Costume," taking place on Saturday, October 16th, at the Heritage Museums and Gardens in Sandwich, Massachusetts (Cape Cod). The slate of speakers is wonderful—including scholars from multiple fields and from as far away as Glasgow, Scotland. Moreover, there will be a show-and-tell segment highlighting Cape Cod historical societies. Look for more information in this newsletter.

Board members have been working hard to plan events for the next year:

- On Sunday, November 14th, at the University of Rhode Island, we will hold a special event for students. The event will highlight new student research.
- In 2005, we plan to hold two thematically coordinated symposia, exploring definitions and concepts at the center of our field. In the spring, we will ask "What is Costume?" at the Museum of Fine Arts, Boston, and reflect on current scholarly perspectives and approaches. In the fall, we will explore deception versus authenticity in appearance in "What is Disguise?"
- Moreover, in summer 2005 we will hold an afternoon tour & reception centered around exhibits in Newport, Rhode Island.

This past July, the Board of Directors saw some changes. Pat Baker, our longstanding Treasurer has stepped down from her appointed position on the board. Pat has graciously and generously served our region for a decade, as Secretary, symposium Registrar, and Treasurer. Her dedication and kind spirit will be missed tremendously. Board member Rebecca Kelly will be taking her place as Treasurer & Registrar. New board member Susan Hannel is taking Rebecca's place as Membership Secretary, and will be in charge of our new membership drive, "High Five for '05." In addition to continuing on as Website Liaison, Maryann Sadagopan has become the new Vice President. She is now in charge of the regional archive, and will be working hard to update storage and create an electronic archive. Finally, we are pleased to announce that Nightwing Whitehead has been appointed to a newly created position, Publicity Chair.

Remember to buy your CSA calendars at the fall symposium! This year's theme is footwear. All proceeds go to our Student Scholarship fund.

Sincerely,
 Carrie Alyea
 617-338-8635

Attention Students!

Information on the Region I annual scholarship will be mailed shortly! Each year, Region I awards a scholarship that helps defray the cost to attend the National Symposium. Next year's symposium in Philadelphia promises to offer a wide range of topics and experiences.

20th Century Design: Fashion Interiors and Performing Arts. National Symposium Report

by Jacqueline Field

Where to begin? The "The Hot Haute Houston" symposium was all, and more than the program promised. I will start with a personal highlight—the pre-symposium tour to NASA. Amy Ross, space suit engineer daughter of astronaut



Photo by Kay Boyer
 Amy Ross

Jerry Ross, treated us to a lively presentation on the business of designing and making of space suits. She provided samples of the specially developed textiles, an actual space suit, helmet and gloves for us to inspect and handle. We came away impressed and amazed that astronauts manage to do anything wearing such gear. That evening, dressed in our own favorite "period" garments, we enjoyed a reception hosted by the Houston Fashion Group International before attending the keynote address by Ian McCaig, Concept Designer for Star Wars (episodes I, II, III). He included a short film that allowed us to see how he goes about designing and how the fantastic costumes are conjured together. Finally he announced that he had enjoyed his contact with CSA so much he felt he had found "his herd" and had decided to become a CSA member.

Of the exceptional range of research papers it is hard to pick out one paper above another. From Region I there was Abby Lillethun's: Pieter Mijer: Early 20th Century Author, Textile Designer, Artist, and Furniture Designer, and Margaret Ordonez: Conserving 20th Century Costume and Textiles. Margaret provided a model of keeping cool in the face of adversity!! The power point projector failed her, but she calmly switched gears and continued with an oral only presentation—and succeeded in riveting everyone's attention. She aims to make the visuals available on line. At the Awards Ceremony University of Rhode Island Professors, Margaret Ordonez and Linda Welters were both recognized for long and outstanding contributions to CSA. They were invested as CSA Fellows—the highest award given by the organization. Other awards—travel grants and research grants—made to CSA members, were also announced.

After a giddy round of receptions, back stage visits to costume storages, vintage evaluations, catching up with old friends and making new ones—some attendees still had the energy to take advantage of one or other of the post-symposium tours. A fortunate few had the opportunity to view a private collection of Charles James garments, and to learn about the designer, and the clothes from Charles James expert, Elizabeth Coleman (formerly of the Boston Museum Of Fine Art).

Symposium coordinators Kay King and Claremarie Verheyen and their vast team of helpers planned and presented a truly wonderful symposium—thank you. ☞

Textile Arts Symposium 2004 at the Peabody Essex Museum September 30 - October 3

Experience a profusion of art, color, ideas, techniques, and cultural traditions at the sixth Textile Arts Symposium sponsored by the newly transformed Peabody Essex Museum in Salem, Massachusetts.

Join esteemed artists, authors, curators, and educators to explore creativity, design, and technique in the textile arts. Select from lectures, workshops, and tours that address an array of compelling themes. Keynote lecturer Kaffe Fassett, a world renowned textile artist, talks about the dynamic role color plays in his work. Workshops include creating original textile art on reproductions and adaptations from the museum's collection.

Several docent-led tours showcase important features of the newly expanded museum, including Yin Yu Tang, a two-hundred-year-old house transported from China and reassembled on-site. Two special exhibitions: *An American Fancy: Exuberance in the Arts, 1790-1840* and *Treasures of Chatsworth, a British Noble House*, are also available. Following the symposium, spend an extra day at PEM in an optional day-long workshop in needlework design with Kaffe Fassett, or in knitting design with Brandon Mably. ☞

Region 1 Archives Digital Documentation Project by Maryann Sadagopan

As the new Vice President of Region 1, I am responsible for organizing and maintaining the historic archives of our Region. In this position, I have offered, and the Board has accepted, to implement a digitization project of the archives over the next three years. The goal is to scan all paper-based material as well as photographic images for inclusion into a collection database. This preservation initiative would provide organized access to the archives, long term preservation of the paper-based material, and most importantly, act as a disaster recovery backup in the case of permanent loss to the archives.

The Region 1 archives are complete, thanks to the efforts of many former Vice Presidents and other region members that have offered their personal archives to complete our missing parts of the archives. In my new position as Vice President, I have taken on the project and I am most excited to document our history. The project has been divided into two phases: Phase One will focus on the scanning the paper-based material, and Phase Two will be to compile photographic images to enhance the textual material. Phase one of the project is underway. Phase two of the documentation project will be to digitize the photographic collection of the archives, as well as ask for membership help in building the image based collection. At this time, we only have digital images from the last few years. We are soliciting Region 1 members as well as former members for any photographic images in any format (35mm print and slides, or CD ROM) that document any part of our past twenty years as Region 1. All material may be sent to Maryann Sadagopan, 19 Stinson Road, Andover, MA 01810. All material will be returned when scanning is complete. Please give e-mail address, telephone and return address information. ☞

URI makes world's largest collection of clothes patterns available on CDs



KINGSTON—The University of Rhode Island maintains the largest collection of clothing patterns in the world. Many of the patterns cannot be found anywhere else. Until now, that is.

After more than a decade of recording and categorizing 20,000 patterns and scanning the front and back of each package into an electronic data base, Joy Emery, professor emerita of URI's Theatre Department and former adjunct professor of textiles, fashion merchandising and design, and her cadre of volunteers have created a two-volume CD set containing patterns dating from 1868 to 1956. The set is available for purchase.

"There is such a wealth of history here. All of these patterns are expressions of their time period and reflect the society that they were made in," said Emery, noting that theatrical designers, clothing manufacturers, social historians, and museum curators can use the information to recreate a time and place or to date clothing in collections. It is not unusual for a pattern company to contact Emery since companies routinely destroyed their "outdated" patterns.

URI's CD contains patterns from the Betty Williams Pattern Collection, housed in the URI Library. Williams was a New York costumer and a pioneer in dressmaker pattern research. All patterns in the collection were donated to the university. The largest gift—12,000 patterns—came from the Williams estate.

The patterns, which have been designated a project of Save America's Treasures by the National Trust for Historic Preservation, represent 60 different pattern companies and include such high style couturiers as Dior and Vionnet. Women's dresses, bathing suits, silk bloomers, men's suits, and children's sailor suits are among the many entries. The oldest dressmaker pattern in the archive is a Demorest pattern published in *Frank Leslie's Ladies Gazette of Fashion* in 1854. The early patterns had no printed markings or directions as it was assumed that women knew the skill of sewing.

Although clothes were sewn by hand, the availability of sewing machines created a demand for more patterns. During the Great Depression and World War II, pattern companies grew as homemade clothing became a cheaper alternative to manufactured clothing. Patterns suggested how to recycle feed bags as clothing or how to turn a man's suit into a woman's suit under the motto of "Made do and make mend."

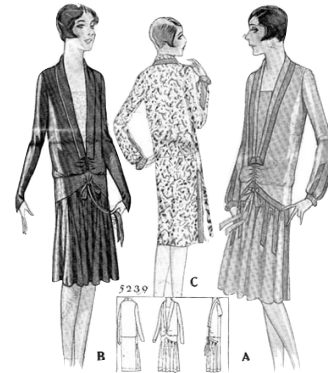


Changing trends can also be traced through the patterns, such as the evolution of women in pants and Hollywood's influence on style.

Emery, the collections' curator, has donated her own vast collection of patterns to the URI collection, including those donated to her by friends and acquaintances who found them at yard sales, flea markets, in their or their relatives' attics and cellars. Emery's work is not done. The curator is busily categorizing patterns from the 1960s.

The CDs are available individually or as a set. One CD covers 1868 to 1944, the other covers 1945 to 1956. Each CD costs \$100. The set costs \$150. Anyone interested should contact Emery at (401)874-2713.

Order forms and additional project information are available at the web site: www.uri.edu/library/special_collections/COPA/



Fall Soiree to be held at URI

Region I is pleased to announce a student-themed soiree to be held on Sunday, November 14, 2004 at the University of Rhode Island. Open to all members of Region I and the Costume Society of America, the event will focus on our terrific legion of student members. Students from all Region I colleges and universities, undergraduate and graduate, will have a forum to discuss their current academic work, receive feedback, and meet other members (student and non-student) in CSA. We'll also have the chance to view an exhibition on coverlets at the URI Costume and Textiles Gallery. Light refreshments will be served. So come and show your support for our terrific Region I students! A separate announcement will be mailed shortly.

American Textile History Museum Receives Chace Foundation Grant to Bring Collections On Line

In a move to use technology to bring its collections online for scholars and interested individuals across the nation, the American Textile History Museum has been awarded a grant of nearly \$445,000 from the Chace Foundation of Providence, RI.

"Our collections are said to be the most comprehensive of their kind," said Clare Sheriden, Librarian of the Museum's Library Collection. "As the top resource for the study of American textile history in the country, our plans also include expanding the humanities content in the individual artifact records to assist online visitors in further research and learning."

International Speaker Comes to Fall Symposium

Margaret Ritchie of the University of Strathclyde, Glasgow, Scotland to give her talk, *Pouches and Oilskins: Symbols of Independence for the Female Workforces of the Scottish Fishing Industry*.

We asked Margaret Ritchie if she would be willing to give us some of the story behind her work and she kindly obliged:

by Margaret Ritchie

Both my husband and I have fishing folk on our father's side of the family and we have always been conscious of the matriarchal aspects of the fishing communities. Women in fishing communities command a great deal of respect and their work in the public sphere was a visible sign of their independent career paths. As one retired fisherman said to me, "the women had most of the work to do". Many fishing boats in Scotland were owned on a kinship basis with each man who had a net owning a share in the money received for the catches. There were no guaranteed incomes but women always worked to support and the family. Female incomes were often the core of family finances: this was no supplementary form of employment.

In 1984 I was a founder member of the Women's Film Unit at Edinburgh's Film Workshop Trust. After some initial training a project to research the working practices and cultural aspects of the Fisherrow fishwives was given a grant from Channel 4. Although we didn't get further funding for a network programme we did make a pilot video from interviews with retired fishwives, one who was still working and their daughters. This included detailed descriptions of their working clothes which formed the basis of their corporate image and became a sign of quality control, reliability and peer group identity. The ordering of the first set of working clothes and the creel to carry the fish in was an important rite of passage. A more colourful version of the clothes made from the same design was kept for church attendance and social occasions including the annual Fisherman's Walk. The head of the fishwife wearing her shawl is now used by the Scottish heritage industry as a symbol for their fishing museums where women usually are not given a prominent place despite their important role in marketing the catches. It is one of my aims is to give a voice to these silent icons.

Scottish women were also key workers in the British herring industry. Thousands of them travelled around Britain's coastlines and islands servicing this industry by gutting, salting and packing herring into barrels for the major European markets. They worked in teams of three, two gutting and one packing the fish into barrels adding salt between each layer. Curing company representatives visited them at their home villages and towns to negotiate verbally agreed contracts for the coming season. They had to work out in the open in all weathers during a season



which could last from April until November and wore clothes adapted to the conditions which gave them a distinctive identity.

My grandmother, Margaret McDonald was a herring worker and that is where my interest started. When my own children were small in the 1970's I used to look at her photograph and wonder how she managed to travel away to work for several months at a time when she had a young family. She died in 1932 from meningitis contracted while working in England at the herring fishing to support her young family. Her death certificate gives her occupation as 'widow'. However, she will be one of the entries for the forthcoming Biographical Dictionary of Scottish Women to be published in 2005 by Edinburgh University Press. At long last a testament and memorial to her work.

The research I have done on the herring workers and the fishwives shows that they had answers to some of the issues working women today are still struggling with. They organised their own childcare, paid childminders good rates of pay, were aware of their important contributions to the fishing industry and could negotiate fair wages and flexible working.

In 1992 I took a part-time "Access to Divinity" course for mature students at Edinburgh University and began the 4 year degree course the following year, graduating with a B.D. (Hons) in Ecclesiastical History in 1997. I returned the same year to the same Faculty to study for the MTh in "The History and Theology of Christian Doctrine", completing it in 1999. In 2002 I considered returning to a subject I had researched in the mid 1980's before going to university – Scottish women who had worked as fishwives. It was my intention to expand the earlier project as an oral history publication but when I returned to the material I realised that this subject needed much more research and it had great potential for a PhD.

A Quilting Party at O.S.V. November 6-7, 2004



Old Sturbridge Village celebrates America's popular pastime with *A Quilting Party*, November 6 and 7 (9:30 a.m. to 4 p.m.). A highlight of the weekend will be a special appearance by quilt expert Patricia Cox Crews, director of the International Quilt Study Center in Lincoln, Nebraska, at an afternoon tea in the Tavern on Saturday, November 6, at 3 p.m. Ms. Crews will give an illustrated lecture and later sign copies of her books. The weekend will also feature documentation in action as volunteers from the MassQuilts project study Massachusetts quilts from the OSV collection. OSV curator of textiles Aimee Newell gives a tour of a new mini-exhibit on fabrics used in early New England quilts and quilts and quilted accessories will be on display throughout the museum. Visitors can stop by a quilting party in progress in a Village house; take a quilt-themed tour of the Center Village; see batting made by waterpower at the Carding Mill, and more. There's also an opportunity to try out the period technique of hexagonal paper piecing.

For information, call 800-SEE-1830.



Happenings Around the Region

Massachusetts

What's Under Milady's Dress? An Historic Glimpse of Underwear

On display through Oct. 1, 2004
The William Hickling Prescott House
Headquarters house of the MA Colonial Dames of America.
All pieces on view are from the collection of the Colonial Dames of Massachusetts.

The remarkable costume collection, dating from the 18th through the 20th centuries, includes dresses, fans, shoes, parasols and children's clothing, selections of which are on continuous display. The collection is available to researchers by appointment.
617-742-3190 • www.nscda.org

High Style and Hoop Skirts: 1850s Fashion

November 6, 2004 - March 13, 2005

Museum of Fine Arts, Boston
Avenue of the Arts, 465 Huntington Avenue
Boston, MA 02115
617-267-9300 • www.mfa.org



Man Made

On display through October 31, 2004
New England Quilt Museum

This exhibition is an opportunity for the public to witness a selected segment of the quilt community—the male quilt artist. See first hand the beauty, craftsmanship, and artistic voice of male quilters across the country who are producing quilts either for pleasure, self expression, or profession.

Quilted Cuisine

November 4, 2004 - January 15, 2005
New England Quilt Museum

This juried exhibition will feature a smorgasbord of quilts, traditional and contemporary, that relate to food.
978-452-4207 • www.nequiltmuseum.org

Art Quilts from the Collection of the Museum of Arts & Design.

On display through October 10, 2004
American Textile History Museum



Born on the 4th of July

November 5, 2004–April 3, 2005

Textile symbols from America's heritage celebrate our nation and the important role textiles have played in describing American views of country and character.
American Textile History Museum
978-441-0400 • www.athm.org

Textile Arts Symposium 2004 at the Peabody Essex Museum

September 30 - October 3, 2004

Peabody Essex Museum
East India Square
Salem, MA 01970-3783

978-745-9500, 866-745-1876 • www.pem.org
For the Hearing Impaired: 978-740-3649



At Work: An Exploration of Occupational Clothing

Saturday, October 16, 2004

The CSA Region I Fall symposium
Heritage Museums and Gardens
Sandwich, Massachusetts.

For more information, contact Aimee Newell,
Symposium Chair, anewell@osv.org,
508-347-3362 x238.

The View Through The Eye of a Needle: Gender, Artisanry and Craft Tradition in New England, Marla Miller

November 14, 2004

Historic Northampton Museum and Education Center
2p.m.. Neilson Library,
Browsing Room, Smith College
Marla Miller is Chair of the Public
History Program at the University
of Massachusetts Historic
Northampton Museum and
Education Center

46 Bridge Street Northampton, MA

413-584-6011 • www.historic-northampton.org



A Quilting Party at Old Sturbridge Village

November 6–7, 2004

1 Old Sturbridge Village Road
Sturbridge, Massachusetts 01566
508-347-3362 • www.osv.org



The Lord of the Rings Motion Picture Trilogy—The Exhibition

August 1–October 24, 2004

Museum of Science, Boston

for ticket information contact

617-723-2500 • information@mos.org

Museum of Science
Science Park
Boston, MA 02114



Happenings

Québec

La Robe Ecrite de Carole Baillargeon

September 3 - October 31, 2004

Musée Marsil

349, Promenade Riverside
Longueuil, arrondissement de
Saint-Lambert Le Moyne,
Québec, Canada J4P 1A8

450-923-6601 • www.museemarsil.org



Maine

Frank T. Siebert Native American Collection

April–December, 2004

The exhibition marks the first time that objects from the important Native American collection of linguist Frank T. Siebert have been on view. Of greatest significance are the Penobscot objects that Siebert collected while working closely with Penobscot people to record thousands of words, describe the language's grammar and create a dictionary. These include beadwork, birchbark, wood carving, woven baskets and snowshoes. Supported by grants from the Davis Family Foundation, The David Rockefeller Fund and Stephanie M. Finger.

Abbe Museum, 26 Mount Desert St., Bar Harbor, ME 04609
207-288-3519 • www.abbemuseum.org

Connecticut

Ballets Russes to Balanchine: Dance at the Wadsworth Atheneum

September 25, 2004–January 2, 2005

This Wadsworth Atheneum presentation is in tribute to the centennial of the great ballet choreographer George Balanchine. With more than 80 works of art, nearly 25 costumes, and archival material and photographs, *Ballets Russes to Balanchine* reasserts the thrilling originality and brilliance of these theatrical productions while documenting the dawn of modernism in the 20th century.

Wadsworth Atheneum Museum of Art

600 Main Street, Hartford, CT

860-278-2670

www.wadsworthatheneum.org



“Modesty Died When Clothes Were Born”

Costume in Mark Twain's Life and Literature

June 25–October 24, 2004

The Mark Twain House & Museum

351 Farmington Avenue, Hartford, Connecticut 06105

860-247-0998 • www.MarkTwainHouse.org

Browser's Corner *Book reviews*

By Jacqueline Field

Books

Ulrich Leeman, *Tigersprung: Fashion in Modernity*. MIT Press, 2000. An exploration—as one reviewer puts it—of the interplay between philosophical ideas and fashion, discourse and dresses. This book investigates modernity from the perspectives of art, philosophy, sociology and history.

Maud Lavin: *Clean New World: Culture, Politics, and Graphic Design*. MIT Press, 2001. An interesting attempt to provide insight into changing styles of illustration and the influence of design. The discussion considers the unseen influences that impact the look of things designers produce and asks questions about the way design fits into the larger world of communication and democracy.

BROWSER'S CORNER welcomes contributions. E-mail your input to jrobert4@maine.rr.com



From left are Lachuben Raja and Raja Pachan, Barbara Brown, Maryann Sadagopan, Judy Frater and Anant Dayal.

Kala Raksha visits Andover

From the Sunday Eagle Tribune, Andover, MA.

by Meir Rinde

A group of people from Gujarat, India, visited the Andover Historical Society earlier this month to see the Amos Blanchard House and Barn Museum, and to learn the cataloging techniques used by the society.

The Indians were members of Kala Raksha, a nonprofit group dedicated to preserving traditional arts in the desert region of Kutch by assisting artists. They met with Collections Manager Barbara Brown and members of the historical society's Collections Committee.

The meeting was arranged by Maryann Sadagopan, an Andover resident and collections care specialist at Boston's Museum of Fine Arts. Kala Raksha plans to open a museum and will use the same software the society uses to organize its textile collection.

Brown said Kala Raksha is a grass-roots organization that helps women preserve their art, generate income and access services, including preventive health care and basic education.

More information about the group is available by visiting www.kala-raksha.org. The historical society's Web site is www.andhist.org.

