

Winter 2006

Finishing Touches

American Textile History Museum
Through April 2, 2006

Accessories tell a lot about a person in an exhibition that looks beyond the suit or dress to the last things we pick up or put on and how they can mark an individual. These final touches are presented in historical terms and as a part of contemporary fashion to examine what we wear and why; how new technologies have created the need and/or desire for new accessories; how we change what we wear to keep up with fashion. Shoes, handbags, hats, shawls, capes and coats, gloves, and other pieces from ATHM's accessories collection are featured.



Back of embroidered black velvet cape c. 1890.



Red polka-dot shoes by Safinia Exclusive of Spain, 1940s. Red wool felt hat with leather polka-dots made by Poné Soi, c. 1965



Raspberry satin shoes trimmed with rhinestones by Vionne of Brooklyn, NY, 1930s.

“Please come with me for a look at lots of different accessories, some practical, some fashionable, and some that work both ways. We’ll discover which ‘finishing touch’ was an absolute necessity in its time, and which things were optional. We’ll see accessories that no one would have imagined one hundred years ago, and things my friends and I couldn’t imagine doing without. And, if you’d like to tell me your stories, please leave a message in the notebook I’d love to hear your favorite memories—like the time you discovered you had mistakenly put on blue shoes with a black skirt, or when your mother insisted you wear gloves for a trip into “the city,” or how cool you thought you looked in your fake fur muff and beret. I can’t wait to read about it.

Right now, please join me in the gallery.
Bess Drest”

About Bess Drest:
The c.1870 tintype of an unknown young woman inspired the exhibit’s curators to name her “Bess Drest” and to use her as the “voice” of the installation’s text labels. Her picture appears at the entrance to the exhibit to introduce the story line of the show.



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Public Relations: Nightwing Whitehead

The Region I Newsletter is published three times a year. The deadline for the next issue is April 15, 2006. Please send exhibit listings, new book notices, professional news, job listings, classes, etc., to:

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Regional Name Change on 2006 Ballot

Our regional ballot will be arriving in your mailbox soon. In addition to voting on candidates for our board of directors, we will also be voting on a regional name change. Our current name is: "Region I, New England and the Eastern Provinces." The ballot contains a motion to change our name to "Northeastern Region (I)."

In 2004, the regional presidents and the national board voted to refer to the regions by their place names, rather than their numerical names, as had been the custom. The numerical names (Region I, Region II, Region III/IV, Region V, etc.) were confusing for non-members, and even members couldn't remember which parts of the country corresponded with which numbers.

The other regions are now referred to as: Mid-Atlantic Region (II), Midwestern Region (III/IV), Western Region (V), Southeastern Region (VI), Southwestern Region (VII). Our name is so long that it has been difficult to make the transition to our place name. In our 2005 membership survey conducted at our spring symposium at the MFA, Boston, a majority of the participants responded that they would like the name to be changed to Northeastern Region. The Region I board has since made a motion to shorten our name to Northeastern Region (I).

The motion on the ballot will be worded: The Board of Region I, New England and Eastern Provinces, moves to change Section I, Article A of the By-Laws, which reads "The name of this organization shall be The Costume Society of America, Region I—New England and Eastern Provinces," to read "The name of this organization shall be The Costume Society of America, Northeastern Region (I)."

A two-thirds majority of timely-returned ballots is required to amend the By-Laws.

President's Message

Dear Regional members:

I hope you all had a lovely holiday season and that the New Year finds you happy and healthy!

The Region I board is now deep into the planning for CSA's upcoming national symposium in Hartford, Connecticut, to take place Wednesday, May 31st to Saturday, June 3rd. At the forefront is our Region I secretary, Aimee Newell, who is co-chair along with Donna Locke, former CSA president and proud Region I member!

The Hartford symposium, entitled "*Unlocking the Trunk: Collections, Collectors, and Collecting*," promises to be truly exciting, with lots of great papers, research exhibits, panels, and tours! Previews of the pre- and post-symposium tours are in this newsletter.

Calling all Do-Gooders! We are looking for Region I volunteers to help us run the Hartford symposium. We need people to help at the registration desk, to direct groups on tours (especially when traveling on buses), and to assist with various other attendee-organizing tasks. Volunteering even just a little time is a fun way to meet and bond with other CSA members! Please contact me for more information on how you can help.

Also, please let me draw your attention to an important issue on this year's regional ballot. In addition to the election of board members, the ballot will contain a motion to change the name of our region to a shorter name akin to the names of the other regions. Please give this issue serious consideration.

Finally I would like to thank all the people who made possible "*What is Disguise? Authenticity Versus Deception in Dress & Appearance*," our fabulous Fall Symposium at the Peabody Essex Museum, in Salem, Massachusetts: our symposium organizer Susan Hannel, our registrar Rebecca Kelly, and Peabody Essex curator Paula Richter—who also gave a fabulous presentation—as well as speakers Kate Irvin, Noel McGonigle, Lyra McMullen, Hannah Carlson, Michelle Tolini Finamore, and Rebecca Bayreuther Donahue.

Thank you for a remarkable and successful symposium!

Happy New Year!

Carrie Alyea
 President, CSA Region I,
 New England and Eastern Provinces
 alyea@verizon.net • (617) 338-8635



ATHM Receives \$1 million Challenge Grant

The American Textile History Museum has accepted a \$1 million Challenge Grant from the Maine Community Foundation to build its endowment, and continues its annual fundraising efforts to support the Museum's ongoing operations, collections, development of new exhibitions, hands-on learning in the Textile Learning Center (TLC) and educational programs which serve over 8,500 area grade school students. For more information visit www.athm.org.

Disguise in Salem: A Fall Symposium Report

By Nightwing Whitehead and Carrie Aleya

On October 1, The CSA Region of New England and the Eastern Provinces met in Salem, Massachusetts for our Fall Symposium, and had a truly bewitching day. The symposium, entitled *What is Disguise? Authenticity Versus Deception In Dress and Appearance*, was held at the Phillips Library of the Peabody Essex Museum complex. The event was very well attended. Special guests were a group of Lasell College undergraduates from Professor Jill Carey's fashion history class. They added their spirited enthusiasm to what was already a very energetic day.

We enjoyed a wide range of informative papers from a variety of disciplinary approaches. Kate Irvin, Curatorial Assistant at the



Kate Irvin

Department of Costumes & Textiles at the Museum of Art, Rhode Island School of Design, presented a fascinating comparison of two sartorial mavericks in "*Cross-Cultural Dressing in Arab Lands: Isabelle Eberhardt and T. E. Lawrence.*" Noel McGonigle, Tailor and Mentor at Plimoth Plantation, discussed the problems of creating "authentic" reproduction dress in "*Reproduction Historical Dress at Plimoth Plantation: Authentic Deception.*" Independent Scholar Lyra McMullen initiated us into the world of



Noel McGonigle

Japanese animé with "*Undoing the Japanese Schoolboy: Body as Disguise, Clothing and the Appearance of Kira Sakuya in Angel Sanctuary,*" and brought a collectible doll for hands-on learning. The winner of the 2005 Stella Blum Research Grant, Hannah Carlson, Ph.D. Candidate in American Studies and Material Culture at Boston University, presented part of her dissertation research on the cultural history of the pocket, in "*If But One of His Pockets Could Speak: Pocket Narratives in Western Dress.*" Michelle Tolini Finamore, who teaches at the Rhode Island School of Design and who also is a Ph.D. candidate at the Bard Graduate Center, presented "*Making Pictures: Lucile's 'Dream Dresses' in Early Cinema,*" and showed some short film clips of silent pictures with Lucile designs. Rebecca Bayreuther Donohue, Educator Specialist for Roleplaying at Mystic Seaport, expanded our understanding of Louisa May Alcott's views on dress in "*'So Practiced as to be Natural': Louisa May Alcott's Literary Condemnation of*



the Nineteenth-Century Costumed Charade."

We spent the final hours of the day in the Peabody Essex



Susan Hannel and Paula Richter

permanent exhibitions, and viewing the temporary exhibit "*The Kingdom of Siam: The Art of Central Thailand, 1350-1800.*" Before we entered the museum, Paula Richter, PEM's Curator of Textiles and Costume, gave us an excellent introduction to their collection with "*Interweaving the Threads of Art and Culture: Textiles and Costumes at the Peabody Essex Museum.*" The Peabody Essex is well-known for its international collections, founded with the artifacts brought back by early Salem traders who traveled the globe.



URI's Commercial Pattern Archive receives support from The Rhode Island Council for the Humanities

The Commercial Pattern Archive has been awarded a grant by the Rhode Island Council for the Humanities that will support essential archival storage for patterns in the Archive. The collection contains vintage dressmaker patterns, fashion periodicals, tailoring journals and other pattern-related artifacts dating from the 1860s. The grant will be used primarily to house 150 large pattern sheets published from 1868 to 1903 in *Harpers Bazar Weekly* (sic) as well as storage units for other patterns and pattern-related artifacts in the Archive.

All the materials are available to researchers by appointment Monday through Friday from 9:00 to 4:30. The Commercial Pattern Archive is located in the main Library in Special Collections in the URI campus in Kingston. For more information, contact Joy Emery at jemery.uri.edu, or 401-874-2713 or visit the website at http://www.uri.edu/library/special_collections/COPA



Michael Smith to Step Down as President/CEO of American Textile History; Board Chair Kenneth McAvoy to Lead Organizational Restructuring

At the quarterly meeting of the Board of Trustees of the American Textile History Museum held Friday, December 16, the board announced the resignation of Michael J. Smith, the Museum's President / CEO, effective January 17, 2006. In the same announcement, Kenneth J. McAvoy, the board's chairman, was named to oversee the Museum's organizational restructuring and continuing negotiations on the sale of part of its Dutton Street building to help meet the challenge of funding the Museum's operations.

Smith will become the Executive Director of the Nebraska State Historical Society, headquartered in Lincoln, Nebraska.

Mike Smith has been an innovative leader for the Museum and a source of wisdom in this period of making difficult choices, said Board chairman McAvoy. Mike's guidance and counsel, has led the Museum through this very difficult time. He will be very much missed and we wish Mike and his wife, Mary Ann, the very best. His departure is our loss and a real gain for the Nebraska State Historical Society.



Revivals: Costumes for Song and Dance

Wadsworth Atheneum Museum of Art

March 11 – June 2006



In this exhibition of theatrical costumes, the word “revival” has a dual meaning: a new production of something old, and the return of original splendor. The new from old is represented by Raoul Pené du Bois’ costumes and design sketches for the 1971 revival of *No, No, Nanette*. The return to original splendor is exemplified by creative restoration techniques used on costumes from Diaghilev’s 1921 Ballets Russes production of *The Sleeping Princess*.

Costume is a multi-purpose term encompassing dress that one wears everyday, period clothing, and a prop for performance on stage or screen. Here we address the latter. In the museum milieu, costume is conserved, or kept as close to its original state as possible. Any work done to improve its aesthetic appearance should be reversible. Costume for the stage is quite different. By the time it comes to the museum it has been altered to fit at least several times, for different wearers, evidenced by various names inside the garments. Ballet especially exacts extreme wear and tear on a costume, so we find evidence of hasty repairs and damage caused by packing and repacking for road tours. These costumes from the Ballets Russes demonstrate all of the above characteristics, and also bear an unusual history.

In the early 20th century, Serge Diaghilev’s Ballets Russes electrified the public with avant-garde music, chore-



Woman's costume, silver lamé bodice and white satin skirt with silver lamé appliqué; jacket white velvet with swans-down trim; Uhlan officers hat. 1996.7.12a-c. Man's costume, beige faille tunic with blue plush vest and breeches and black velvet coat with hanging sleeves. 1996.7.16a-c

ography, and scenic design. Despite critical and popular acclaim, Diaghilev struggled, sometimes without success, to pay his debts and dancers. Counting on a traditional Russian ballet to give him a sound financial base of operation he chose *The Sleeping Beauty*, which he transformed into *The Sleeping Princess* in 1921. No expense was spared to bring this five-act fairy tale, with its original choreography from 1891, to the London stage. To repay his backer Diaghilev needed a continuous six-month run. When the critics panned the ballet, the run was cut to 114 performances and the sets and costumes were sequestered until Diaghilev could pay the debt.

From this point the story relies on circumstantial evidence. All the costumes and scenery were stored under the stage of the London Coliseum and it was rumored that it had all perished after being soaked from a leaking water tank that had been installed on stage for an aquatic show.

In 1925 Diaghilev recovered all the costumes by repaying the debt and they were used in later productions by de Basil’s company judging from the names of the dancers written in the linings. While we now know the costumes did not “perish,” there is evidence of being soaked, then left unattended until rust and mold took their toll.

Such is the case of the costume for a Lady of the Court based on Polish national costume for the Mazurka, in scene five. Her silver lamé bodice had dark spots and the overskirt had a trim of leaves wound on a wire frame that had completely rusted through. However, it was the white satin skirt with silver appliqué that presented the biggest challenge. Unlike the lamé of the bodice, that responded to cleaning, the mold damage to the skirt would not budge, potentially precluding exhibition of this costume.

Woman's costume, based on French peasant dress: blue velvet bodice, yellow stomacher; white taffeta underskirt with painted motifs and silk gauze overskirt. 1996.7.19a-b. Man's costume, based on Livery: orange felt jacket with attached waistcoat, slashed sleeves; orange breeches, black felt hat. 1996.7.18a-d




Working with the University of Rhode Island Conservation Laboratory, we first thought to lift the appliqué off the skirt and apply it to a new base. Margaret Ordonez had a much better idea. Silk was purchased from Test Fabrics, then dyed under the direction of Martin Bide to match the original. Under Ordonez’s guidance, a graduate student spent 51 hours working the fabric in reversed appliqué around the silver design and over the damaged skirt. The result is not only aesthetically pleasing but it also retains the original evidence of Diaghilev’s financial failing and sequestered costumes.

The other seemingly impossible dream was the restoration of a box of shredded silk fragments and four bodices in very poor condition. The museum purchased these items at auction when no one else was interested in bidding on what looked like a mystery lot. We hoped to reassemble the remnants of the four costumes for *Sleeping Princess* village maidens from scene 2 into one costume for exhibit. Again we turned to URI Conservation laboratory. First problem came quickly when Ordonez discovered the paint used on the now very dirty once white collar and cuffs was not color-fast. The solution was to cover the red green design with wax, so water could not penetrate it, and then wash.

Far more complicated was the shredded silk of the painted skirts. The damage was far too extensive to consider a sewing technique and the silk too fragile to hold a stitch. The solution would have to involve an adhesive, which is non-reversible technique. After considerable discussion the museum convinced the conservator that it was better to go ahead with the adhesive treatment than to leave the disintegrated costumes forever in a box. Once again, silk was dyed to match the original white ground under the direction of Martin Bide. Taking the skirt completely apart to lie flat, Ordonez used an adhesive backing, which is then heated to

polymerize the adhesive, adhering the silk to the backing. At the same time the pattern on the skirt needed to be reassembled and the amount of adhesive carefully monitored to keep the silk from becoming stiff.

We got much more than we bargained for. After 116 hours, URI Conservation laboratories was able to rebuild two skirts and two bodices—and leave us with a completely unrestored garment as evidence of the miracle of conservation. 

Browser's Corner

Incidentals seen, heard, discussed, read or read about . . . Miscellaneous books, TV, movies etc.

By Jacqueline Field

Books and Articles

50 Designers, 50 Costumes: Concept to Character.

(Distributed by the University of California Press, 124pp. \$24.95)

A large paper bound catalogue of last year's exhibition at the Gallery of the Academy of Motion Picture Arts and Sciences, Beverly Hills. Each designer is allotted two pages, one for information about the costume/time period/design decisions etc, and one showing the original design, and a photograph of the finished costume. The contents include a variety of fantasy, historic and realistic costumes. The greatest value may be in what is illustrated about ordinary clothes for ordinary people, which, as the introduction points out, become costumes when worn in a film. The introduction also reminds movie goers that fictional "film costumes serve two equal purposes: to support the narrative by creating memorable characters and to provide a balance within the frame by using color, texture, and silhouette."

Movies

Memoirs of a Geisha

Adapted from the Arthur Golden's 1997 novel this movie provides an opportunity to enjoy an array of Japanese costume, and some Japanese architecture. The sunrises were filmed at the Kiyomizu-dera, one of the old temples built on stilts. Closer to home, the end of the film was shot at San Francisco's Japanese Tea Garden at Golden Gate Park. The cherry blossom viewing party was filmed in the Huntington Botanical Gardens in San Marino, Pasadena. CSA members will have a chance to enjoy the Huntington Botanical Gardens at the joint CSA/ Huntington Conference: Conversations About Costume and the Decorative Arts, November 10-11, 2006.

Pride and Prejudice

This movie is as memorable for stately homes (Chatsworth and Burghley), paintings, and landscape as it is for costume. For information about film locations see the website, visitprideandprejudice.com. Jane Austin fans might like to note two museums: the Jane Austin Center in Bath, and Jane Austin's House and Museum in the village of Chawton, situated at Alton, a half hour train ride from London. British tourism has produced a map of film locations from the 1995 BBC version.

How'd It Go?: Region I's Second Annual Student Research Forum

By Ned Lazaro

The Costume Society of America, Region I, held its second annual student research forum on Saturday, November 19, 2005 at Framingham State College. About 50 attendees were treated to outstanding presentations by eight of the Region's talented undergraduate and graduate students, with topics ranging from the sheath dress of Ancient Egypt to the concept of dress and adornment as architecture on the body.




The day began with Maijia Begin, an undergraduate student from Mount Ida College, discussing her work on flat pattern design inspired from ancient and renaissance costume. Next were three groups of students from professor Jill Carey's Fashion History class at Lasell College. Heather Delos Reyes, Christina De Luca, Kara Donahue and Nyndia Diligent presented on the perplexing sheath dress worn by women in ancient Egypt. Serena Shapiro, Kate Stephenson, Brie Striggles and Tania Zavarely spoke on "The Crinoline Era" of the mid-late nineteenth century. Katie Gryckiewicz, Alexandra Iliopoulos, and Meagan Farrell rounded out the Lasell presentations, speaking on Marie Antoinette and fashion during the French Revolution.

Lauren Gunther, an undergraduate student at Framingham State College, presented her work, which involved making a retail business plan for the made-up boutique store "Envy" (great name!). Kelly Raymond, another student from Framingham State, rounded out the undergraduate presentations with her research on the shopping behavior of female high school students, particularly as it relates to brand names and peer pressure.

The student research forum concluded with two of Region I's graduate students. Brianna Plummer, an MFA candidate at Boston University's Theater Department, presented her thesis work on "*Body Modification Through Architectural Clothing.*" Laura Matthieu, a graduate student at the University of Rhode Island's Textile, Merchandising and Design Department, presented her work on "*Fashion Depicted Scrimshaw in a New England Collection, 1825-1890.*" Matthieu's presentation was a kind of update from her work at last year's student research forum at URI.

In addition to the insightful lectures, attendees were treated to a tour of the Fashion Design and Retailing Department at Framingham State College, including classrooms, exhibition space, a textile study room, and a magnificent costume collection housed in state of the art compact storage.

A big thank-you to all of the student presenters who made this event both scholarly and fun. Special thanks to the Fashion Design and Retailing Department of Framingham State College for all of their help, including faculty members Rebecca Taylor, Karen Kaplan, Irene Foster and Judy Flynn. Special thanks to Drs. Flynn and Foster, who kept us on time as the official timekeepers! 

Happenings Around the Region

Massachusetts

Embroidered History— Stitched Lives: Needlework & Samplers from the Historic Deerfield Collection, 1670-1830 Historic Deerfield through December 31, 2006

Embroidered History—Stitched Lives is the first comprehensive presentation of Historic Deerfield's collection of embroidered samplers and related needlework, featuring almost 100 artifacts. Historic Deerfield (413) 774-5581 • www.historic-deerfield.org

Stitches in Time: Samplers and Needlework in New England Winter Lecture Series at Historic Deerfield All talks 2 p.m., White Church Community Center Free

January 22: "*Ingenious Designs and Quaint Rhymes: The Origins and Significance of the Colonial Revival Sampler in Twentieth-Century American Art & Culture*" Paula Richter, Curator of Textiles, Peabody Essex Museum.

February 26: "*The Deerfield Society of Blue & White Needlework*" Suzanne Flynt, Curator, Pocumtuck Valley Memorial Association

March 26: "*The World of the Dearly Departed: Mourning and Needlework in New England*" Edward Maeder, Director of Exhibitions, Curator of Textiles, Historic Deerfield.

In Search of Origins: Sources for Colonial American Textiles in The Netherlands & Belgium

May 14–28, 2006

Join Historic Deerfield on a memorable two-week journey to cities and towns in the Low Countries led by Edward Maeder, Director of Exhibitions and Curator of Textiles.

The making, trading and use of textiles once defined a way of life in the Low Countries that touched the lives of people around the world. Flemish wool was imported to England as early as the 12th century, and Dutch wool and linen dominated the European and world markets by the 17th century. Dutch trade with the Orient beginning in the early 17th century fueled the fashion for richly painted and printed cotton chintz in royal and domestic circles alike.

For more information, please contact Meg MacDonald toll-free in the U.S. (877) 716-1776 (direct toll (617) 469-7370) or meg@travelmuse.net.

Contemporary Cloth: Stoles by Minagawa Makiko

Museum of Fine Arts, Boston
Through July 9, 2006

Innovation replaces tradition in the special exhibition of the luminous, textured shawls of cutting-edge designer Minagawa Makiko. Her sensual fabrics, such as the ikat-dyed silk doublecloth used in the stole Iznik Glass, are featured in the designs of Issey Miyake and now in her own line, HaaT. Enjoy the range of contemporary Japanese creativity in this transformation of the first-floor Japanese galleries.

West African Gold: Akan Regalia from the Glassell Collection at the MFA

Through March 26, 2006

The Akan peoples have always associated gold with wealth, power, and prestige. The Akan formed many states and their kings and elite literally envelop themselves in gold from crowns to jewelry to dress—gold is also the predominant color of large, locally woven kente cloths, reserved for leaders.

This dazzling exhibition comes to the Museum from the Glassell Collection of African Gold at the Museum of Fine Arts, Houston. The kente cloths on view from the Akan realm are recent MFA acquisitions.

Museum of Fine Arts, Boston
(617) 267-9300 • www.mfa.org



Undercover: Armenian Textiles of Bed and Bath

Through May 31, 2006

Armenian Library and Museum of America, Inc.
(617) 926-2562 • www.almainc.org

Finishing Touches Through April 2, 2006

American Textile History Museum
(978) 441-0400 • www.athm.org



Connecticut

Revivals: Costumes for Song and Dance March 11–June 2006

Wadsworth Atheneum Museum of Art
600 Main Street, Hartford, CT
(860) 278-2670 • www.wadsworthatheneum.org

Happenings


Québec

Peau de Jupon—Skinslips Through February 5th, 2006 at the Musée Marsil

Vancouver artist Lyse Lemieux's interest in translucency, rubber and dresses, has spanned a period of over twenty years. After working in beeswax, glass and neoprene rubber, she began to work with natural latex rubber. Unlike neoprene, natural latex deteriorates when exposed to light and oxygen. Like the human skin, it is ephemeral and transitory. Much of Lyse Lemieux's work has been about the school uniform—over the years this interest has developed into a study of dresses.



The dress as sculpture, the dress as installation, the dress as skin. Lemieux's work can be found in public and private collections in Canada, Europe and Asia.

Doctor Sandra Weber (Concordia University, Simone de Beauvoir Institut) will host a conference about: *Dress, Body and Identity* on Saturday, January 28th 2006 at 2 PM. Musée Marsil (450) 923-6601 • www.museemarsil.org 

Preview of National in Hartford Pre-and Post-Symposium Tours

For attendees of CSA's national symposium, "*Unlocking the Trunk: Collections, Collectors, and Collecting*" being held this spring in Hartford, CT, there are some exciting pre-and post-symposium tours on offer. Before the symposium's opening reception the evening of Wednesday, May 31st, be sure to take one of the three exciting museum tours during the day.

Early risers! Travel back to 1830s New England at Old Sturbridge Village! The all-day tour on May 31st runs from 9am–5pm, with bus transportation from the Hartford Marriott. Old Sturbridge Village is known for its costumed interpreters. Explore the museum's reproduction costume program from its inspiration—the artifact costume collection—to the finished product—the people of the museum village. This tour will feature special behind-the-scenes tours of costume storage with curator Aimee Newell, and of the museum's costume shop with Christine Bates. The day also includes time to visit the museum village and the Gift Shop and New England Bookstore.

For those of you arriving in Hartford by lunchtime,


there are two afternoon tours. Litchfield, Connecticut is home to the Litchfield Historical Society and one of New England's most impressive collections of 18th- and 19th-century costume! We will tour their History Museum and view some highlights of their collection selected from storage by curator Julie Frey. There will be an optional excursion, for interested participants, to the nearby White Flower Farm, the premier American mail-order source of plants, bulbs, and gardening supplies, founded in 1950.

Jewelry buffs and fine arts lovers can take the "*Art at Yale University*" afternoon tour, which will visit two of Yale's famous museums, the Yale University Art Gallery and the Yale Center for British Art, in New Haven, Connecticut. Exhibition curator Erin Eisenbarth will lead a tour of "*Baubles, Bangles, and Beads: American Jewelry from Yale University, 1700-2005*" at the Art Gallery. The Center for British Art is best known for works by Hogarth, Gainsborough, Reynolds, Stubbs, Wright of Derby, Constable, and Turner.

And if you are interested in exploring the beautifully revived Hartford, take one of three 90-minute walking tours of the Connecticut Capitol (the afternoon of Tuesday, May 30th, and the morning and afternoon of Wednesday, May 31st). The tour, led by an experienced guide, will visit the major sites, including the Old State House, the Wadsworth Atheneum, Stone Field, Bushnell Park, the Soldiers & Sailors Arch, the State Capitol, and the Goodwin Hotel.

On the Sunday following the symposium, June 4th, there will be two all-day tours to sites in Massachusetts, with return bus transportation to Hartford's Bradley International Airport. For those interested in dress and ethnicity, hop the bus to visit ancient Armenia... without leaving New England! Watertown, Massachusetts is one of the oldest centers of the Armenian community in America and home to the Armenian Library and Museum of America (ALMA), the largest Armenian museum in North America. Curator Susan Lind-Sinianian will give a gallery talk on the current textile exhibit entitled, "*Under Cover: Armenian Textiles of Bed and Bath*." The day will also include an Armenian luncheon and a special "behind the scenes" tour of the textile collections. If there is interest Susan will demonstrate Armenian Needle lace and/or Marash interlacing embroidery. You may also view the other exhibitions which include carpets, jewelry, coins, and artworks such as the paintings of Dr. Jack Kevorkian.

In our other Sunday trip, enjoy the day touring the fabulous collections at Historic Deerfield, a museum that explores New England life and material culture in the 18th and 19th centuries. Historic Deerfield's collections manager Ned Lazaro will greet participants and orient them to the day's events. Participants will be able to tour the museum's historic houses, where curator Edward Maeder has displayed period costumes. Also on view are galleries in the museum's decorative arts center, the Flynt Center of Early New England Life. Mr. Maeder will also treat participants to an exclusive behind-the-scenes tour of the costume and textile collection.

For more information about the tours, including schedules and registration fees, please check the symposium brochure soon to be in your mailbox! Or you may contact Carrie Alyea, alyea@verizon.net, (617) 338-8635. 



Raoul Pené du Bois (1912-1985) Gift of Cyma Rubin and the
 "No-No Nanette" Company. Costume sketch, opening number.
 Pencil, watercolor, gouache.
 Three female figures in dresses of green, rust and beige
 Wadsworth Atheneum Museum of Art, 1973.4



Raoul Pené du Bois (1912-1985) Gift of Cyma Rubin and the
 "No-No Nanette" Company. Costume sketch, last act.
 Pencil watercolor gouache and silver paint.
 Three female figures in evening dresses
 Wadsworth Atheneum Museum of Art, 1973.3