

Fall 2007

Please join us on Saturday November 17, 2007 for *Fashioning a Modern American Identity: Studies in 20th century Dress*. This Fashion Forum is co-hosted by the Preservation Society of Newport County, The Newport Restoration Foundation, and The Northeastern Region of The Costume Society of America and will be held at the Preservation Society of Newport. *See You There!*

In Vogue: Newport and the American Fashion Press 1880-1920.

The Preservation Society of Newport County Through November 16, 2007



Harper's Bazaar August 1895

"What She Wears at Newport!" was the headline article of the August 26, 1909 issue of *Vogue*, reporting on the most minute details of what was worn at the fashionable beaches and about town. This perennial comment is the inspiration for The Preservation Society of Newport County's 2007 costume exhibition at Rosecliff, *In Vogue: Newport and the American Fashion Press 1880-1920*.

In Vogue will showcase 22 Gilded Age costumes, including women's, men's and children's wear. Highlights include a c.1885 afternoon dress, and a c.1910 evening dress by Maison Worth of Paris. Also

not to be missed are turn of the 20th century wool swimwear, and costumes that may have been worn for golf, bicycling and an assortment of outdoor activities. The exhibition, curated by Preservation Society dress historian Rebecca Kelly, will showcase not only clothing, but a full range of accessories, illustrations and photographs of the period.

The emergence of a distinctly modern American woman's identity and Newport's place as an international fashion center, as seen through the pages of *Vogue* and other fashion and society papers, will be the focus of this remarkable exhibition of Gilded Age clothing.

In Vogue draws much commentary from early editions of *Vogue*, *Town and Country* and *Harper's Weekly*, as well as from other local publications. Fashion editors and writers of the past narrate this glimpse into the bygone days of Newport's summers. It is well documented that many women of the Newport summer colony shopped extensively in Paris, but somewhere along the way a uniquely American aesthetic and sense of fashion was beginning to take root.



Doris Duke's Wardrobe: Couture Fit for an Heiress

Newport Restoration Foundation, Rough Point Through November 10, 2007

Known for her style and glamour, the willowy heiress Doris Duke was a designer's dream. Admire designs from top fashion houses frequented by Doris Duke such as Yves St. Laurent, Chanel, Christian Dior, and Halston in *The Look! Doris Duke's Day & Evening Wear*, a new exhibit at Rough Point in Newport, RI.



Feather trimmed white satin cape by Tam, c.1978

This exhibition showcases items from Miss Duke's wardrobe between the 1930s and the 1980s.

Displayed in two galleries, *The Look!* presents 26 outfits, all of which are on view to the public for the first time. Photographs of Miss Duke wearing several of the outfits will be included in the exhibit, along with a sampling of handbags, hats, shoes and other accessories. Highlights of the collection include a c.1978 feather trimmed white satin cape by Tam, a 1959 Christian Dior white satin suit, an Yves St. Laurent white quilted

dress with rhinestones from the 1960s, and a blue beaded pantsuit by Halston from 1981.

Twice named to "best dressed" lists, Doris Duke lived much of her life in the public eye. On exhibit are clothes she would have worn to go out into society—whether to a café or a nightclub—not the casual outfits she wore in the privacy of her home. As a woman who had the means to choose between custom designed couture and ready-to-wear clothing, Doris Duke's choices reflect her unique style as well as changing fashion trends.



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The Northeastern Region Newsletter is published three times a year. The deadline for the next issue is Dec. 15, 2007. Please send exhibit listings, new book notices, professional news, job listings, classes, etc., to:

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Please Join Us on Saturday November 17, 2007 for *Fashioning a Modern American Identity: Studies in 20th Century Dress, Newport, RI*

A Fashion Forum co-hosted by The Preservation Society of Newport County, The Newport Restoration Foundation and The Northeastern Region of the Costume Society of America.

Join speakers, Rebecca Kelly, Michele Musto, Tiffany Webber, Patricia Warner, Kristina Haugland and Linda Welters as we explore the development and proliferation of America style. There will be time allowed to tour the hosting exhibitions, *In Vogue: Newport and the American Fashion Press 1880-1920* and *The Look! Doris Duke's Day and Evening Wear*.

We hope to see you for this full day of American 20th Century Style.

Please contact Lisa Dady for more information at (401) 324-6069 or lisa@newportrestoration.org

President's Message

Greetings—

By the time you receive this Newsletter it will be time to register for our Fall 2007 event—a symposium centered around two 20th-century fashion exhibitions in Newport, Rhode Island. You can read more about the “Fashion Forum”—to be held on Saturday, November 17—in these pages. I hope that many of you plan to attend; the day promises to offer new research, as well as the opportunity for catching up with costume colleagues in an elegant setting. I want to recognize our generous co-hosts, the Preservation Society of Newport County and the Newport Restoration Foundation, as well as our CSA program chair, Rebecca Kelly. Their hard work promises a fantastic day for us to enjoy.

The Fashion Forum also offers the opportunity for you—the regional membership—to meet Kay King, President of the CSA National Board. Kay made a pledge to attend a meeting in each of CSA's regions during her term of office; making good on that promise, she will be joining us in Newport. I know that she is eager to meet as many CSA members as possible and is always interested in member feedback about the Society and its programs.

As we return from summer vacation and head toward the colder months of the fall and winter, I'd like to invite you to pursue regional volunteer opportunities with CSA. Over the winter we will start to develop a list of nominees to run for a seat on the Northeastern regional board. Please don't be shy if you are interested in becoming more involved – nominate yourself! The board has also developed a tentative schedule of our Fall and Spring events through 2009—we are seeking committee members to plan these events. This is a wonderful way to meet fellow costume lovers and to suggest symposium or program topics that interest you. Perhaps you have new research or a favorite garment that you would like to share with the region – we are always looking for articles for this very newsletter.

Last, but not least, I'd like to encourage all of you to take on the mantle of membership volunteer—tell a friend or a colleague about CSA; encourage them to accompany you to our November Fashion Forum or another upcoming event; send them a membership brochure or pass on the link to the CSA website; or purchase a gift membership for an upcoming birthday or holiday.

To learn more or to volunteer, see the list of regional board members on the website at www.costumesocietyamerica.com; additional contact information is in the CSA membership directory. My contact information is printed at the end of this message—don't hesitate to use it if you have a comment, an idea or a complaint. I look forward to hearing from you.

Aimee Newell
President, CSA Northeastern Region
(781) 457-4144
aimee1@charter.net



Remembering Deborah Pulliam

by Lynne Bassett

On May 22nd, we lost our friend and CSA colleague, Deborah Pulliam, to cancer. Everyone who was acquainted with Deb professionally knew her to be an expert in the history and techniques of knitting, as well as a knowledgeable scholar on a wide range of textiles, particularly those of the seventeenth century. Growing up in the family business of journalism in Indianapolis, Deb began her career as a newspaper writer and editor, but followed her muse and turned to the study of historic textiles. Her experience as a writer served her well, as she produced dozens of articles for periodicals published by *Interweave Press*, including *Spin Off* and *PieceWork*, among other publications.

That was the professional Deb we all knew. However, Deb had many interests—in particular, using her personal wealth for the benefit of natural resource and historic preservation projects, and for the support of museums and her church. Few knew of Deb's generosity until her passing, as all of these gifts were made anonymously. She lived a quiet, private life in Castine, Maine, but was deeply embedded in the community, as was attested by her standing-room-only funeral service.


Speaking for myself, I will miss finding in the mail Deb's postcards (she traveled often to Great Britain), reporting the latest textile marvel she had discovered. I will miss her generosity in sharing information and help in identifying old knitting patterns; I will miss her excellent crab cakes and lemon squares; but especially, I will miss her warm and thoughtful friendship.

American industrial revolution story out there, and we want to make a home for it in our Museum."

Mr. Coleman credits the Museum's "germ" team for germinating ideas and Museum Trustees who are engaged in textile education, with identifying new uses of textiles in areas such as the medical industry, the space program, the military, industry, and the development and use of electronic textiles. "We are excited about moving ahead with plans to renovate our core exhibit to expand its story into and beyond the 21st century. We estimate the actual construction to get underway in September, pending further progress in raising the \$1.5 million needed for the project, and we plan to keep the public engaged in the process with regular informational updates posted on our website and video shorts that track work-in-progress, 'germ' team brainstorming meetings, and objects intended for the core exhibit."

During the time the Museum's exhibition galleries will be closed to the public for renovations, its Administrative offices, Collections department and the Osborne Library will remain open by appointment.

The American Textile History Museum is home to the most significant textile history collection in North America, with an extraordinary library and one of the world's largest and most important publicly held collections of tools, spinning wheels, hand looms and early production machines. The Museum's textile collections include more than 5 million pieces of textile prints, fabric samples, rolled textiles coverlets and costumes.

A \$3.9 million Campaign for the American Textile History Museum is now in progress, with donations for the \$1.5 million renovation to the Textiles in America core exhibition, and the \$1.4 million general operating fund still needed to complete the Campaign. For information on how to donate or pledge, please contact Marisa Tescione in the development office at (978) 441-0400, ext. 246, or visit www.athm.org. 

ATHM To Close During Renovation of Core Exhibition



As of July 2, 2007, the sights and sounds of spinning and weaving will have given way to a bevy of behind-the-scenes activity as the American Textile History Museum (ATHM) closes temporarily to the public to begin work on renovating its Textiles in America (TIA) core exhibition.


"This is another exciting step in our plan to bring the Museum up-to-date, make it more interactive, fun and lively," said ATHM President and CEO James S. Coleman. "While we will continue to tell the story of the important early days of the textile industry, what took place in the 20th century and what is taking place now are revolutionary in their own way. There's an exciting new

ATHM Expands Online Database

Over 12,000 objects from the American Textile History Museum's collections are now available for viewing online through the Museum's Chace Catalogue.

"On June 14th, 2006 we officially launched the Chace Catalogue with 600 objects," said ATHM's President & CEO James S. Coleman. "Now scholars and interested individuals will have access to 20 times more objects from the eighteenth century to the present. Our gratitude goes to the Chace Foundation of Providence, R.I. for enabling the Museum to share our unparalleled collections on a national stage through the technology of a virtual museum."

According to Deborah-Ann Giusti, coordinator & cataloguer of the Chace Project, the most significant addition to the online database is the first phase of posting records from the Osborne Library collection.

"This collection now consists of over 10,000 records accessible by author and title search. Other additions have increased the totals for public viewing to include information and photographs for 593 hats, 166 shoes, 154 purses, and 21 dresses in the online costume collection; 60 artist-designed printed textiles from the Associated American Artist series of 1950s fabrics, 292 coverlets; and 447 textile tools and machinery including 247 spinning wheels, 65 swifts, 65 reels, 37 niddy-noddies, and 25 winders," she said. 

Plimoth Plantation Recreates 17th-Century Embroidered Woman's Jacket


There's an exciting new project underway at Plimoth Plantation of interest to scholars and lovers of historic needlework. Located in Plymouth, Massachusetts, Plimoth Plantation is the living history museum of 17th century Plymouth, dedicated to telling the separate and shared history of the Native Wampanoag and the English colonists. As part of the preparation for an upcoming exhibit on the history of personal adornment, Plimoth's Colonial Wardrobe Department, working closely with historic needlework scholar Dr. Tricia Wilson Nguyen, is coordinating the creation of an early 17th-century embroidered woman's jacket.



Linen jackets embroidered with colored silks and metal threads were fashionable informal wear for members of England's privileged classes in the late 1500s and early 1600s. The expensive garments, lavished with thousands of hours of labor and expensive materials, represent that society's ideal of conspicuous consumption in matters of personal dress and ornament. The recreated jacket will form half of the centerpiece of the planned exhibit, along with a recreated Native Wampanoag turkey feather mantle.

Our preliminary research into these jackets has already yielded several interesting discoveries which are being shared with the needlework community through a project blog (The Embroiderers' Story, accessible through the home page of Plimoth Plantation's website, www.plimoth.org) as well as articles in scholarly and popular magazines. Just as exciting, the requirements of the project have helped bring an antique thread (newly christened "Gilt Silk Twist") back into production not just for this project but also for the general public.

The embroidery on the jacket is based on a piece in the collection of the Victoria & Albert Museum in London, England; the garment pattern is based on the Laton jacket, also in the collection of the V&A. The embroidery will be carried out largely by volunteers in several "embroidery bee" sessions. In order to evaluate the individual "hand" of each embroiderer, everyone who stitches on the jacket must first complete a sample of the stitches to be used. These samples enable the organizers to match up stitchers with similar thread tension into teams which will avoid the finished jacket having a piecemeal or haphazard look. Kits with all the instructions and materials needed to complete a sample, along with a keepsake motif inspired by the original jackets, are available from Plimoth Plantation for \$40 + \$5 shipping, which includes a \$20 tax-deductible donation to support the project.

For more information please see the blog or contact Jill Hall at jhall@plimoth.org. To order a kit please contact Kathy Roncarati at kroncarati@plimoth.org or (508) 746-1622 X 8114. 

Celebrating the Fiber Arts

One woman's passion for textiles and love of costume takes center stage in the gallery bearing her name in the permanent exhibition *Celebrating the Fiber Arts: The Helen Geier Flynt Textile Gallery*.

As Historic Deerfield's co-founder, her collection provided the foundation for—and still represents the largest portion of—what is now one of the best assemblages of its type in the country.

"Helen was obsessed with textiles," says Edward Maeder, Director of Exhibitions and Curator of Textiles at Historic Deerfield. "She collected a broad range of unique pieces, with a concentration on the more elegant survivals."

Historic Deerfield's outstanding collection literally offers something for everyone—from the embroidery enthusiasts to the devotees of costume. It includes examples of embroidery,




woven silks, bed hangings, coverlets, quilts, costumes, and accessories ranging from about 1600 to the end of the 19th century.

Designed by Ed Check, theater designer at Smith College, the new gallery will be divided into four major sections framed by large prosceniums that will spotlight the four natural fibers—silk, wool, cotton, and linen. Within each "stage," there will be a changing selection of objects with a total of approximately 150 pieces displayed throughout

the exhibition at any given time. Fashion plates, paintings, and other graphics will give context for the pieces.

"Rotating the objects on a regular basis will allow us to add in new acquisitions, as well as provide protection from the rigors of long exposure to light," explains Maeder. "It also creates a compelling reason for visitors to return regularly to see what items have been changed."

Interactive elements are built-in throughout the show allowing visitors to feel samples of the various textiles. These include "hands-on" or "touch it" displays in each fiber area that present a miniature garment recreated using period patterns and historical research. It was the 1737 probate inventory of Sarah Williams that provided the inspiration for the selection of items. The daughter of Rev. John Williams, the "Redeemed Captive," Sarah died at the age of 21 leaving an extensive list of her wardrobe including nine gowns. There will also be a shoe display with a mirror across the bottom of the case so that visitors looking at shoes will also be aware of their 'own' footwear.

In addition to the four fiber areas, the exhibition will offer several specialized displays and a section dedicated to the life and legacy of Helen Geier Flynt (1895-1986). Mini-exhibits will highlight items such as lace, shoes, hats, and both men's and women's accessories. Multiple drawer units will be used for viewing fragile items, and a special rack will display quilts, coverlets, blankets, and bed-hangings. 

“Exploring ‘*Making It New*’ with Deborah Rothschild”

By Heather Vaughan, Western Region



As a publicist for UC Press, I frequently encounter wonderful book projects and authors with diverse backgrounds. Deborah Rothschild is the curator of a new exhibit on view at the Williams College Museum of Art, titled *Making It New, The Art and Style of Sara & Gerald Murphy* and the editor of an accompanying catalog of the same name (California, Aug. 2007). After the exhibit closes in November, it

will travel to the Yale University Art Gallery and then on to the Dallas Museum of Art.

When I first saw the catalog for *Making It New* I instantly understood its importance to our work—and I was not alone. The exhibit has garnered attention from such prestigious publications as *Vanity Fair*, *Town and Country*, and the new publication—*Men's Vogue*. *Making It New* explores the art, style and influence of the Murphys in a series of essays by prominent scholars from a variety of disciplines—necessitated by the Murphys' connection to the cultural elite of the 1920s, including Pablo Picasso, Man Ray, F. Scott Fitzgerald, Ernest Hemingway, Cole Porter, and Dorothy Parker. Of notable interest to CSA members are the discussions of Gerald's interest in artistic dress and the chapter on his involvement with the Theater. This includes discussions of Ballet Russes performances, as well as Sergei Diaghilev, Igor Stravinsky, Natalia Goncharova and others. Costume Designs are a highlight of this well-illustrated chapter.

Deborah Rothschild, who edited the catalog and is the Senior Curator of Modern and Contemporary Art at the Williams College Museum of Art, was kind enough to answer some questions on the Murphys:

Why the Murphys?

Deborah Rothschild: I respond very personally to Sara and Gerald Murphy's gift for transforming their daily life into an artistic enterprise that was fresh, modern, and inspiring to talented friends. Their lives and character provide a model of excellence and virtue for our besieged times. Finally, their story of great good fortune followed by unimaginable tragedy and the grace with which they bore it is compelling.

I should add that, the interface and exchange of ideas between artistic disciplines so crucial to *Making it New* has been an abiding passion throughout my career and the thrust of previous projects including *Picasso's 'Parade,' From Street to Stage* (1991) and *Prelude to a Nightmare: Art, Politics, and Hitler's Early Years in Vienna, 1906–1913* (2002).

Do you think writers and artists befriended them because they were wealthy?

Rothschild: For one they weren't really all that wealthy. But there were many people eager to befriend Hemingway, Picasso, Fitzgerald, Stravinsky, Diaghilev, Cocteau, Leger, etc at this time. All but Hemingway and Leger were famous and well off themselves.

What did the Murphys want out of these people? Were they “celebrity hounds?”

Rothschild: After 4 years of research—reading letters, etc.—I can say with certainty that they simply enjoyed being around creative and talented people and they derived great pleasure from helping and supporting the people they believed in. Not all were famous such as Richard Cowan, a landscape architect whom they supported, Dudley Poore, an editor, Maeve Brennan a writer and on and on. Most people who benefited from their friendship and generosity are not known.

What about them made them examples of modernity?

Rothschild: In part their adoption of a pared-down streamlined way of living that spanned décor, dress and Habits. Gerald dressed like a modernist painting come to life—think Mondrian or El Lissitzky.

Their homes had no paintings or anything on the walls, no wall to wall carpets or rugs. The furniture was modern with steel tubing and upholstered with men's suit fabric, a large ball bearing that sat mounted on a base on their piano was the only work of “art.”

They were modern in that they integrated their three children into their lives in a way that was just not done at the time. Part of their appeal for many was this aspect of the way they lived.

They were modern in their thinking in that they were progressive and open-minded. They despised racism and prejudice. For example, they championed jazz as the America's classical music (it was considered “low” at the time) and they despised “minstrel shows” that they felt demeaned African-Americans.

Is there anything you'd like to add?

Rothschild: Another aspect of their modernity was their status as Americans. Their “beach” lifestyle was simply transferred from the way they lived in Easthampton since 1906. But in France it seemed new and modern. America at this moment emerged as the world's leading industrial power. Europe was still mired in the after shocks of World War I while the United States was making movies, building bridges and skyscrapers, and all manner of manufactured goods.

The Murphys epitomized the European's romantic conception of America culled from movies Sara and Gerald capitalized on their status as Americans. They had the latest gadgets and goods from the States such as sliding doors, modern plumbing fixtures, portable cabanas, waffle irons etc. They had someone send them the latest American jazz records which their composer friends adored. Sara planted American corn and served it on the cob which was considered extremely exotic. French corn was only fed to cows.



Making It New:
The Art and Style of Sara and Gerald Murphy
 With an Introductory Essay by Calvin Tomkins
 Edited by Deborah Rothschild
<http://www.ucpress.edu/books/pages/10873.html>

Happenings Around the Region

Massachusetts

Expressions of Beauty, Objects of Utility at the New England Quilt Museum

Through November 11, 2007

An exhibition featuring the best of the antique quilts from the Permanent Collection of the New England Quilt Museum to commemorate the 20th anniversary of its founding. Among the 35 full-size, and 15 doll's and crib quilts on display, the exhibition will include the elegant "Princess Charlotte Commemorative," a newly acquired Civil War-era signature quilt given to a Union soldier, Nina Schrock's "Butterflies," and the fanciful Depression-era "Log Cabin Variation." (978) 452-4207 • www.nequiltmuseum.org



Unlocking the Code: Masonic and Fraternal Aprons

at the National Heritage Museum's Van Gorden-Williams Library.

Through December 9, 2007

(781) 861-6559

www.nationalheritagemuseum.org

Making It New: The Art and Style of Sara and Gerald Murphy

On view at the Williams College Museum of Art

Through November 11, 2007

(413) 597.2429 • www.wcma.org

Québec

La Tête en Fête / Lucie Grégoire, Modiste

September 21–December 9, 2007

Musée du Costume et du

Textile du Québec

(450) 923-6601

www.mctq.org



Rhode Island

In Vogue: Newport and the American Fashion Press, 1880-1920

Through November 16, 2007

The Preservation Society of Newport County

(401) 847-1000 www.newportmansions.org

The Look!

Through November 10, 2007

Newport Restoration Foundation—Rough Point
(401) 849-7300 • www.newportrestoration.com

Fabulous Fakes: Jewelry of Kenneth Jay Lane

At the RISD Museum

Oct. 26, 2007–Jan. 27, 2008

Catch a rare glimpse of the work of Kenneth Jay Lane, the major American maker and designer of costume jewelry who continues to lead the industry. Lane, is widely credited with making costume jewelry as glamorous as



million-dollar baubles. Hundreds of his creations—the likes of which have been worn by Jacqueline Kennedy Onassis, Nancy Reagan, Diana Vreeland, Britney Spears and countless other women from every walk of life—are featured.

(401) 454-6500 • www.risd.edu/museum.cfm

Vermont

Three Quilt Exhibits at the Shelburne Museum through October 28, 2007

Something Pertaining to God: The Patchwork Art of Rosie Lee Tompkins

20 quilts and several smaller quilted pieces are exhibited in this first solo museum exhibition for the acclaimed quiltmaker Rosie Lee Tompkins.

Contemporary Vermont Quilts



Quilting, like all art forms, is always changing. Contemporary Vermont Quilts displays over 30 quilts and small quilted pieced made by 10 quilters based in Vermont.

Stars and Bars: A Gift of Amish Quilts from Barbara and Michael Polemis

On public view for the first time, this group of ten striking and at times unusual Amish quilts was donated to Shelburne Museum in 2006. The majority of the pieces were made by anonymous Amish quilters in the first half of the 20th century; their origins are in Pennsylvania and the Midwest.

(802) 985-3346 www.shelburnemuseum.org



Symposia and Workshops



**Fashioning a Modern Identity:
Studies in 20th Century Dress.**
A fashion Forum co-hosted by
the Preservation Society of
Newport, the Newport

**Restoration Foundation and the
Northeastern Region of the Costume
Society of America**

Please join us on Saturday
November 17, 2007 for *Fashioning
a Modern American Identity: Studies
in 20th century Dress*. The forum
will provide an opportunity to
explore the development and
proliferation of America style,
through lectures, discussion, and
exhibition tours. Opportunity to
tour historic interiors in Newport
Rhode Island.

For more information please
contact Lisa Dady at (401) 324-6069 or
lisa@newportrestoration.org



**In Search of Origins:
Wool and Culture,
1500-1900**

Thurs.-Sun., September 13-16, 2007
Join Historic Deerfield for a
three-day symposium bringing

together internationally renowned curators and scholars to share research about the important role that wool played in American history. The registration fee is \$475 for Historic Deerfield members (\$495 for non-members). For more information and registration, please contact Historic Deerfield at (413) 775-7179 or events@historic-deerfield.org.

Theatrical Design Symposium in Vermont

On September 29th The Middlebury College Theatre Department presents a day of exhibits, workshops and discussions on costume, makeup, scenic and lighting design. In a keynote lecture, renowned Costume Designer William Ivey Long will share his thoughts on design for the theatre. A 2006 Theatre Hall of Fame inductee, Ivey Long is a four-time Tony Award winner. The symposium will feature examples of Mr. Long's designs as well as those of the Middlebury's alumni, current students, faculty and staff. With the exception of the Pre-Performance Dinner, all events are free and open to the public. Events take place in the Center for the Arts at Middlebury College, Middlebury, VT.

For additional information, contact:
julee@middlebury.edu



ATHM Receives IMLS Grant

The American Textile History Museum (ATHM) has received a matching grant of \$72,000 from the federal Institute of Museum and Library Services (IMLS) for a conservation project to improve the Museum's storage facility and ensure the preservation of its collection of over 5,000 costumes and accessories. With the purchase of additional compact storage units and custom hat cabinets, this project will result in optimal accessibility to the historic clothing collection.

"The costume collection is woven into the fabric of our mission to tell America's story through the art, science, and history of textiles," said ATHM President & CEO James S. Coleman. "This project will enable the Museum to preserve this significant collection of garments and accessories worn by Americans, so they can be used in future exhibits, public programs, and for study purposes. During the rehousing of the collection, additional items will be catalogued and photographed so their records can be added to the on-line Chace Catalogue database, which is accessible to the public through ATHM's website."

ATHM curator Karen Herbaugh will oversee the project of reinstalling the costume collection in its new storage facility during the grant period which extends from May 1, 2007 through February 28, 2008.

Ms. Herbaugh said that "Thanks to the IMLS grant, this




project will make the majority of the collection more accessible to both staff and visitors. This includes clothing such as silk gowns from the eighteenth century; printed cotton wrappers and everyday dresses; early twentieth century tea gowns, as well as 1970s men's double-knit bell-bottom pantsuits; and accessories, including paisley shawls, hats, handbags, and shoes, which account for approximately one-third of the collection."

Commenting on the grant program, Anne-Imelda Radice, IMLS Director, said "The Conservation Project Support awards help museums develop comprehensive strategies for the care of their collections, safeguarding pieces of our nation's story, now and for future generations."



Joanna Cadorette, Region I Editor
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NEWSTLETTER
Society of
New England and the Eastern Provinces
Education • Research • Preservation • Design



Yachting Dress c.1899
Courtesy of the Preservation Society
of Newport County.

Fashion Forum at the Newport Restoration Foundation November 17, 2007

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For more information please contact Lisa Dady at (401) 324-6069 or lisa@newportrestoration.org



Bathing Costume c.1905
Courtesy of the Preservation Society
of Newport County.