

COSTUME SOCIETY OF NOVA SCOTIA

THE CLOTHES PRESS

FALL 2009 NO. 97

MESSAGE FROM THE CHAIR

With this issue of the Costume Society of Nova Scotia newsletter, we take a look at local costume treasures past and present. With thanks to all our contributors – Bria Stokesbury (*What is it about shoes??*) whose article reminded me of my own discovery of the shoemaker of Granville Ferry during a Studio Rally weekend tour a few years ago – a fascinating place of craft. Bonnie Elliott's story of the enchanting glass dress sheds light on an old technology I had not previously encountered. Thank you to Elaine Mackay for her account of the Costume Society of America regional symposium. Please take a look at Elaine's reference to a virtual collection - online possibilities - as well as her reminder for the next CSA symposium being held in Ottawa. Also for next year is our CSNS Annual General Meeting to be held in Halifax on Saturday, April 10, 2010 (time to start marking dates on those new calendars). I hope you enjoy the article featuring Vicki Lynn Bardon of Suttles & Seawinds – a Nova Scotia design treasure.

Your chair, *Karen Pinsent*

CSNS Christmas Party



Time: Monday, December 14, 7-9 P.M.

Theme: A Nautical Christmas

Location: 989 Young Avenue, Halifax

The Local Council of Women of Halifax Building, (corner of Young Ave. & Inglis St.)

What to Bring: A gift under \$10 for the gift exchange, some goodies and something nautical.

INSIDE THIS ISSUE

Page 2 *Shoes, the Ultimate Necessity & Accessory*, Bria Stokesbury

Page 4 *An Afternoon with Vicki Lynn Bardon*, Karen Pinsent

Page 6 *A Regional Meeting in Nebraska*, Elaine MaKay

Page 7 *Charlene's Photos– 250th Anniversary of the Halifax Dockyards*, Charlene Delouchery Roberts

Page 8 *The Story of the Glass Dress*, Bonnie Elliott



Do you have fond memories of Suttles and Seawinds? Did you own a quilted vest, or a patch-work skirt.? If yes, you'll be sure to enjoy Karen's article on page 4.

“SHOES: THE ULTIMATE NECESSITY & ACCESSORY”

Bria Stokesbury

The exhibits created at the Kings County Museum are collaborative efforts – one could almost say community efforts. After the actual shoes (twenty-nine pairs ranging in date from c. 1860 up until the present) were put on display there was still plenty of room to expand on the basic theme of the exhibit and include 2 other segments; the making/repair of shoes and how shoes can act as inspiration to the creative process. The first section deals with the making and repairing of shoes for which I spent an afternoon in Granville Ferry interviewing and photographing the shoemakers at the atelier *Handmade Shoes*.

You can find this shop located on the main road running through Granville Ferry halfway between the causeway joining Granville Ferry and Port Royal. The workshop, located right next to the water, is a world unto itself. Walls lined with hundreds of shoe lasts lead into the main floor of the building in which large window cast natural light into the work space of three shoemakers Fred Longtin, Janel Warmington, and Jon Gray. An open stairway leads to the second floor where Jon Gray works over his desk while CBC radio creates the backdrop to his creative process. The opposite side of the top floor houses dozens of bolts of leather waiting to be cut. Holding court in the middle of everything is a large brown Airedale named, “Brier.”



Shoemakers in Granville Ferry (featured left to right: Jon Gray, Janel Warmington and Fred Longtin)

Fred Longtin started the business roughly twenty-five years ago. Warmington and Grey came to apprentice with Longtin and stayed on. Canadian projects have included work for the Stratford Festival, the Shaw Festival and the Canadian Opera Company. In the late 1980's Broadway came calling with work on the play, *Kiss Me Kate*. Other well-known plays have included; *Shrek*, *The Little Mermaid*, *Fiddler on the Roof* and most recently *Wicked*.

The shoemakers of Handmade Shoes do commissions as well but, at this point, it amounts to a very small percentage of their yearly work. Craftsmanship of this caliber can only be found in a few places in North America. Interviews by CBC radio has increased the awareness of their work and helped to introduce a Canadian audience to this truly inspired group of craftspeople working in one of the most historical communities in the Country.

One of the first things learned in working on the exhibit came from research generated by a summer student – Tyler Rose. A cordwainer is a term used for someone working with new leather while a cobbler works with old leather (repairer.) Cordwainer is somewhat archaic now and the folks in Granville Ferry are quick to point out that they like the term “Shoemaker.”

A large portion of the exhibit is made up of cobbler's tools on loan from a private tool collector named Kevin Wood. Thankfully, Kevin also has a wonderful collection of reference material which I made great use of when trying to identify dozens of different awls (hole punching tools), leather cutters, and so on. Kevin also lent a small child's boot found in his parent's home in Kentville back in the 1970's as an example of concealment. (see Bonnie Elliott, *Concealed Shoes found in Cossitt House*, The Clothes Press, 1992)

The second portion of the exhibit illustrates how an everyday object such as a shoe can inspire an artisan to create objects of beauty from apple or plum wood. Featured in the exhibit is an artisan by the name of Carman Steele. In 2003 Carman began to carve wooden shoes and boots as he says, “by accident.” He was watching a movie, either “The Man Who Would be King” or “The King and I” which included a scene in which the King raises his robes to reveal a wondrous looking boot. Carman was inspired to try and recreate that boot made from wood and finding a piece of apple wood he did just that.



Wooden boots/shoes created by Carman Steele

He gave that first wooden boot to his wife. Word of his wondrous wooden boots and shoes spread and commissions soon followed. To create them Carman draws an image of the carving he intends to create and from that within a few days the creation is born from a block of apple or plum wood. A final rubbing with linseed oil brings out the natural beauty of the grain. In working with wood Carman says while it is a dirty medium the permanence of wood gives him comfort in knowing that the objects he has created will last for a long, long time. Several of his pieces have been awarded blue ribbons in provincial carving contests.

The third and final part of the exhibit is the shoes from the permanent collection. The earliest pair on display is a pair of dress shoes for men c. 1840-1860. The newest example is a pair of pink crocs on loan from Katherine Waterbury, a Grade Six student at Kings County Academy who is our youngest volunteer. Katherine wrote a paper to go with her crocs explaining the current fad, "They (Crocs) are comfortable to walk in! Also they became a fad so everybody had to get them."

"Shoes: The Ultimate Necessity and Accessory" will be on display at the Kings County Museum in Kentville until the middle of December. To learn about the museum and our hours of operation one can call us directly at (902 678-6237) or visit our website at (www.okcm.ca).

To help beef up the description of the shoes for the exhibit narrative I called on the assistance of Bonnie Elliott and Jenny Stewart to lead a workshop examining the shoes for description. Members of the museum textile and exhibit committees met for the afternoon with the "Dynamic Duo" to write-down pearls of wisdom about the shoes. As an added bonus

Bonnie brought along Maggie Champaigne, a graduate student working towards a degree in museum studies, doing a practicum at the Randall House Museum. After the workshop I learned the importance of the "Louis Heel", a bit of the history of the racy "Peep Toe", and practical hints from Maggie. The title of the exhibit was also changed when Jenny Stewart rightly pointed out that shoes are not just an accessory but a necessity as well.

Hillary Clinton was noted for saying, "It takes a village to raise a child." This could easily be adapted for the museum model in Kentville, "It takes a community to create an exhibit." This exhibit was, and continues to be, a collaborative project. At the age of ten Katherine Waterbury was the youngest volunteer to contribute to the exhibit. The oldest volunteer is ninety-six. In total some thirty-four people contributed to the exhibit. Is the exhibit perfect? – of course not. In an ideal world the exhibit could and should have been worked on for a year before it was shown to the public but in my world it is one of four exhibits produced this past year in an eight month season of operation. Time is a luxury just like handmade shoes. In the end if the exhibit educates, entertains, or delights our visitors it has been successful and I move on to the next project always mindful and thankful for the community which helped pull this exhibit together.



Shoes from the permanent collection of the Kings County Museum.

AN AFTERNOON WITH VICKI LYNN BARDON

Karen Pinsent



Black taffeta and velvet dress by Suttles & Seawinds at the Canadian Clairol Fashion Awards 1982

Imagine being in a room surrounded by the work of Suttles & Seawinds designer Vicki Lynn Bardon, hearing the story of how this Nova Scotia company with an international reputation started and grew. In early November, a capacity audience of 100 shared this experience at an event called *Starting with a Quilt – Fashioning Exquisite Clothing from Traditional Craft*.

The room was filled with colour and pattern in the distinctive style of Suttles & Seawinds designs. Crafted quilts and clothing warmed walls, tabletops and corners. Samples from Vicki's extensive archives – from the 1970's to the present - were abundant: features in *Women's Wear Daily*, *Canadian Living*, *American Home*, *House Beautiful*; a Tommy Award by the American Printed Fabrics Council presented for best use of printed fabric for her collection "Kites and Spiderwebs"; a dress from the Canadian Clairol Fashion Awards (see photo); displays featuring Suttles & Seawinds at Bloomingdales, Simpsons; The Bay, Saks Fifth Avenue, Abercrombie and Fitch; photographs of Rudolph Nureyev and Margaret Trudeau in Suttles & Seawinds creations; a collection in Viyella fabrics photographed by Lord Snowden (see photo); Suttles & Seawinds designs in Liberty of London fabrics featured in Liberty shops in New York and Philadelphia.

Creating with fabric came naturally, and Vicki was drawn to quilting traditions. Education in design led to work with *American Home* magazine in New York. While working in the US, Vicki was inspired by the work of the Mountain Artisans, the West Virginia cooperative that achieved national recognition marketing centuries old craft.

Vicki recognized the opportunity of opening up a market in the US for Nova Scotia quilters, enabling local women to earn from their homes. At the time, most rural women were caring for children at home often without their own transportation. Handmade quilts were selling in Nova Scotia for \$25-\$30.

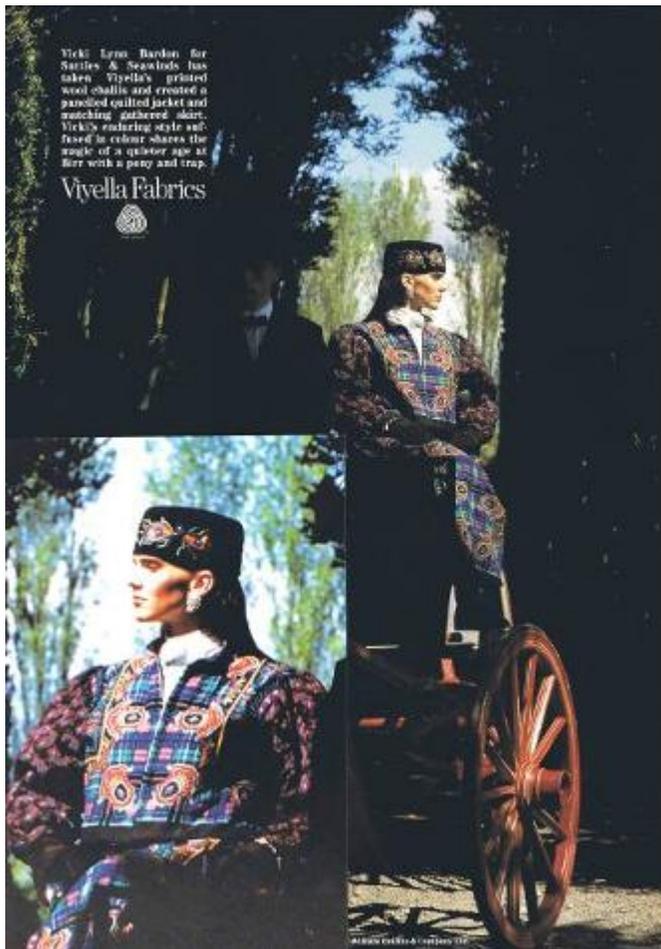
With the idea of putting together a show to bring the work of Nova Scotia quilters to New York, meetings were held with Women's Institute groups and the provincial government. Vicki publicized a gathering, invited interested quilters and dressed a gym in quilts. 200 women came.



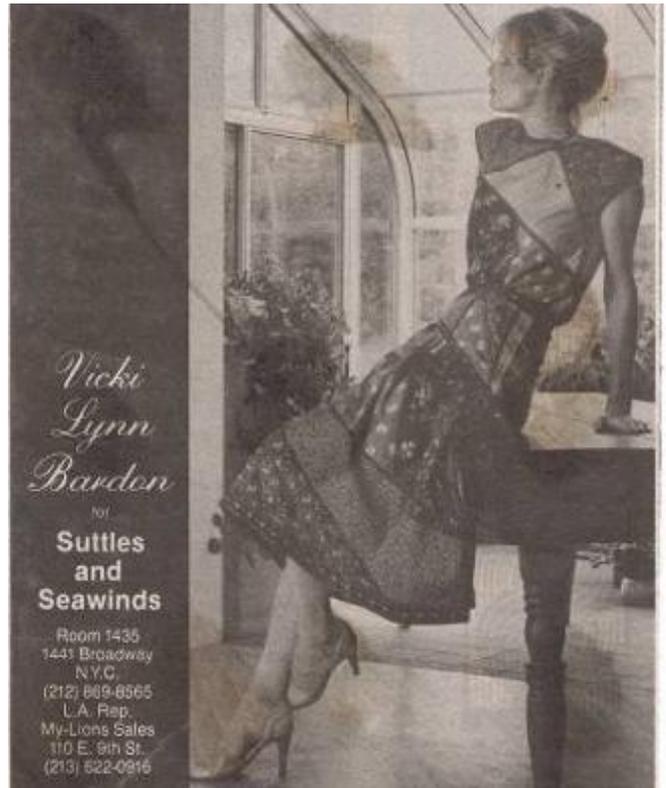
A series of Suttles & Seawinds designs were published by Butterick Patterns

In her early travels through Lunenburg County, Vicki learned of a local term “suttles”, meaning saved scraps of fabric used to make household items, paired it with the trade “seawinds” so important to Nova Scotia in earlier times, and a company was formed.

Quilts and home accessories were designed and built for the show by Vicki and her team. A station wagon provided the transportation, and the Canadian Consulate in New York offered space. Before the show opened, their first order was requested by Bendel’s with the other large retailers such as Bloomingdales and Saks soon joining in. One of Vicki’s first quilt designs, *Bluenose II* won a Design Canada Award. Following the retail debut in New York, a large order was placed by The Bay to carry Suttles & Seawinds designs across Canada.



Suttles & Seawinds collection in Vivella fabrics photographed by Lord Snowden



From Women's Wear Daily

Vicki designed her own outfits to wear at shows and events. During a media session in British Columbia, a reporter suggested that a line of Suttles and Seawinds clothing might go well. In her fashion, Vicki embraced this concept with total commitment and created collection after collection that became famous in North America and beyond.

Enthusiasm at the event in November was clear. Vicki generously treated the audience with a personal account of this important Nova Scotia fashion story, sharing from her vast collection of unique, visually beautiful work. People arrived wearing Suttles & Seawinds designs from their own closets. Many brought their items along, remarking that even if the pieces no longer fit, they are cherished possessions that were willingly shared.

Suttles & Seawinds shops operated in almost every province and designs were carried in shops throughout Canada and the US. Items were acquired for collections at the Royal Ontario Museum and the McCord Museum. The story of Suttles & Seawinds has many dimensions and the name resonates well beyond Nova Scotia.

CSA REGIONAL MEETING IN NEBRASKA

Elaine Mackay

In early October I attended the CSA mid-western regional symposium in Lincoln Nebraska. It was a bit of a stretch to go to the middle of the U.S. for a small conference but my paper outlining my analysis of the King James II wedding suit had been accepted so I was pretty pleased to present it. I thought you may like to know about the conference.

Lincoln Nebraska is exactly as you'd imagine; expansive and a little reserved but with warm, generous spirited people with a firm sense of their position in the building of their nation. The conference theme *Piecing the Past, Patterning the Future*, was developed from the setting of some of the lectures and the main gallery tour; the International Quilt Study Center & Museum. The collection and museum is housed in a gorgeous 37,000 square foot, silver level, LEEDS building. The front wall is an arced curtain of glass windows ascending in a spiral design. Its collection of over 2300 quilts makes it the worlds largest collection of quilts. Its mission is to "collect, study, preserve, exhibit, and promote discovery of quilts and quilt making traditions from many cultures, countries, and times." Check out the virtual collection at <http://www.quiltstudy.org/discover/search.html>.

The theme of the conference inspired papers that dealt with pattern making, historical analysis, design, and ornamentation. I guess my paper fell into the historic research component. I was glad that James II had such interesting embroidery and I could discuss details of metal thread as well as patterning the garments. The V&A had lent me the toile that I had made of James' suit and everyone seemed to enjoy seeing it. Lots of questions and a few appropriately placed oos and ahs.

Two of the other historical research papers discussed how women were perceived in the nineteenth and early twentieth centuries. One focused on the portrayal of "stout" women in articles and advertisements while the second illustrated how the print medium changed the image of the home-making "true" woman, to the more worldly "new" woman between 1870 -1905.

Most of the other papers were more interested in the technical aspects of a particular area of costume. One examined the sources of design for eighteenth century quilted petticoats. One looked at the delicate and amusing embroideries of the Hastings Needle Work Company (1888-1923). This company designed and produced embroidered motifs that were either sold on their own product line or as ready-made appliques that could be stitched to quilts or other fancy work. One particularly interesting paper discussed wrappers

of the 1870s- 80s. Sally Helvenston was interested in wrappers draped from a single length of fabric(64 inches long) beautifully printed in a boarder print that drew heavily from the paisley shawl design. I had never really noticed these wrappers; but, since the symposium have noticed two or three images and will now definitely keep my eye open for them. (There is one in Fashion: The Collection of the Kyoto Costume Institute). Joycelyn Falsken reviewed the techniques of Charles Kleibacker, a New York designer known as "Master of the Bias Cut." Her lecture, illustrated with sketches and her own creation, very clearly explained how to achieve a perfect bias seam. I've sewn many bias garments with pretty good success (along with a few choice curse words), but, after hearing these techniques, I'm game to try again. Other papers ranged from beading on 1950s gowns to the influence of minimalism art on 1960s.



*Robert Hillestad
Creation*

My personal favourite lecture was given by retired educator and fibre artist Robert Hillestad. Through slides he introduced us to his studio (which some people call the basement), and his gorgeous wearable art creations. His studio is divided according to which side of his brain is dominant at the time. The right side is a chaotic jumble of colourful threads, partially finished garments, and design sketches, while the left brain side is neatly organized with rows of stacked clear plastic containers each categorized in minute detail. Sound like anyone we know??

All in all, it was a very enjoyable and well organized affair. Of particular interest to CSNS is that next year's regional symposium is going to take place in Ottawa - a short hour flight from Halifax. I don't know yet what the theme will be but it isn't too early to start thinking of a trip to the Capital.

CHARLENE'S PHOTOS- 250TH ANNIVERSARY OF THE HALIFAX DOCKYARDS

CSNS member Charlene Delouchery Roberts participated in last July's celebrations commemorating the 250th anniversary of the Naval Dockyard in Halifax. The photos capture the foggy atmosphere of the day, and highlight the costume making skills of Charlene and her friends.



Left to right

Marsha Day Delouchery of Saskatoon, in a outfit fabricated by Marsha with supervision from sister Charlene

Miyoko Twist, Orangeville, Ontario in a gown made by Peter Twist, Military Heritage

Charlene Robert in a gown fabricated and embroidered by herself. Her inspiration came from a gown in the Los Angelas Country Museum collection and illustrated in An Elegant Art , Fashion and Fantasy in the 18th century, Edward Maeder, Los Angelas County Museum, 1983.



David Delouchery in an outfit fabricated by Charlene



Jenny Stewart and Jayar Milligan in costumes created by Jenny.

THE STORY OF THE GLASS DRESS

By *Bonnie Elliott*

The invention of spun-glass that could be woven into fabric is a superb example of 19th century scientific ingenuity. Although in reality spun-glass fabric was more novelty than viable product, its appearance at the end of the 19th century, was at the forefront of synthetic and semi-synthetic fabric production that would transform clothing in the 20th century. Along with many other attempts made to invent a synthetic fabric, spun glass and the evening gowns it was turned into, is an intriguing fin de siècle fashion anecdote.



*Glass dress safely stored in a box at the New Brunswick Museum
Photograph, Bonnie Elliott*

One of the most novel items housed in the collection at the New Brunswick Museum is the glass dress [Fig.1]. The story goes that it was purportedly owned by an American opera singer by the name of Ellen Jaqua. Spun on a specially designed spinning wheel and woven into 74 yards of material, the cloth of glass from which the gown was fashioned was made in Dresden, Germany and first shown at the Paris Exposition of 1900. Presumably Ellen Jaqua purchased it there and paid \$1,250 for it, an exorbitant price at that time. However she was not the first Diva to succumb to its glossy allure.

The DesBrisay Museum has in its possession a trade card that is part of the Judge DesBrisay fond, showing a model wearing a glass dress depicting the American actress Georgia Cayvan wearing another Glass dress. [Fig.2] The card's back has a detailed description of the manufacturing process that would delight the analytical & scientifically minded but also explains the significance of the Glass dress. As stated a copy of the dress was ordered by the Princess Eulalie of Spain after a visit to the Libbey Glass Company's crystal palace at the World Fair in Chicago in 1893. The fabric was woven on "magic wheels" where the warp used silk thread and the weft silk and glass fibres and the result was a "weird manufacture of the fairy-like glass-cloth". It was then sent to a Madam Victorene of New York to be made up. The Princess paid a hefty \$2,500 for the radiant gown..

American actress Georgia Cayvan posing in her spunglass evening gown. Although the material was a 'once off' novelty, the cut and design of the gown was in the height of fashion. Image Courtesy of DesBrisay Museum, Bridgewater, N.S. →



Another visitor to this now famous glass palace was the renowned actress Georgia Cayvan of Frohman's Lyceum Theatre, New York, who, also ordered a glass dress, which she apparently appeared "en role". Miss Cayvan must have been a theatrical sensation in her glittering gown "resplendent with softest sheen, no further ornamentations [were] requisite to the melee of harmonious glitter and luster into which the foot lights pour[ed] their sparkling rays."

As the story goes, in 1880 Herman Hammesfahr, a German immigrant was given a US patent for a type of fibre-glass and silk cloth that was both flame retardant and durable. It wasn't until 1893 at the Chicago World's Fair that he exhibited his unique invention on behalf of the Libby Glass co.

Peter Larogue, curator at the New Brunswick Museum, believes there may be only three, possibly four glass dresses still in existence. Although extremely fragile and in need of conservation, this is an important item in their collection. Ahead of its time though it may have been, the *spun glass* material never really stuck as a viable option for fabric. However in the later part of the 20th century spun glass has been adapted for many other important and useful industrial purposes including fibreglass, and more recently, in fibre optics which has revolutionized telecommunications.

¹ Many thanks to Peter J. Larocque, Curator, New Brunswick Cultural History & Art, for his help in this article.

² *Women's Attire/ Les Vetements Feminins*, Ed. Valerie Simpson (Saint John: The New Brunswick Museum, 1977) 10

³ Also thanks to Linda Bedford, Curator, DesBrisay Museum, Bridgewater, Nova Scotia for sharing this image and transcription of the card with me.

⁴ *City of Light: The Story of Fiber Optics*, Jeff Hecht (Oxford: Oxford UP, 1999) 31

ANNOUNCEMENTS

FASHION PLATE CALENDAR FROM THE COSTUME SOCIETY OF ONTARIO

2010 Costume Society of Ontario Calendars now available, only \$20.00 CAD (plus \$2.95 postage when applicable). Each month features different striking historic fashion prints, with brief commentary, and a full page monthly calendar below.

To order by mail, indicate number of the 2010 Costume Society of Ontario calendars you wish, at \$20.00 each, plus that number x postage of \$2.95 (in Canada), and send a cheque for the total to: Sarah Walker, 37 Parkington Crescent, Scarborough, ON, M1H 2T6; more information from Sarah Walker at 416-438-4826.

The CSO is a charitable organization, so all proceeds from the sale of these calendars will go towards future CSO events and publications aimed to promote education in all aspects of dress and encourage preservation of historic costume and related source materials.

CLOTHING & TEXTILE ACTION GROUP

The Clothing and Textile Action Group (CTAG) formed at the Ecology Action Centre (Halifax) in October. It meets the first Wednesday of the month at 5:30 at the EAC, 2705 Fern Lane. It's all about making clothing and textiles sustainable and eco-friendly.

FASHION PRINTS FROM THE V&A

If you need a Christmas present for a fashion-fiend friend, check out the prints of fashion illustrations offered by the Victoria and Albert Museum at <http://www.vandaprints.com/>. You don't even have to buy anything to enjoy this site.

EXHIBITS

UNCOMMON THREADS: WABENAKI TEXTILES, CLOTHING AND COSTUME



The Maine State Museum's newest exhibit, *Uncommon Threads: Wabanaki Textiles, Clothing, and Costume* opened on May 23, 2009. The exhibit will be shown at the State Museum for at least a year, before it travels to museum venues in the U.S. and Canada.

Uncommon Threads is a landmark exhibition for the State Museum. In it, co-curators Bruce Bourque and Laurie LaBar, bring together, for the first time, significant historic examples of the beautiful but little known textile arts of the Wabanakis, the Native people of Maine, southeastern Quebec, and the Maritime Provinces.

Many of the one hundred objects in this unprecedented exhibition come from the State Museum's own collections. Museums and private collections throughout the U.S., Canada, and Australia lent other objects, including a beautifully decorated ceremonial chief's coat from the 1800s and a complex, intricately twined bag dating to the late 1600s. Touch and sound stations throughout the exhibition supplement these artifacts and provide another level of educational interaction and engagement for visitors of all ages.

A companion volume, *Uncommon Threads: Wabanaki Textiles, Clothing, and Costume*, authored by Bruce Bourque and Laurie LaBar, will be available for sale at the Museum Store for the exhibit's duration. A copy of this book can be viewed at the Nova Scotia Museum Library.

http://www.maine.gov/museum/whatsnew/uncommon_threads.htm

EDWARD STEICHEN: IN HIGH FASHION, THE CONDÉ NAST YEARS 1923–1937 AGO (ART GALLERY OF ONTARIO), SEPTEMBER 26, 2009 – JANUARY 3, 2010

As chief photographer for *Vogue* and *Vanity Fair*, Edward Steichen profoundly shaped the look of celebrity and fashion photography in the 1920s and '30s. He immortalized leading writers, artists, actors, dancers and politicians in striking portraits. Fashion photography was revolutionized when he began depicting the creations of all the great designers of the age, including Poiret, Chanel, Lelong, Lanvin, Patou and Schiaparelli. This exhibition showcases more than 200 photographs by one of the most influential photographers of the twentieth century.

LIBRARY RESOURCES

The Costume Society of Nova Scotia donated its library collection to the Costume Studies Program at Dalhousie University. This costume reference library is available to members of CSNS by contacting Dianne Kristoffe @ 494-2178 dianne.kristoffe@dal.ca

The library collection is housed within the Costume Studies accommodations at 1515 Dresden Row, Suite 202 in the City Centre Atlantic. Please allow time for scheduling visits as the room is used for classes also. Books, journals and videos of Costume Studies fashion shows are available.

Also check out the Spring Garden Branch of the Halifax Public Library. There is a growing costume collection in the Reference section on the second floor.

KIDZ KLOZ-100 YEARS OF CHILDREN'S CLOTHING

YARMOUTH COUNTY MUSEUM AND ARCHIVES, NOV 23, 2009 TO FEB 27 2010



The exhibit **Kidz Kloz-100 Years of Children's Clothing** will be at the Yarmouth County Museum and Archives from November 23rd, 2009 to February 27th, 2010 and will feature some of the wonderful children's clothing in the museum's collection. Three of the outfits waiting to be seen are, from left to right, blue silk taffeta dress with ruched bodice and ruffles on the skirt c1885, a boy's green cotton dress with pink trim worn by Henry Wheeler Sabean 1854-?, and a hand sewn white silk dress worn by Marion Murray Robertson Grabfield at the age of 3 or 4 in 1900-1901. It was made by her grandmother Ellen Murray, Yarmouth (?).

For more on the clothing in the Yarmouth County Museum and Archives see the Winter 2008 issue of the *Clothes Press* for the article by Susan Winship on boys' costumes

CALL FOR PAPERS

DRESSING NEW ENGLAND: CLOTHING, FASHION, AND IDENTITY

DUBLIN SEMINAR, DEERFIELD, MASSACHUSETTS, JUNE 18-19, 2010

A conference offered in conjunction with Boston University's Program in American & New England Studies, the Costume Society of America, and Historic Deerfield

Deadline for proposal January 15, 2010

The Seminar is accepting proposals for papers and presentations on dress, fashion, and personal appearance in New England and contiguous portions of New York and Canada from the seventeenth century to the present. The emphasis of this interdisciplinary conference will be on regional and subregional identity; the role of ethnicity; the evolution of fashion "turning points"; the role of clothing in group and personal identity; and comparative studies using Native American, French-Canadian, and European clothing. Other areas of interest include clothing production; imports; procurement and acquisition practices; specialty regional retailers such as Orvis and L.L.Bean; broadcasting or advertising; the broad role of dressmakers, mantua makers, and alteration experts; military and occupational uniforms; livery or workers' and servants' clothing; the dress of families in poverty; restrictive or sumptuary laws; garment reform; religious clothing; wedding attire, clothing for infants and young children; and garments for leisure and sports. The Seminar also invites proposals on fashion accessories such as male and female jewelry, hats, gloves, and shoes, as well as on body art such as hairstyles, make-up, and personal adornment (including tattoos), as well as theoretical approaches to these subjects.

The Seminar encourages papers based on original sources such as letters and diaries, portraits, prints and photographs, business records, museum collections, extant garments, samples and patterns, probate inventories, run-away advertisements, design patents, prescriptive literature, fashion plates, and retail and trade catalogues.

Check the website for proposal form and more details- <http://www.bu.edu/dublinseminar/CallForPapers10.html>

THE COSTUME SOCIETY OF NOVA SCOTIA

c/o Association of Nova Scotia Museums
1113 Marginal Road, Halifax NS
B3H 4P7
costumesociety@ednet.ns.ca
www.costumesociety.ednet.ns.ca

THE COSTUME SOCIETY OF NOVA SCOTIA

The Society encourages interest in the history, development and conservation of Nova Scotian costume and personal adornment, and offers learning opportunities through workshops and hands-on programs. The Society's membership is diverse, including collectors, museum professionals, designers, costumers, reenactors, researchers, historians, and students.

CSNS was founded in 1981 and is a member of the Costume Society of America, the Association of Nova Scotia Museums, and the Dartmouth Heritage Museum.

CSNS Board of Directors:

Chair	Karen Pinsent
Vice-Chair	Bonnie Elliott
Secretary	Laura Legere
Treasurer	Anita Campbell
Members at Large	Steve McLean, Jenny Stewart
Parliamentarian	Sheila Strong

Annapolis Regional Committee Executive:

Chair	Leona Seguin-Straka
Secretary/Treasurer	Valerie Davies

Standing Committees:

Membership	Karen Pinsent, Jenny Stewart
Newsletter	Sally Erskine Doucette
Website	Bonnie Elliott
Programs- Halifax	vacant
Programs- Annapolis	Mildred Hawes
Yahoo Group Moderator	Meg Wilcox

FOUNDING MEMBERS COSTUME SOCIETY OF NOVA SCOTIA

Pamela Collins

Clary Croft

Sharon Croft

Robert Doyle

Judy Eames

Vivien Frow

Elizabeth Ross

Eunice Sircom

Patricia Walton

THE CLOTHES PRESS

Editorial Committee

Sally Erskine Doucette, Karen Pinsent, Bonnie Elliott, Anita Campbell (desk top publishing)

Contributors

Bonnie Elliott, Elaine MacKay, Karen Pinsent, Charlene Roberts, Bria Stokesbury

Submissions

The Clothes Press encourages content from its readers. Send articles, reviews, and letters to the Editor, costume society @ ednet.ns.ca or Costume Society of Nova Scotia, c/o ANSM, 1113 Marginal Road, Halifax, NS B3H 4P7. The Clothes Press is published quarterly by the Costume Society of Nova Scotia, a registered charitable organization. Views expressed in The Clothes Press are those of the writers and do not necessarily represent CSNS or its supporters.