



Mid-Atlantic Region Newsletter Spring 2013

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Message From the President

Happy Spring dear members,

While the Western members are finishing details for the Las Vegas symposium, we in the Mid-Atlantic are preparing for 2014. We have a good committee of volunteers and yet more people are welcome to join us. Remember, there is much that can be done on line to help with preparations. Title: *Reflecting Forward: 40 Years of CSA*. Yes, it will be our 40th anniversary.



On January 5, thirty some members joined to hear Barbara Cohen-Stratynier at Lincoln Center talk about the private and movie wardrobe of Katherine Hepburn. Member Elin Ewald told me that Hepburn had been one of her clients so I asked her to write a recollection which I think you will enjoy reading in the following pages.

During one of the winter snowstorms I attended Parson's colloquium to hear some interesting fashion topics among which were several by CSA members. Emma McClendon discussed the outstanding FIT show that she and Ariele Elia curated: *Fashion and Technology*. Beth Dincuff Charleston's interview with Helen O'Hagen was truly inspiring. Ms O'Hagen recalled her life as a fashion executive for Saks where she not only worked with Sophie Gimbel but enjoyed a life long friendship with her. I was lucky to catch both shows before boarding a train back to Philadelphia. You can still see the FIT show but for any who missed the Sophie Gimbel show visit: www.newschool.edu/parsons/subpage.aspx?87631

Last Friday, I saw *Impressionism, Fashion and Modernity* at the MET. I'm eager to view it again and hope to attend the April 28 lecture as this is a not to be missed show for CSA.

In May or June, we will have a tour of the MET show: *PUNK: Chaos to Couture*. Mid-Atlantic Elections for 4 Officers and 2 Board Members will also take place around that time.

Thank you for the opportunity to serve as your President. I've met such wonderful people and had so many good members assist me. To each of you, I offer my gratitude.

Jane

Mid-Atlantic and Southeastern Event Washington D. C. Saturday, April 20

Tour of *Fashioning the New Woman, 1890-1925*

An Informal Discussion/demonstration of Manikin & Mounting Techniques

The DAR Museum, 1776 D St. NW, Washington DC

12:30 pm to 3:30 pm

see last page for more details

VISITS WITH KATHERINE HEPBURN



O'Toole-Ewald Art Associates, Inc. (OTE) is an 80-year-old firm with a main office in Manhattan, so it shouldn't be surprising that over these many years we've provided professional appraisal services to any number of celebrity clients, among them Katherine Hepburn.

Hepburn was more than just a celebrity however; she was a legend, and when her secretary called to ask us to come to the Hepburn house in Turtle Bay, every soul at OTE volunteered to trot along with me that day in the late 80s. I don't remember the month, but the weather was balmy and the sun was shining when we arrived, to be greeted at the step-down entrance by the star herself, dressed casually in dark turtleneck sweater, loose slacks and sensibly sturdy flats.

My partner, James St. Lawrence O'Toole, was at that time in his early 90's, a Hepburn fan of course, and so wanted to chat with her. As we entered the narrow downstairs hall and walked past the kitchen, Hepburn stopped to introduce us to the cook/housekeeper, with whom she was obviously on close terms. Jimmy O'Toole, already exhausted, was invited to sit down on a kitchen chair and Katherine Hepburn, his more rugged contemporary, stood there for several minutes reminiscing with him. Finally she maneuvered herself so that she could whisper in my ear: "How long do we have to keep this up?" I suggested Jimmy offer some parting remarks and an associate and I proceeded upstairs with Ms. Hepburn.

Her living room was as casual as her dress, with indifferent furnishings, small watercolors and Ashcan School era paintings, objects scattered around, and a large flying wooden goose attached to the ceiling. She gave us a tour of her home before

we settled down to work – examining, measuring, photographing and recording all the art, furnishings, collectibles and whatever else contained in the three or four small bedrooms. I remember little that was memorable among those items, except I do remember that in one bedroom I came upon a golden Oscar set at a crooked angle among various small items on a plain brown wood dresser.

"Is that a real Oscar?" I asked, rather inappropriately. She looked annoyed, not at me, but that she had left such an ostentatious object in plain view. She hurriedly snatched it up and thrust it into the top drawer, muttering something about "what's that thing doing there?" All the while, as we walked from room to room, she explained about the origin of some of the items, and then began to speak more personally when she came across what I believe was a gift from the actress Betsy Drake, who had been married to Cary Grant. Without being prodded Katherine Hepburn went into high dudgeon about the (and I use a somewhat tempered word here) "frugality" of Cary Grant when it came to his wife, and to all his dealings in general. I regret that I can't recall the free-wheeling comments she offered, unsolicited, about any number of international celebrities, but she certainly clearly had no compunction to be discreet. She spoke about many people, including at length about her brother Tom who had died decades before when Katherine was 14 and whose death impacted so greatly on her throughout her life.

She did offer me advice on love and marriage, but I won't go into that now.

On a later visit she asked me to assess the value of a painting she wanted to sell to help either a friend or an acting student down on his luck. It was a fine painting by Bellows and must have been in Hepburn's possession for a very long time. The painting was apparently in a storage locker somewhere downstairs. I asked if we could help bring it up, but she turned down the offer. Minutes later, looking out through the rear living room window I saw her figure below, the largish painting tucked under her arm, half-running across the yard. And then she was upstairs again with us, not breathless at all. I was impressed.

She also showed me a group of her own personal work, small watercolors done in a rather old-fashioned manner. Then she became a bit more subdued.

"Do you think anybody would want them? I mean, to buy them?"

I assured her that lots of fans would love the opportunity to buy one of her works. They were naïve watercolors and might have come from the brush of a turn-of-the-century teen-ager, but they had great charm and, of course, great provenance. I told her that I was certain that we could find a dealer, many dealers, who would be delighted to exhibit her works. She seemed about to agree, then hesitated and said she would need time to think about it. We never resumed that conversation.

Monthly I would send her a company newsletter about the latest in the art and antiques world and I am told that she enjoyed reading it. Not very long after our visits ceased I learned that Katherine Hepburn had moved out of her beloved Turtle Bay townhouse and into the Hepburn Estate in Fenwick, Connecticut, later offered by Sotheby's after her death for \$30,000,000 and subdivided. It was a family compound, and learning from my several visits with Ms. Hepburn how incredibly important family was to her, I knew that it would have broken her heart.

Unfortunately I cannot comment much about the clothes in her closet because I somehow got the impression that there weren't any ball gowns or fantastic fashions lurking inside. Those days were gone. But I did have the opportunity to spend a good deal of time with a very original lady who certainly did not hesitate in speaking her mind and who ultimately became the epitome of the woman of will she so splendidly portrayed throughout her life.

Elin Lake-Ewald
President, O'Toole-Ewald Art Associates, Inc.

University of Delaware
Common Threads: A History of Fashion Through A Woman's Eye

Drawing from the Historic Costume and Textiles Collection within UD's Department of Fashion and Apparel Studies, the exhibition chronicles 20th century women's fashion and explores the meaning of fashion, in both social and historical contexts. It showcases 19 garments, in addition to several accompanying accessories, selected from the collection.



Curators: Vicki Cassman, Belinda Orzada and Dilia Lopez-Gydosh
The exhibition will be on view now through June 28 in the University of Delaware's Old College West Gallery.

A **symposium** will be held Saturday, April 6, in the Trabant University Center Theatre. The symposium will feature talks and presentations from University faculty, students, and noted guest lecturers.

Philadelphia Museum of Art
All Dressed Up: Fashions for Children and Their Families
Through December, 2013



This exhibit focuses on clothing from the late eighteenth through mid-twentieth centuries, comparing and contrasting adult's apparel with children's smaller styles. Garments and accessories from the Museum's collection explore how evolving concepts of childhood have shaped what was considered appropriate in the past, and the relationship of young styles to those of adults; why girls and small boys both wore skirts; the reason for extreme fashions like hoop-skirts; who wore fancy clothes; and how children were expected to behave wearing these clothes.

The exhibition features nearly identical late eighteenth-century three-piece suits for a small boy and a grown man and 1830s puff-sleeved printed cotton dresses for a girl and woman. Among numerous other examples from the 19th century are tiny dresses for both genders, big and little hoop skirts, and fashionably styled, richly ornamented garments for all ages. Along with large and small corsets, bonnets, top hats, gloves, and shoes, unusual items on view include a tiny girl's 1860s adult-styled dress and a garment patented in 1847 that functioned as a baby jumper or "infant gymnasium."

In addition to child-friendly labeling, young visitors are encouraged to create and sketch their own fashion designs at a large drawing table, drawing inspiration from images on the monitor, a swatch book of fabric types, and picture books.

This exhibition is part of *Art Splash*, a summertime offering of family-oriented exhibitions and programs in the Museum's Perelman Building.

Girl's Dress

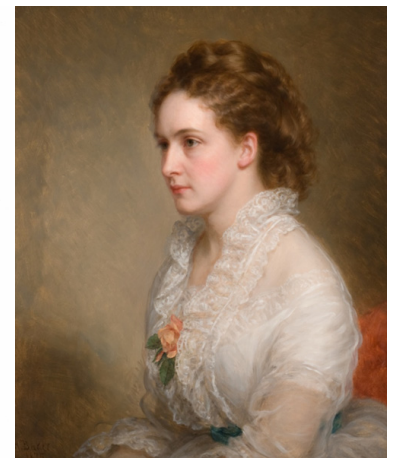
American, c. 1842-45 Worn by Mrs. Martin L. Dresser (Sarah Jane Smith) Wool plain weave, wool braid, silk twill ribbon
Gift of Mrs. H. H. La Ment, 1966-192-5

Curator: H. Kristina Haugland, The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room

Lorenzo State Historical Site

From Bustle to Bodice: Layers of Elegance at Lorenzo
May 14 through October 14, 2013

With support from The Friends of Lorenzo and the Peebles Island Resource Center, the Bureau of Historic Site's staff has teamed with costume historian and fabricator, SUNY Oneonta Assistant Professor Damayanthie "Demi" Eluwawalage. Dr. Eluwawalage will be creating full-length replicas of the dresses worn by Lorenzo owners Helen Clarissa Lincklaen and her daughter, Helen Lincklaen Fairchild for their portraits. Displays will also include illustrations and examples of servants' clothing, undergarments, children's costumes, and accessories from Lorenzo's historic collections. Visitors have a chance to try on a few layers!



One never knows where one may find a costume reference. When Beth Emmott bought this candy bar at Whole Foods, it promised a "love poem inside" on the wrapper and here is what she found. (chocolate was good too)

from Elegy XIX: To His Mistress Going to Bed

*Come, madam, come, all rest my powers defy,
Until I labor, I in labor lie
The foe aft-times having the foe in sight,
Is tired with standing though he never fight.
Off with that girdle, like heaven's zone glistening,
But a far fairer world encompassing.
Unpin that spangled breastplate which you wear,
That th' eyes of busy fools may be stopped there.
Unlace yourself, for that harmonious chime
Tells me from you that now it is bed time.*

*Off with that happy busk, which I envy,
That still can be, and still can stand so nigh.
Your gown, going off, such a beauteous state reveals,
As when from flowry meads th' hill's shadow steals.
Off with that wiry coronet and show
The merry diadem which on you doth grow:
Now off with those shoes, and then safely tread
In this love's hallowed temple, the soft bed.
In such white robes, heaven's angels used to be
Received by men; thou Angel, bring'st with thee...*

John Donne, 1699



Mid-Atlantic Exhibitions

Delaware

University of Delaware

Common Threads: A History of Fashion Through a Woman's Eyes

Through June 28

Symposium: Saturday, April 6

<http://www.udel.edu>

150 S. College Ave. Newark

Maryland

Maryland Historical Society

Woman of Two Worlds: Elizabeth Patterson Bonaparte and the Quest for Imperial Legacy

Opens June 9

www.mdhs.org

201 W. Monument St

New York

City Museum of New York

Stephen Burrows: When Fashion Danced

Opens March 22 103rd and Fifth

www.mcnny.org

Online Exhibition: *Worth and Mainbocher*

Costume Institute, Metropolitan Museum of Art

www.metmuseum.org

82nd and Fifth Avenue

Impression, Fashion and Modernity

Through May 27

Free Lecture: Sunday, April 28 3:00-5:00

Including speakers: Alyson Stein, Gloria Groom, Valerie Steele, Richard Thomson ,
Aileen Ribeiro, and David D'Arcy

PUNK: Chaos to Couture

May 9-August 19

Lorenzo State Historical Site/ Cazenovia, NY

www.lorenzony.org

From Bustle to Bodice: Layers of Elegance at Lorenzo

May 14-October 14

Museum at FIT

<http://www.fitnyc.edu/13666.asp>

27th and Seventh Avenue

Boots: The Height of Fashion

Through April 6

Shoe Obsession

Through April 13

Fashion and Technology

Through May 8

Museum of Arts and Design

<http://www.madmuseum.org/>

2 Columbus Circle

Fashion Jewelry: The Collection of Barbara Berger

June 25-September 22

Pennsylvania

African American Museum

www.aampmuseum.org

701 Arch St. Philadelphia

Come See About Me

Through June 30

The Mary Wilson "Supremes" Collection

Harrisburg Historical Society of Dauphin County

www.dauphincountyhistory.org

John Harris-Simon Cameron Mansion

Blast From the Past: The Roaring Twenties

April 8-Sept. 26

Philadelphia Museum of Art (Perelman Building)

<http://www.philamuseum.org>

All Dressed Up: Fashions for Children and Their Families

26th and B. Franklin Prkwy

Through December 1

Candy Coated Wonderland

May 4-November 17

Washington, D C

Daughters of the American Revolution Museum

www.dar.org/museum

1776 D Street NW

Fashioning the New Woman

Through August 13

National Gallery of Art

East Building Upper Level

<http://www.nga.gov>

4th and Constitution Ave.

Diaghilev and the Ballets Russes 1909-1929 When Art Danced with Music

May 12-September 2

Textile Museum

<http://www.textilemuseum.org>

2320 S St NW

Out of Southeast Asia: Art That Sustains

April 12-October 13

REMINDER

Mid-Atlantic/Southeastern Region Mini-meeting

Tour of *Fashioning the New Woman, 1890-1925*

Saturday, April 20, 2013, 12:30 pm to 3:30 pm

Join us for a curator-guided tour of the exhibit, *Fashioning the New Woman: 1890-1925*, which examines the radical changes in women's fashions in relationship to women's expanding roles and activities from sports to social reform, college to office work and World War One volunteering.

CSA Southeast Region members, Alden O'Brien, exhibit curator, and Newbie Richardson and Colleen Callahan, who oversaw the exhibit installation, will then lead a discussion of some of the manikin-dressing challenges and solutions, especially some innovative techniques for creating active poses for the sports figures and the use of new materials. This exhibition features over 35 fully-dressed manikins, plus undergarments and accessories—hats to stockings and everything between! We will conclude with some refreshments and time for socializing.

CSA members are encouraged to bring friends along! Please send your check to: **Raina Boyd, DAR Museum, 1776 D St NW, Washington DC 20006, by April 15.** Alternatively, email or phone Raina at rboyd@dar.org or 202-879-3240 with a Visa number stating number of each type of registration (CSA member, non-member, or student). **Questions:** Contact Raina for registration/logistics, Alden for program questions (aobrien@dar.org). **Last minute?** Do come, but please try to let us know to expect you by April 18.

Members \$10.00

Students: \$5.00

Guests \$15.00

May 29-June 1, 2013 CSA Symposium



Student Support

The Mid-Atlantic Region seeks to actively support its student members.

To encourage students to become part of the Costume Society of America, the Mid-Atlantic Region will pay \$20.00 of the \$45.00 cost of student membership for students who join through the Region, making it possible for you to become a member for only \$25.00.

As a member of CSA, you receive:

- Discounts to national symposia and regional programs, which include behind-the-scenes tours and informative presentations. The Mid-Atlantic Region is committed to keeping the student cost of all regional meetings very low, so that the student cost is often lower than the cost of the event.
- Regional and national newsletters
- E-news with information about dress-related events and opportunities
- CSA's annual scholarly journal, DRESS
- A discount on all CSA Series publications
- Eligibility for CSA's grants and awards

Become a student member for only \$25.00 and let CSA help you discover the potential for research and for careers in dress-related fields. To join through the Mid-Atlantic Region, print the membership application available on the CSA site:

http://www.costumesocietyamerica.com/CSA_Membership_Application.pdf

Complete the printed form and mail it, along with a check for \$25.00 (made out to the Costume Society of America), and proof of student status to the Mid-Atlantic Region Treasurer, who will forward these together with the Region's supplement to the National Office.

Address for Mid-Atlantic Treasurer:

Linda Gross, CSA Mid-Atlantic Treasurer
75 Lloyd Road
Montclair, NJ 07042