



# *The Sewing Academy Planner* *2008 - 20079*

*Presented by Elizabeth Stewart Clark*

## Why Host the Sewing Academy?

- ✓ Do you want to provide an encouraging learning experience? People learn best in a positive setting. In Sewing Academy classes, Fun and Accurate are no longer mutually exclusive concepts.
- ✓ Do you want up-to-date information? Classes are updated regularly with current research.
- ✓ Are people around you going cross-eyed for fear of “Documentation?” De-mystify the process of research and boost morale.
- ✓ Do you want to tame sticky situations? Provide the impartial outside voice regarding clothing standards and skills.
- ✓ Do you want to help others “get past the gear?” Our workshops go beyond just clothing notes into the appropriate application of good research in a variety of impressions.
- ✓ Do you want to enlarge your circle? Workshops pull living history enthusiasts from all over your region, to expand your network.
- ✓ Do you need some hands-on help with fitting and construction techniques to help everyone “take it up a notch” with accuracy and confidence?

*A Sewing Academy series is just what you need!*

## *Learn without leaving town.*

Flying an entire club or site staff to another state for training opportunities is usually a bit out of the budget.

The Sewing Academy comes to you with a custom-tailored weekend of lectures, visuals, interesting displays, discussion, demonstrations, hands-on instruction, and take-home materials that will leave everyone exhausted, but exhilarated—ready (and able) to jump into accurate historic wardrobe options.

## *Learn the “Why” as well as the “How” of historic dressing.*

Our goal is to teach the “why” as well as the “how” of historic dressing. Every class has time built into the schedule for individual questions.

Rather than focusing on blanket pronouncements, we try to teach each class member to look at their impression needs specifically, and apply good research and thought to their persona and wardrobe decisions.

Attention to individual impressions and location-specific interpretive needs means your series won’t churn out carbon-copy living history enthusiasts. We’ll help each person refine their thinking about their impressions, and how to best present them through their wardrobe and surrounding material culture, but we’ll also do our best to move things “beyond the gear” and into the hearts and minds of the people of the past—because that’s where the “magic moments” of living history really happen.

## *All experience levels welcome, from Novice to Professional.*

We believe that any person with desire and determination can become a competent historic sewist—and even if they choose to have professional help with their wardrobe construction, attending a Sewing Academy series gives them the tools they need to be a truly educated customer.

We welcome all experience levels into the workshops, from the newest newbie, to old-hat professionals, and everyone in between. There’s always something new to learn in an Academy workshop.

## The Money Bits

We try to keep any costs associated with hosting a *Sewing Academy* series to a minimum. Our traveling and production costs are covered by individual workshop fees; **there is no “reservation fee” or other hosting fee charged the site or organizer.**

The hosts may incur costs related to the series: classroom space and equipment, room & board for Mrs. Clark, and optional hospitality arrangements for the participants, for example. Please see the “Host Checklist” section for details.

Participants may opt for all available workshops, or may choose just those that interest them the most, or may select which workshop will fit into their schedule or budget.

Elizabeth Stewart Clark/The Sewing Academy handles all registration and fee aspects of the series.

Fees may be paid with personal checks, money orders, or by credit/debit card.

*We can also submit invoices to state and federal agencies for those who work on a purchase order system, but please allow at least six weeks before the closure of registration for this process.*

All fees must be paid in full before the closing registration date, regardless of the method used.

While fees are not refundable, registrations are fully transferable right up to the beginning of the workshop session.

A full registration for approximately 20 hours of workshops will run around \$150-\$200, including all kits and take-home materials. To bring the classes in at this cost, we’ll want to see a minimum registration level of between 20 and 30 participants; more is great!

Because each workshop includes written materials and kits that must be cut and assembled, we do not accept “walk-on” registrations.

Not included in the series fees, but easily added by the host, are catered meals, on-site lodgings, and other “perks” that take a simple workshop series into a conference experience. The site or host may charge as needed for these perks.

## Host Checklist

### Select a Date

Plan for a *six-month minimum lead time* for a series. It will take a week or two to get the series planned and registration open. Registrations will close about 20 days before the series dates, which leaves just over four months of open registration time. Participants appreciate a long registration window!

Most series are given during the late winter, spring, summer, and fall, as deep winter travel can be problematic—try driving out of the Rockies in four feet of January snow! Most series are held on weekends, with a combination of Friday, Saturday, and Sunday workshops, but mid-week series are also an option.

### Make the Wish List

Pass out the interest survey to a select group of local people, and see what piques general interest. Add in topics that address your site or area “trouble spots.” We’ll help you refine the Wish List and turn it into a unique set of workshops for your series.

Our workshops are fast-paced, and we give a lot of information in a short time. Most series opt for either a full or partial day of workshops Friday, with a Friday evening “kick off” lecture and social; full day workshops Saturday, and a partial day on Sunday. This usually allows at least 20 instructional hours. We can put together a schedule to suit other needs, too; just let us know.

**Closed sessions** are limited to the members of a particular group or site; **open sessions** are available for all interested participants. You may have a mix of open and closed sessions in your series, or reserved closed seats in an otherwise open session (*for instance, the site reserves and pays for 10 seats in the Bodice Engineering II workshop, with another 15 seats available through open enrollment.*)

### Consider the Details

**A classroom space:** classes can be taught virtually anywhere! We’ll need *good lighting and ventilation, tables and chairs* for participants (or chairs only for lecture/discussion format workshops), a table for Mrs. Clark at the front, and a table or two for displays. White or chalk boards and an *overhead projector & screen* (plus electricity) are needed for the presentations. It is helpful to have *restroom* facilities nearby as well.

**Student Hospitality** is always optional, but always appreciated. You may opt to provide coffee, tea, water, and other light refreshments... learning is hard work.

Many sites are removed from towns, making it difficult to drive out, eat, and be back within the lunch hour. Bringing in meals is a good way to keep everyone present and focused. Any meal fees are paid directly to the site/coordinator, in the manner that works best for you; we’ll let registered students know how to sign up, and what meal package deadline exists. (Low-carb lunches help prevent P.M. Snooze-Factor.)

While you’re under no obligation to do so, you can make the series a “conference” experience by arranging for meal service or after-class social time, putting together a local information pack with the assistance of key area businesses or the tourism board, etc. This is a great chance to introduce your site or group to a whole new range of people! Each class member will receive a series folder full of handouts and information; we can add your publicity pieces, volunteer sign-up sheets, and other

## How Registration Works

When a series opens for registration, it gets a unique page on our site with all the course details and dates listed. Additional private pages may be designed for registered student access only.

To register, participants may:

- ✓ View and print a PDF-format registration form, mailing in the fee
- ✓ Register and pay on-line with our secure shopping cart.
- ✓ Register by phone.

While attending every class in the series makes for the best value, no one is obligated to do so; class registrations are individual. A participant may opt for one class, several classes, or the full series, as best fits their needs. We can guide participants in course selection to maximize their available funds as well.

At the time of registration, a \$20 holding fee is processed. This holds the student's seat in all requested classes. The fee is not refundable, and is applied to the total class fees for that individual.

The remainder of the class fee will be processed (or must be received by) 30 days before the series dates. An email reminder is sent three days before processing to allow time for any last-minute updates.

For instance, Sue signs up for 5 classes, for a total of \$100; her holding fee of \$20 is due upon registration. The \$80 balance will be processed 30 days before the series begins.

Once the final fees are processed, kit preparation begins and registration requests are not easily alterable.

Walk-on registrations are generally not possible, as each class involves handout sets and/or kits that must be cut and prepared ahead of the series. We do try to bring a few extras, but those wishing to attend should plan to register early, as entrance during the series is not guaranteed.

Sign-up for extra amenities, such as catering packages or on-site lodging, is done directly through the hosts. We will refer participants to your designated contact person.

## Host Checklist Continued

literature to each pack. We'll let registered participants know what meal options are available, and direct them to you for signup and fees. Please let us know if there are one or two local hotels willing to give a group rate for the series, and what local eating establishments shouldn't be missed.

### Consider the Instructor

Hosts should plan to provide meals and lodging for Mrs. Clark during her stay. She's not terribly picky—the spare room is fine, as is any decent motel. A comfortable bed in a cool room, a shower, and flushing toilets are fine. As to meals, she does not eat entrails, feet, or okra. Having one of the host committee to meet the plane and provide a friendly lift to the classroom is lovely!

### Get the Word Out

We announce the series on our website and forums, and on multiple internet hobby forums and email lists. We'll do our best to have your series listed in print hobby publications, and can provide master flyers for you to send to your patron list or regional affiliate groups or sites. Help us get the word out by listing the event in your newsletters and on your public schedules, promoting the series to regional and sister sites, arranging interviews with regional papers or radio stations, and helping us contact sister or affiliate sites and groups who might be interested.

Hosts may also opt to provide hospitality packets, volunteer sign-up forms, upcoming event calendars, and other literature from the local area.

### Host Perks

Each host (whether an individual, group, or site) receives a *complimentary tuition certificate* for the series. This may be awarded, given, raffled, or auctioned at the host's discretion. Any proceeds from the raffle or auction of the certificate belong to the host. (The certificate itself does not have any redeemable cash value.) You can use this certificate for your own tuition, award it to a person with financial challenges, or raffle it as a fundraiser for preservation or education... we just suggest you do it early on, so those who do not win will still have time to sign up in their workshops.

We donate a set of books and handouts to the site to be used for future reference by the costume staff and volunteer coordinators. Included are handouts and articles that may be photocopied as needed to meet site needs.

Sites also get the option to add *docent and wardrobe staff workshops* to the mix; these are closed to all but site participants (and sister organization people). Your site (volunteer and staff included) pays nothing for these workshops; sister organizations may enroll their people for a very modest materials fee (around \$3 a person). Usually, these workshops are held in the morning, afternoon or evening before the regular series begins.

## 19 Things You Might Need To Know About Liz

1. She has a hard time being solemn for any length of time.
2. She types a lot older and thinner than she is in real life.
3. She'll give you an opinion on your historic clothing, but only if you ask her directly, and not during a living history event.
4. Yes, she really is that chatty all the time.
5. She doesn't read music well, but she does sing soprano, alto, and sometimes, tenor, and directs a church choir that sounds pretty darn good despite her.
6. Yes, she really is that fond of bad puns.
7. And grammar jokes.
8. She won her home-county spelling bee four years in a row in high school.
9. Which prevented all hope of a social life.
10. Which allowed her the alone-time to keep playing dress-up until high school graduation, without anyone finding out.
11. She prepped for her first living history event in under one week.
12. She spent close to \$2000 on absolute dreck for "historic" clothing her first two seasons in living history.
13. On a credit card.
14. And then spent 5 years paying off those horrible clothing mistakes.
15. At 15% interest.
16. Which made her really cranky, and slowed the acquisition of Robert Land instep lace shoes tremendously.
17. She wore bike shorts under a mega-hoop for two years before committing to split drawers.
18. The experience that let her to commit to split drawers was really, really, really gross.
19. And yes, she'll tell it during the series.

## Meet Your Instructor

*Elizabeth Stewart Clark is an historic clothing enthusiast, designer, author, and instructor, specializing in American clothing for women and children in the mid-19th century. She and her husband David own and operate Elizabeth Stewart Clark & Company, a business dedicated to preserving the past through hands-on recreation of period life.*

*She began sewing early in life, and discovered a facility for design and construction, in addition to the ability to "translate" period instructions for modern use. This skill is put to work in every workshop and class. She is quick to reassure the beginner, and add depth to the knowledge of experienced students, and enjoys working with sewists and enthusiasts of all ages.*

*Mrs. Clark takes an "engineering" view of period clothing: it is a functional system, designed for maximum comfort and practicality; once the system is understood, it is easy to apply! She firmly believes that if a person can drive a car, they can construct and wear accurate historic clothing.*

*Mrs. Clark's fascination with history began in childhood, and led to coursework in History at Portland State University. Discovering the living history hobby clarified her focus on the mid-19th century, and she quickly incorporated a skill for design, research, sewing, and teaching in the study of women's and children's clothing and lives. "Experiential Archaeology" is now a passion and vocation... and she delights in passing her discoveries along.*

*Mrs. Clark encourages an attitude of Progression and Accuracy regarding historic clothing and impressions. Every person has the capability to progress to a higher level of accuracy; all that is needed is good mentoring, good resource availability, and a determination to do their personal best.*

*In classes, Mrs. Clark encourages questions and participation, prefers to focus on the positive, and strives to create an enjoyable atmosphere through good humor and good research. She generally teaches while wearing period clothing, and encourages class members to wear period clothing if they desire, though it is not required. Class members are used as good examples only.*

*Mrs. Clark has a fondness for Victorian novelists and overblown Victorian poetry; she also possesses a nearly-terminal Penchant for Terrible Puns.*

# The Sewing Academy Checklist

## Planning

- ✓ What are the interpretive goals we need to accomplish? Era of focus?
- ✓ What mix of involvement can I anticipate? Will participants be more likely to be regularly involved in living history, or involved once or twice a year public events?
- ✓ Are there more beginners than veterans, or the reverse? Are overviews a primary need, or is the area/group ready for some in-depth information? (*We recommend a mix of overview and in-depth workshops for maximum appeal.*)
- ✓ What are the current challenges facing those around me? Are there particularly “sticky” topics that need to be addressed?
- ✓ What historic sewing level presently exists within the site’s staff?
- ✓ Are the needs of families with children and teens being met? (*We have special workshops geared to the needs of mothers and teens.*)
- ✓ Are there on-site meal options? Would the site like to offer a meals package?
- ✓ Are there on-site lodging options? Local lodging options? (*Some sites find local hotels are willing to offer group rates to participants, and when booking numbers reach a pre-determined level, some hotels will “comp” the instructor’s room!*)

Potential dates

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Potential classrooms (seating for 30, minimum; good lighting, electricity, bathrooms close)

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## Promoting

The best series happen when the site staff is excited about the opportunities. Don’t forget:

- Ask staff members about their workshop wish list.
- Promote the series with site volunteers.
- Include announcements and reminders in site newsletters or e-lists.
- Feature the series on your website and calendar (placing a link to on-line registration is a great idea!)
- Promote the series to site patrons.
- Contact regional “sister sites” that have similar interpretive focus.
- Get the word out in site-to-site newsletters and networks.
- Contact local history societies and historic reenactment clubs.
- Let local home-education associations know (many teens are involved in living history and make ideal volunteers!)
- List the series with local media community calendars (well in advance of the registration deadlines!)
- Contact local talk radio stations to see about setting up a phone interview with Mrs. Clark as a “community interest” segment, with the site coordinator in person at the studio.
- Make registration materials available to area fabric stores (they’ll be seeing business after the series!)
- Contact local or regional craft guilds (many historic crafters like to demonstrate in historic clothing!)
- Talk to local restaurants and hotels about meal and lodging arrangements, special discount packages. (*We’ll recommend these establishments to series participants.*)
- Let Elizabeth Stewart Clark & Co know what you need help with!

# The Sewing Academy “Wish List” Survey

*These are some of the popular workshops we have prepared. If you don't see a topic your site needs to have addressed, please let me know; we increase our course options when people request new topics.*

<i>Course</i>	<i>Top Pick</i>	<i>I Need It</i>	<i>I See a Need</i>
Your Historic Wardrobe			
Your Historic Wardrobe Junior			
This Old Thing			
Textiles for Historic Clothing			
Under It All			
Firm Foundations I: Historic Support			
Firm Foundation II: Adjusting the Commercial Pattern			
Firm Foundations III: Draping Custom Support			
Firm Foundations IV: Transitional Corsets			
Having a Fit I: Adjusting the Commercial Pattern			
Having a Fit II: Draping a Custom Pattern			
Having a Fit III: One Pattern, All Fashion			
Bodice Engineering I			
Bodice Engineering II: Bodices In Miniature			
Skirting the Issue I			
Skirting the Issue II: Skirts In Miniature			
My Work Dress			
Deconstructing Fashion			
Frozen Fashions			
Glistening Like a Pig			
Practical Frippery			
Handkerchief Sampler			
Ruffles & Flounces Sampler			
Edges Sampler			

Help us get a feel for your comfort level!

- 1: When it comes to historic sewing skills
- A. I'm a complete newbie
  - B. I have some experience, but need some help
  - C. I'm very comfortable

- 2: When it comes to historic fitting abilities
- A. I'm not familiar with them
  - B. I do okay, but I'm not satisfied with my current skills
  - C. I want to learn some advanced techniques for difficult figures

- 3: Thinking about my normal living history activities
- A. I work with one set impression, and don't need to expand it right now.
  - B. I'm trying to craft more than one impression, and want some help making decisions
  - C. I change impressions based on each new event's scenario, and want to expand my options for the future.

- 4: My most frequent impression is
- A. Lower Working Class
  - B. Middle Working Class
  - C. Upper Working Class
  - D. Professional Class
  - E. Leisure Class
  - F. Rural
  - G. Urban

Are there topics you'd like to see addressed that aren't listed? Let us know!

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## The Sewing Academy “Wish List”

*These are some of the popular workshops we have prepared. If you don't see a topic your site needs to have addressed, please let me know; we increase our course options when people request new topics. Every workshop includes take-home information and supplements. We offer a Family Discount on selected workshops that are designed for parent/child participation. With an adult registered at the normal fee, additional family members aged ten to twenty can enroll in that workshop for \$5 each.*

With all workshops, you choose whether to  
**Span the Era (1840-1865)** or Focus On ✓**1840-1850** ✓**1850-1860** ✓**1860-1865**

### Overview Workshops

*These workshops are conducted in presentation format, with discussion time and visual aids. Most will take about an hour to an hour and a half.*

#### **Your Historic Wardrobe**

We'll discuss the functional historic wardrobe plan, how to assemble a wardrobe within any budget framework, and how to tailor the era's styles for a more personalized (yet wholly accurate) look. This workshop also teaches fundamental research techniques in an open, accessible format that anyone can follow easily. *Your Historic Wardrobe* makes an excellent introductory overview to kick off a series!

#### **This Old Thing**

Fashion doesn't just suddenly arrive—it evolves! A careful blend of older and newer styles gives each woman options and individuality, while remaining true to her era and impression. This workshop expands on one aspect of *Your Historic Wardrobe*, showing how fashionable styles evolve over time, and how to adapt a base wardrobe as needed. We'll discuss mending, remaking, and extending wardrobes, as well. Extremely helpful to groups with multiple-era presentations, or a wide mix of older and younger living history presenters.

#### **Your Historic Wardrobe Junior**

Designed for teens and those who dress them, or anyone needing to dress children, the Junior workshop covers clothing styles from infancy through the transitional teen years, with helps for research, peculiarities of construction, and suggestions for stretching the clothing investments. *Family Discount available.*

#### **Under It All**

What goes under that dress? We'll detail the layers skin out. Chemise styles, drawers, petticoats, skirt supports, and other “hidden” clothing is discussed, with details specific to economic levels, changing fashions, and regional variations when defined.

#### **Firm Foundation I: Historic Support**

Corsets and Stays are an important part of the era's silhouette. Discuss the many style and comfort options available in the past, common construction techniques, modern supply equivalents, fitting techniques, and individual questions. Every figure can be helped by appropriate historic support!

#### **Firm Foundations IV: Transitional Corsets**

Teens (age 12-18) have unique and ever-changing figure needs in corsets and stays. You'll learn the different stages of corsetry, age-appropriate strategies for support, and safe support use. *Family Discount available.*

#### **Textiles for Historic Clothing**

The cloth for your wardrobe ranges far beyond the quilting cottons! We'll discuss the wide variety of natural fiber textiles appropriate for historic clothing, the common styles used with each, and the safety considerations that make natural fibers the best option (and include a helpful source list for fabrics!) Learn the how and why of textile selection, with climate-control tips, budget strategies, and care instructions, too.

#### **Bodice Engineering I**

Take a tour of historic bodice construction and learn the Why behind the How. Historic dressmaking includes some very practical “engineering” techniques you'll adore when you get to know them.

#### **Skirting the Issue I**

Explore the practical construction of mid-century skirts and petticoats, fashionable variations and supportive underskirts, for all economic classes.

#### **My Work Dress**

What you wear to work depends on who you are. Through vignettes, images, and question/answer dialogue, we'll explore the many options in “working clothing”. It's a great spur to persona development and individual research.

#### **Deconstructing Fashion**

Take a look at original photographic images, and analyze how to achieve the look and copy stylistic details in reproduction clothing. You'll learn to break complex styles into their simplest forms, and reproduce them for your wardrobe.

#### **Frozen Fashions**

Are you weary of freezing in cold or damp settings? Learn about the historic ways of coping with inclement weather, and how you can use them to stay comfortable.

#### **Glistening Like a Pig**

Warm weather is wonderful, but there can easily be too much of a good thing. Learn historic ways of coping with hot weather, and use them to stay as cool and comfortable as possible at hot, muggy, and otherwise perspiration-inducing events.

#### **The Upgrade Clinic**

A fun, fast-paced question & answer session, where participants bring items, fabric, clothing, patterns, or just about any period thing for evaluation, opinion, and suggestion. We'll focus on the positive, and encourage with simple and effective upgrades that will help you reach your desired accuracy level. Learn to look like a person from the past, not like just another reenactor. *Sign up for one or more paid workshops, and attend the Clinic free of charge!*

## Construction Workshops

Using visual aids, impression vignettes, class member scenarios, discussion, and hands-on samplers, these workshops address specific details of construction and dressmaking. They are ideal in conjunction with overview workshops, and run between an hour and two hours in length. Sampler “kit included” workshops have each student creating a mini-sampler of techniques by hand to use for future reference.

### **Firm Foundation I**

See Overview Workshops

### **Firm Foundations II: Adjusting the Commercial Pattern**

Using volunteers from the class, you’ll observe the fitting process for historic support garments starting from commercially available patterns. We’ll discuss your unique figure challenges, and the multiple options open to everyone.

### **Firm Foundations III: Draping Custom Support**

Would you like to learn to make your own custom corset pattern? We’ll discuss and demonstrate ways to create a base corset pattern, starting from scratch. If you’ve struggled to resolve commercial patterns and your own body shape, this workshop can help.

### **Firm Foundations IV: Transitional Corsets**

See Overview Workshops

### **Having a Fit I: Adjusting the Commercial Pattern**

Learn to get a good fit with any basic bodice pattern, on any figure. You’ll observe a fitting session using class participants, with plenty of question and answer time to address your unique concerns.

### **Having a Fit II: Draping a Custom Pattern**

Start with a piece of muslin, and watch as we build a base bodice right on someone’s figure! Learn the traditional draping methods, as well as some modern tricks to produce excellent period results. With your new base, you may never need to buy another pattern—ever!

### **Having a Fit III: One Pattern, All Fashion**

With your base bodice nicely fitted, you can learn to alter that base for virtually every bodice type, from everyday to evening, and copy original styles you encounter in your research. Learn methods to test your pattern ideas before you even unfold the fashion fabric, and expand your dressing options beyond any published pattern.

### **Bodice Engineering I**

See Overview Workshops

### **Bodice Engineering II: Bodices In Miniature**

Create a sampler of sewing techniques to use in period bodice construction, including seams and seam finishes, miniscule piping, hooks & eyes, and beautiful hand-worked buttonholes, with sampler bodice pieces scaled to fit our 18” china doll. Kit Includes doll-scale bodice templates and a doll’s dressform pattern.

### **Skirting the Issue I**

See Overview Workshops

### **Skirting the Issue II: Skirts In Miniature**

This sampler class teaches you to set skirts in gauging or pleating, apply flounces, work tucks, and apply hem braid—all the little tricks you need to take your skirts from “costume” to clothing, and practiced on a delightfully small scale. This is best paired with Skirting the Issues, above. Kit Includes a doll’s dressform pattern to help display your work.

### **Practical Frippery**

Explore the styles and functions of white accessories, learn how to draft your own without a purchased pattern, the techniques and materials you’ll want to use to reproduce accessories well, and how to use your accessories to best advantage.

### **Handkerchief Sampler**

Learn a sampler of basic stitches (plain & whipped hem, cordonnet, eyelet, chain stitch, and satin work) as you create a monogram on a white handkerchief, suitable for use or gift-giving. Kit Included.

### **Ruffles & Flounces Sampler**

You’ll find many uses for bias and straight ruffles; learn to make each by hand, and attach them to your projects in the period style. Kit Included.

### **Edges Sampler**

Learn hand hemming and edge treatment techniques, including plain hems, rolled/whipped hems, shell hems, and scalloped edgings. Kit Included.

## For Historic Site Staff

*These workshops are open to site staff and volunteers, and may be added before or after the regular open enrollment workshops at your series.*

### **Defining Costuming Strategies**

How do your site’s interpretive goals affect the wardrobe closet? In this workshop, you’ll learn about the different levels of historic costume you might pursue, and the most effective ways to share the vision. Full of specifics for clothing techs.

### **The Functional Closet**

Practical strategies for managing the site’s wardrobe inventory, with organization, upkeep, repair, and research ideas that every stressed clothing administrator can use! Get a hands-on evaluation and suggestions for improving the level of accuracy, using what you already have in stock, with minimal budget requirements.

### **The Docent’s Workshop**

Get your volunteers and staff involved in the goal of excellent interpretation! This fast-paced workshop gives an overview of the mid-19th century, with specific suggestions for multi-era clothing for men and women, as well as hints on avoiding the top “impression breakers”, coping with modern medical needs, and supporting the interpretive goals of each site.