

The Newport Dancers' Gazette

Newport Vintage Dance Week
Editor: Katy Bishop, The Commonwealth Vintage Dancers

Volume XIII, Number 2
Wednesday, 16 August 2006

SUMMER GARDEN TEA
Wednesday, Manor House Lawn

Come have a snack, play croquet, or relax and chat with other Dance Week participants. Casual dress, modern or vintage, is welcomed.

WEDNESDAY DINNER

Dinner will be served ½ hour early on Wednesday evening to allow more time to prepare for and travel to the Ball at The Astors' Beechwood.

1890'S BALL AT
THE ASTOR'S BEECHWOOD

Wednesday, 580 Bellevue Avenue, Newport

DIRECTIONS FROM PORTSMOUTH ABBEY :

Turn left onto Cory's Lane, drive to the intersection with route 114, turn right onto 114 and almost immediately, at the first light, turn left onto Hedley Street (there is a sign to Portsmouth Business Park). A little over ½ mi. down Hedley Street there is a stop sign, with a second stop sign almost immediately beyond it. Go straight at the first stop sign and turn right at the second onto route 138 south. Go approximately 4½ miles on Route 138; 138 intersects with 138A (Aquidneck Avenue) at a Dunkin Donuts, turn left onto 138A. Follow Aquidneck Avenue for about 2 miles, it eventually intersects with Memorial Blvd. Turn left onto Memorial Blvd., which bears right and past Newport's First Beach (on left). Follow Memorial Blvd. up the hill to the first major intersection with traffic lights (which is Bellevue Avenue). After turning left onto Bellevue Avenue, go approximately 1½ miles; *Beechwood* is on the left just after *Rosecliff* and just before *Marble House* (watch carefully as the sign can be difficult to spot). If you get to *Marble House*, turn around.

A BRIEF HISTORY OF BEECHWOOD AND THE ASTORS

Caroline Schermerhorn married William Backhouse Astor in 1853. She brought long lines of established social background to the Astor fortune and became the undisputed Queen of American Society. Caroline Astor insisted upon being called "The Mrs. Astor" by family and friends. With the help of a southern gentleman, Mr. Ward McAllister, she devised the famous "400," a list of 213 families and individuals whose lineage could be traced back at least three generations.

Beechwood was built in 1851 for a southern cotton merchant named Daniel Parrish; the architects were Andrew Jackson Downing and Calvert Vaux. William Backhouse Astor, Jr., purchased the mansion in 1881, and it became the social center for New York Society for twenty-five years of the Gilded Age. William B., as his wife called him, was the grandson of John Jacob Astor, the German immigrant who made himself the



BETTER LEFT UNSAID.

"Oh! You are leaving us early, Mr. Brown."

"Yes, Mrs. Park, and I am very sorry that I must leave, but not expecting to have such a pleasant time this evening, I had made another engagement."

HARPER'S BAZAR, 7 JULY 1894



richest man in America by investing in fur trading and real estate. Even in 1999, he was listed as the fourth-wealthiest American ever (Microsoft's Bill Gates was fifth).

The Astors hired architect Richard Morris Hunt to create an atmosphere at *Beechwood* that would be worthy of America's finest citizens. The family invested two million dollars into the renovations. Caroline Astor presided over countless social activities during the eight weeks of each year she visited *Beechwood*. The highlight of every summer season was Mrs. Astor's Summer Ball. Mrs. Astor retired from social life in 1906. She lived quietly until her death in 1908.

After Mrs. Astor's death her son John Jacob Astor, IV, inherited *Beechwood*. In 1911 he remarried a much younger woman named Madeleine Talmadge Force; their ceremony was held in the ballroom of *Beechwood*. After the service the couple headed to Europe to escape the gossip of their union. Unfortunately, they were returning to New York on the RMS Titanic. Madeleine, who was five months pregnant, survived. Her husband, Titanic's most wealthy passenger, did not.

-text courtesy of
The Astor's Beechwood Mansion



LESSONS IN DRESSMAKING. EVENING DRESSES.

Evening dresses are decidedly pretty this season, and well adapted for home dressmaking. The materials chiefly employed are be-figured and sprigged nets, white, cream, and black gauzes; crepe materials of various kinds, mousseline de soie, and light broché silks. The skirts are in most cases very plain, in all they are sharply gored at the back, and slightly trained. These gored back-breadths are sometimes trimmed all the way up with 6-inch deep flounces, bordered with two or three rows of narrow satin ribbon. The silk foundation skirt is fitted in front by pleats, the thin overskirt is mounted with gathers and trimmed at the edge with a narrow double ruche of the sprigged net, or whatever other material is employed. Pretty effects are produced by bordering the foundation skirt with a fringe or ruche of flowers, over which the net skirt is caught up on one side with a spray of similar flowers.



FIG. 23.

Skirts made of fine silk gauzes with a small pattern are occasionally entirely covered with flounces edged with ribbon, and edged here and there with tassels formed of loops of the narrow ribbon. Materials that are not transparent, such as thin broché silks, crepe, gauzes, etc., are usually trimmed at the edge only with two rows of feather trimming

matching the material, and between these a band of fine open gold passementerie, of guipure, or embroidery, or some other kind of trimming. Very pretty ball dress skirts are made of fine gauze with narrow satin and tinsel stripes; the foundation skirt is of satin, gored and trained; the gauze skirt is cut entirely on the cross, and is also gored at the back; the edge is trimmed with two narrow cross cut bouillonnes, divided and headed by rolls of satin.

Crossed bodices are the favorite style for dresses made of thin materials; the low bodice of silk or satin matching the foundation skirt is cut in the ordinary way, like Nos. 1, 2, 3 and 4 of the Diagram I. The front has the usual two breast pleats, the front and back are pointed at the waist, and cut in low V-shape at the neck. This bodice is fastened invisibly in front. The draped fronts, No. 5 of the diagram, cover the fronts only; the draped front covering the right side need not extend beyond the centre, the left front must be the full size; the material is gathered or pleated up on the shoulder from A to A, gathered or pleated round the armhole, A to B, plain at the side seam, and pleated again from C to the front; these folds must be arranged on the figure, and, if necessary, lightly tacked in place. The style of trimming with spray of flowers and knots of ribbon, shown at figure 23, is pretty and suitable to the bodice. The sleeves are mere folded draperies of the thin material caught up on the shoulder with ribbon, and the back is also draped with folds of the material.



DIAGRAM 1.

Feather trimmings are very much used for the ornamentation of dinner dresses made of plain rich faille or bengaline; in some instances the skirt is cut at the edge in a series of tabs about three inches wide, and long enough for the alternate tabs to be turned up underneath, forming loops of the silk. The alternating flat spaces between the loops show a band of hackle feathers apparently emerging from the loops.

The new umbrella skirt, Diagram 2, is a good model for double width materials, or by increasing the number of seams, for materials of all widths. The front part is almost as straight as a forreau skirt; the front where the material is folded, is of course quite straight, the center of the back is so sharply gored that it forms a mere point at the top.

This will be found a capital model for the foundation skirts of ball dresses; for ordinary figures two breaths of 24-inch wide silk, very neatly joined down the front, will be enough for the front breadth; the back will require two full breadths and part of another, and extra length must be allowed for the train; with reversible silks the piece that is cut away at the top will come in for completing the back breadth at the foot by joining the selvages together. In any cases the pieces cut away will be of good size, and can be utilized for the bodice.

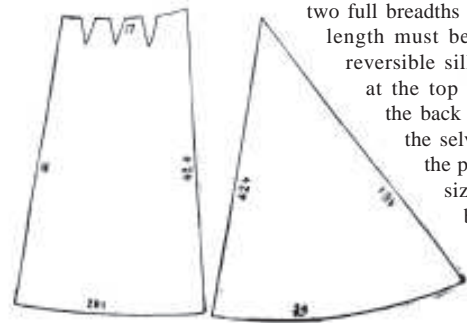


DIAGRAM 2.

In the way of color everything is permitted in evening dresses; black and yellow is a very fashionable mixture, and many charming dresses are made with the foundation skirt in one color and the overskirt in another; pale green over pink is one of the prettiest and most fashionable combinations.

2006 PHOTOGRAPH GALLERY

For the last few years many people submitted discs of their photos for inclusion on our website, creating a wonderful page of memories. We would like to do the same thing in 2006. If you have photos you would like to include please send them along! The page will remain private, accessible with an address given out only to 2006 attendees. Please give discs/photos to Katy or Ben Bishop or send them to the address on page 4, attn: Katy Bishop (tell us if you want them returned). We regret that we have not yet been able to get all the pictures onto the 2005 page, but we plan to complete it soon.

MASSAGE WORKSHOP

Massage Techniques from the Orient
With Bonnie Carpenter
Saturday, Gymnasium

Come relax those tired feet and legs from all that energetic dancing! Bonnie Carpenter will conduct a therapeutic workshop specifically designed to teach massage techniques to address dancers' needs. She has been studying massage for 10 years in Asia (Japan, Thailand and South Korea) and brings to Dance Week techniques recently learned in Bali, Indonesia. Please bring a small towel or handkerchief to class.



Dance without perspiration annoyance!

Think of the relief of being free from it, even on the hottest summer nights! You can keep your clothing unstained, fresh and dainty, and without dress shields, too.

Two applications a week of Odo-ro-no will give you complete relief from excessive perspiration of the armpits, hands, or feet—keep the parts comfortably and naturally dry and absolutely odorless. Dress shields become unnecessary. Daily baths do not lessen the effect.

Unscented. Harmless. 25c, 50c and \$1. Six times as much for \$1 as for 25c. At all drug and dept. stores, or by mail postpaid. In Canada 25c, 70c, and \$1.40.

Sample and booklet sent for 6c and your dealers name. The Odo-ro-no Co. 418 Blair Ave., Cincinnati, O.



ODO-RO-NO
TRADE MARK PAT. U.S. DES. OFF.
THE TOILET WATER FOR
EXCESSIVE PERSPIRATION

GROUP TOUR

Tuesday, *Green Animals Topiary Garden and Brayton Residence, Cory's Lane, Portsmouth*



This year's optional Mansion Tour will be to *The Green Animals Topiary Garden*, one of the properties maintained by the Newport Preservation Trust. We are pleased to offer a reduced group rate of \$9.00 per person. The Tour group will depart from the Winter Garden promptly at 3:30pm.

A BRIEF HISTORY OF GREEN ANIMALS AND THE BRAYTON RESIDENCE

This small country estate was purchased in 1872 by Thomas E. Brayton (1844-1939) Treasurer of the Union Cotton Manufacturing Company in Fall River, Massachusetts. It consisted of seven acres of land, a white clapboard summer residence, farm outbuildings, a pasture and a vegetable garden. Alice Brayton, his daughter, made the estate her permanent residence in 1940. Gardener Joseph Carreiro, superintendent of the property from 1905 to 1945, and his son-in-law, George Mendonca, superintendent until 1985, were responsible for creating the unique topiaries. It was Miss Brayton who gave the estate its name because of the profusion of "green" animals." There are 80 pieces of topiary throughout the gardens, including 21 animals and birds in addition to geometric figures and ornamental designs, sculpted from California privet, yew, and English boxwood. Green Animals is the oldest and most northern topiary garden in the United States. Upon her death in 1972, at the age of 94, Miss Brayton left Green Animals to The Preservation Society of Newport County. Today, Green Animals remains as a rare example of a self-sufficient estate combining formal topiaries, vegetable and herb gardens, orchards and a Victorian house overlooking Narragansett Bay.

AFTERNOON TEA

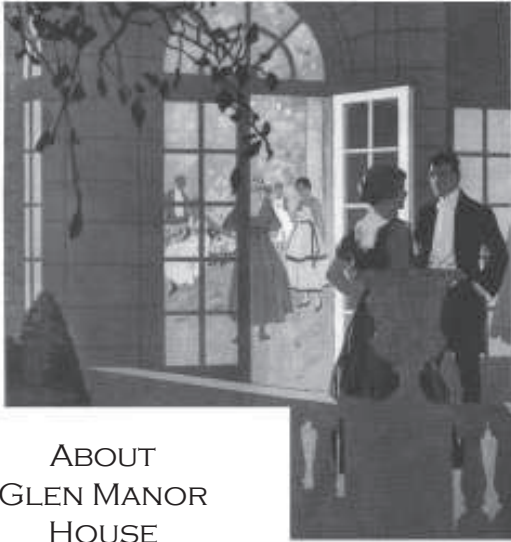
Thursday, Winter Garden

Self service tea will be available in the Winter Garden for those remaining on campus.

FORMAL DINNER AND RAGTIME BALL

Thursday, Glen Manor House
Coelho Drive, Portsmouth

“The Glen,” as it is referred to by locals, is the setting for Thursday’s formal dinner and Ragtime Ball.



ABOUT
GLEN MANOR
HOUSE

In 1920 H. A. C. Taylor, a prominent farmer who also owned homes in New York and Newport planned to build a proper home on his farm. He hired architect John Russell Pope, designer of the Jefferson Memorial in Washington, DC. His French style design for the house was based on the Petit Trianon at *Versailles*, and was unique for the area. Although Mr. Taylor died before work began in 1921, his son Moses continued the work.

The Taylors moved into the house in 1923 and lived there for many years. Reginald, Moses’ son, sold it to the sisters of the Sacred Heart, who moved their Elmhurst School to the property in 1961. When the school closed in 1972, the town of Portsmouth purchased the property. Glen Manor House now provides an exquisite setting for special functions.

- excerpts from information provided
by Glen Manor House



Femina, January 1, 1914

DIRECTIONS FROM PORTSMOUTH ABBEY:

Turn left onto Cory’s Lane, drive to the intersection with route 114, turn right onto 114 and almost immediately, at the first light, turn left onto Hedley Street (there is a sign to Portsmouth Business Park). A little over ½ mi. down Hedley Street there is a stop sign, with a second stop sign almost immediately beyond it. Go straight at the first stop sign and turn right at the second onto route 138 south. Go approximately 2 miles on Route 138, and then turn left on Glen Road; landmarks as you approach Glen Road are a big sign on the right just before the turn (“Daniel Chapter One”) and the “Old Almy Village” directly across from Glen Road (if you reach the state police barracks you have gone too far). Go to the end of Glen Road (approximately 1 mile) and turn right onto Coelho Drive. After passing the Elmhurst School on the left, the road ends at the courtyard in front of Glen Manor House. Passengers may be let out at the door; parking is back up the hill across from the school.



For Further information on the Dance Week
or vintage dance please contact:
The Commonwealth Vintage Dancers at:
c/o Katy Bishop, P. O. Box 9, Nahant, MA 01908
(781) 662-8344
or e-mail Query@VintageDancers.org

visit them on the web at:
www.VintageDancers.org