

Andover Figures

CUSTOM MUSEUM FORMS TO FIT YOUR NEEDS



By Camille Myers Breeze and Kate Herron Gendreau

Introduction

Safe and effective costume mounting is essential to creating a successful exhibition of historic clothing. With every garment being completely unique in size, shape, and construction, we cannot rely on a “one size fits all” solution for displaying period garments. Additionally, the fragile and unique nature of these objects makes collecting, caring for, and exhibiting them one of the most labor- and resource-intensive undertakings in any museum.

Proper display is a method of preventative conservation—the correct support, handling, and placement of a garment are key to mitigating damage from the exhibition process. Those responsible for exhibiting historic clothing, whatever their title within the museum, need to be empowered with a practical skillset to protect their collections from harm and reserve their operating budgets for instances in which the expertise of a conservator is critical to preservation.

“It is not that treatment conservators are too busy, but rather that there are so many pieces that need treatment. If we could mitigate the damage by establishing programmes to slow down the degradation it ultimately decreases the rate at which objects need treatment and avoids the loss of information and harm to aesthetic qualities caused by damage.”

—Lennard and Ewer, 2010

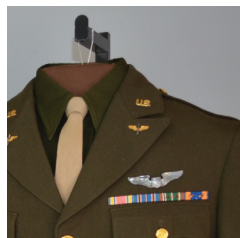
Professional conservators and costume-mounting specialists will always be necessary to care for our most intricate and fragile garments. Their expertise can provide stabilization for pieces that are otherwise too vulnerable for display, and construct one-of-a-kind mounts to fit specific garments and accessories. Since small museums and historic societies do not always possess the financial means to engage conservators or costume specialists, a new solution is required to meet these specific exhibit concerns—an archival manikin that is versatile, cost-effective, and customizable in the hands of any collections professional.

In developing the Andover Figures system, our aim has been to meet these concerns as well as to provide accessible training and resources that allow everyone to effectively and more easily care for and share these engaging and unique objects. Our manikins and suspension forms fit juvenile, women’s, and men’s garments. They can be customized for any historical silhouette with easy-to-find, museum-quality materials. You can reuse Andover Figures again and again, making the already-low price an even better investment.

Best regards,

Kate and Camille

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The Andover Figures System

The Andover Figures costume-mounting system uses 100% archival Ethafoam® forms designed specifically to meet the challenges of costume display in small museums.

Collections-care specialists are limited to a few expensive options for conservation-safe manikins. Commercially available products must be cut down to accommodate many historic silhouettes and can cost several hundred dollars per form. Conservators are able to construct one-of-a-kind manikins to fit specific garments, which average around \$1,000 each. Faced with budget restrictions, small museums often resort instead to using ill-fitting store manikins and dress forms made of non-archival materials.

The Andover Figures system is different. Designed by a textile conservator and a costume specialist, our forms are fully customizable and can be reused countless times. The system is based on building out—rather than carving away—to support any size garment from any time period. This detailed instructional manual makes learning to choose, handle, mount, display, and safely rehouse historic clothing possible for any collections-care specialist.

Form Options

Our gender-neutral manikins fit extra-petite to extra-large women; small to large-sized men; and juveniles. They can be easily fitted with soft arms and legs. Two types are available:

Manikins (Table 1)

Traditional manikins come equipped for display on any stand with a 5/8-inch pole. They are ideal for 360-degree viewing of dresses, coats, and other items that can accommodate a central pole. Manikins can also be placed on a base for table-top display of bodices, waistcoats, and other short garments. Manikins are not suitable for pants, shorts, or bathing suits.

Suspension Forms (Tables 2 and 3)

Shallower suspension forms are designed to hang from a wall bracket or a stand. They allow costume to be displayed against walls, in vitrines, or other locations where items will be viewed from the front and sides. Suspension forms make display of pants simple and are an excellent solution for unstructured garments.

Every Andover Figure comes with a supply kit containing polyester batting, a sheath, an instructional booklet, and a piece of show fabric to put the finishing touch on the visible neck and shoulder area. Our fabric choices include brown, tan, cream, white, pink, and chartreuse.

Stands

Andover Figures manikins fit on any stand with a 5/8-inch-diameter pole. Our friction-fit socket allows you to adjust how low or high the manikin sits on a pole. Our manikins are designed to sit no less than two inches down on the pole for stability. All Andover Figures manikin sockets are 12 inches deep.

If you are building a stand, the pole must be long enough to ensure that the manikin can be adjusted to the proper height for the costume. A narrower pole can be used but will require a hose clamp or other hardware to set the height. We recommend that you not build a stand until you have the Andover Figure manikin in hand.

There are two commercially available stands that we recommend for Andover Figures manikins. A round base is available in black and natural wood. A tripod-leg base is also available in black, white, and natural wood (see Resource Guide). The tripod stand is 4.5 inches taller than the round stand and is recommended for displaying garments that measure 57 inches or longer from hem to shoulder (see Table 4).

TABLE I: Andover Figures carries four gender-neutral sizes suitable for children's, women's, and smaller men's garments:



The Andover (M1)
17.75" x 10" x 4"
\$150



The Cambridge (M2)
18.25" x 18" x 4"
\$200



The Hampton (M3)
19" x 19" x 4"
\$250

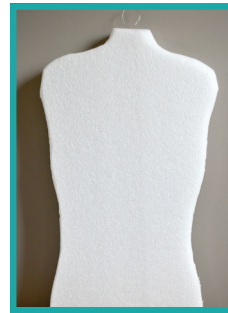


The Shelburne (M4)
20.25" x 20" x 4"
\$250

TABLE II: Two suspension forms are designed specifically for medium- to large-sized men's garments, as well as unisex items such as shawls, tribal blankets, and capes:



The Exeter (S1)
23" x 18.5" x 2"
\$150

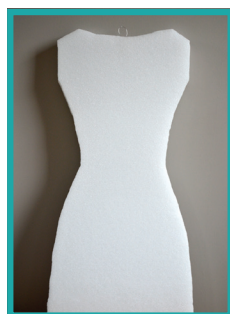


The Danbury (S2)
29" x 18.5" x 2"
\$200

TABLE III: Four suspension forms are designed for women, but are also appropriate for smaller men's and unisex garments.



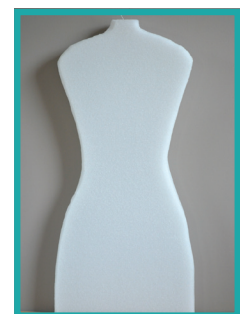
The Newport (S3)
33" x 15" x 2"
\$150



The Dennison (S4)
35" x 16.5" x 2"
\$200



The Kennebunk (S5)
27" x 15" x 2"
\$150



The Portsmouth (S6)
34" x 20" x 2"
\$200

TABLE IV:

Height Chart for Manikin Stands Recommended in Resource Guide
Maximum and minimum distance from hem to shoulder possible with each stand.*

Hem to Shoulder Measurement	Tripod Stand	Round Stand
43.74"–48.25"		✓
48.50"–56.25"	✓	✓
57"–60.75"	✓	

* Add 10 inches to the length from hem to shoulder for person's approximate height.

Andover Figures suspension forms can be hung from any bracket that stands a minimum of four inches away from a wall. Displaying from a nail or a hook that is shallower than four inches will cause the form to tilt forward at the hips and crush the costume against the wall. Suspending a form from a longer bracket will increase the



An Andover Figures suspension form (S5) can be placed freely within a room when hung from a metal stand.

possibility of swinging, which can be harmful to the clothing. To determine the distance the bracket must be from the floor, measure the garment's overall length and add a minimum of 12 inches.

A commercially available metal stand is available that allows Andover Figures suspension forms to be placed anywhere in a room. It is available in white, black, and metallic grey, and adjusts to any height (see Resource Guide).

Choosing a Form

To determine which Andover figure is right for you, answer the following two questions—What type of garment you are displaying? Where are you displaying it?

If you plan on having people view all sides of your garment, the Andover Figures manikin is ideal. Voluminous skirts or other garments with complex shapes need the support of the manikin for proper display. Items such as pants, shorts, and bathing suits should not be displayed on a manikin because we do not recommend making a hole in the garment for a central pole to pass through.

Andover Figures suspension forms are an excellent choice for exhibiting all types of costume including pants, shorts, and bathing suits. They are shallower than our manikins, but still provide an excellent support. Garments with voluminous skirts or complex three-dimensional shapes are not suitable for suspension forms.

TABLE V:

Compatible Garments and Forms		
	Manikin	Suspension Form
Dress	✓	✓ *
Bodice	✓	✓
Shawl/cape	✓	✓
Uniform/suit		✓
Vest	✓	✓
Jacket/coat	✓	✓
Bathing suit		✓

*Except for voluminous skirts

Measuring a Garment

Measuring your garment is the next step toward determining which Andover Figure is the right choice. First lay the garment flat on a large, clean surface. Arrange it as if all buttons and hooks were closed (you need not actually close them.) Measure the exterior, rather than the interior of the garment to avoid excess handling. Measurements should be rounded up to the nearest half inch.



Garments should be laid flat on a clean surface when taking measurements.

Women's Clothing

Record the following measurements in inches:

- Across the narrowest point of the waist when flat (not circumference)
- Across the bust at the under arms (not circumference)
- Shoulder to the narrowest point of the waist
- Waist to front hem of skirt/pant

Men's Clothing

Record the following measurements in inches:

- Across the narrowest point of the waist when flat (not circumference)
- Shoulder seam to shoulder seam
- Shoulder to the narrowest point of the waist
- Waist to hem of pant

Unstructured Clothing

Record the following measurements in inches:

- Shoulder seam to shoulder seam
- Shoulder to hem

Purchasing Andover Figures

Once you have decided which Andover Figure you need, ordering is easy. You can use the enclosed custom order form for women's or men's/unisex clothing, or download additional copies from www.andoverfigures.com. Please use one order form for each type of Andover Figure you are purchasing.

Completed order forms should be scanned and emailed to andoverfigures@gmail.com. Order forms can also be mailed to Andover Figures, PO Box 5004, Andover, MA 01810. All orders will be acknowledged within three business days of receipt. Payment in full is due prior to shipment of your order. Local customers can arrange for pickup to avoid shipping charges.

Preparing Garments for Display

Choosing appropriate items to display is the most important part of any historic clothing exhibit. A costume specialist can be helpful in determining the age, function, and materials of a garment, which are keys to interpreting clothing effectively while on display.

Choosing Suitable Garments

Because of the fragile nature of all historic clothing, it is best to tell your story with as few items as possible. For exhibits lasting longer than three months, consider swapping out similar items to avoid prolonged exposure to environmental conditions. Even displaying a garment for three months and then storing it in an acid-free box for nine months will take a toll on your collection if the same costume is exhibited each year.



Torn and stained underarm areas are a common condition issue for historic clothing and can make a garment unfit for display.

Difficult decisions often must be made in small museums because favorite or much-displayed garments are in poor condition from the rigors of dressing, exhibition, and undressing. A textile conservator should be consulted to assess garments needing stabilization. A conservator or costume-mounting specialist can provide

TABLE VI:

Signs A Garment Is Unfit for Display	
✗	One side is faded more, or the fabric is a different shade in some places
✗	Fiber has disappeared, leaving long floating threads
✗	Trims, such as lace or pleated crepe, are detaching from the garment
✗	Linings are discolored, shredded, or detaching
✗	Buttons, button holes, and hooks/eyes are frayed, worn away, or missing
✗	Insects have eaten small, round holes, especially in the wool hem tape
✗	Stains are ripping along the edges, or new stains have appeared

training to collections staff responsible for preparing, mounting, and rehousing historic costume after an exhibit.

Look for the tell-tale signs that your garment may be unfit for display before planning to exhibit it (Table 6). Set aside any items whose condition should be brought to the attention of a textile conservator. Choose instead a more stable garment that will not be damaged by the exhibit process.

Surface Cleaning and Reducing Wrinkles

Any artifact on display will gather dust and dirt from the environment. This is especially true for costume and textiles. Because most historic garments are made of organic materials and are displayed near the ground, they can be

frequent targets of common pests such as carpet beetles, webbing clothes moths, and silverfish. For these reasons, it is recommended to surface clean all garments before and after exhibition. Putting a dusty garment back into an archival storage box after display can potentially introduce pollutants and pests to your entire collection.

The best tool for surface cleaning historic clothing is an adjustable-suction canister vacuum, such as the Miele Home Care. This vacuum runs at between 300 and 1200 watts, providing a range of suction strength and excellent filtration of mold spores and other airborne pollutants. A basic set of micro-vacuum tools and a 3-inch-wide goat-hair artist brush are all the tools necessary to safely surface clean garments. A textile conservator can train museum staff on proper surface cleaning techniques (see Resource Guide).

Removing wrinkles from storage is a more complicated matter. Historic fabrics are easily harmed by ironing with high heat or an ineptly handled steamer. Consult a textile conservator about reducing severe creasing on historic garments. Proper storage techniques, whether hanging or in an acid-free box, can minimize the creasing that occurs when garments are packed tightly or insufficiently supported.

Establishing Historic Silhouettes

The final step before mounting your garment is to familiarize yourself with the correct silhouette, or shape. Throughout history, different types of undergarments have been used to distort the shape of the body and support fashionable elements of dress such as bustles and hoop

skirts. It is essential to understand what shape the garment you are mounting should have in order to properly support and interpret it for visitors. Costume-history research provides essential information about a garment without handling it and cuts down on mounting time. Look for images that show the shape, drape, and arrangement of the garment as it would have been originally worn. A simple internet search, such as "1865 dress," will provide essential information about how the garment was worn and aid you in properly supporting it on the mount.

Primary sources directly related to the garments in your collection including photographs, film, fashion plates, advertisements, and periodicals from the garment's era can provide key information. Secondary sources such as fashion timelines and related exhibition catalogues can also aid in determining the correct silhouette. Several excellent readings are included in the Resource Guide as a starting point. Many of these sources focus on western costume from the 18th to 20th centuries to mirror types of costume commonly found in collections of the northeastern region of the US. However, the mounting techniques outlined here can be easily adapted for use with historic clothing from any period, culture, or style.

TIP:
www.museumtextiles.com/resources
A Museum Textile Services
handout on vacuuming textiles
is available from their website.



Nylon net has been basted on to the hip and gathered at the back to provide a layer of support for a bustled 1880's dress.

Costume Mounting

Andover Figures are designed to fit loosely inside a garment, providing a stable core. The detailed shaping is created by the padding, allowing each form to be used again and again.

Padding the Torso

A sheath is used to hold padding in place around a manikin or suspension form. Every Andover Figure comes with a pair of nylon hose, which make an ideal sheath because they are strong, slippery, and can easily be used to make arm supports. A t-shirt or tube of stockinet can also be used as a sheath.

In addition to the polyester batting provided with each Andover Figure, there are a number of other conservation-safe materials suitable for

TABLE VII:

Safe Padding Materials	
Material	Purpose
Polyester fiberfill	<ul style="list-style-type: none">• Building up torso and hips• Supporting arms
High-loft polyester batting on a roll	<ul style="list-style-type: none">• Building up torso and hips• Supporting a bustle• Providing a smooth layer over other materials
High-density polyester felt	<ul style="list-style-type: none">• Shaping the bust• Supporting a bustle
Plain white nylon net (bridal tulle)	<ul style="list-style-type: none">• Supporting arms• Final shaping• Supporting a bustle
Acid-free unbuffered tissue	<ul style="list-style-type: none">• Supporting the arms• Supporting a bustle• Inside shoes

padding out forms. If a garment has a bustle, balloon sleeves, or you need more padding than provided, consider any of these options. Do not use bubble pack, newspaper, or other non-archival material to support your garment.

TIP:

Cut a notch in both sides of your Andover Figure with a paring knife to prevent the waistband of the nylon hose from sliding up.

Test the fit of the Andover Figure first by laying the garment flat on a table and carefully inserting the form. It should be narrower than the garment but the waist and neck should be the correct length. Make a mental note of roughly how much padding you need to add.

Remove the Andover Figure from the costume. Stretch the nylon hose over the top of the form, placing the gusset opening around the neck and centering a leg at each shoulder. Pull the waist band down as far as it will go. You can now add padding up under the sheath to shape the upper back, waist, belly, and hips. Test fit your form with the costume flat on the table until all but the bust and arms remain to be padded out.

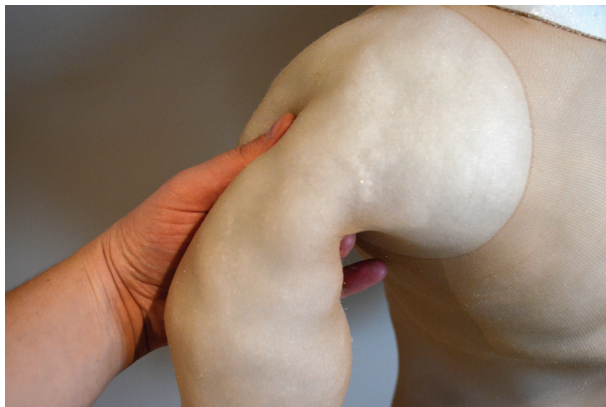
Shaping the Bust

Distinct silhouettes from various eras put the bust in different places. Once the torso of the Andover Figure fits properly, you can create the correct bust to fill out the garment. Pay close attention to this area, as it greatly impacts the way the entire garment drapes. A great deal of weight is borne by the bust, so a denser pad-

ding material such as polyester felt is excellent for constructing conical, push-up, and uni-bosom shapes. All but the final padding with a light material such as nylon net should be held within the sheath

Adding Limbs

The legs of nylon hose are a built-in system for padding out any sleeves that a garment may have. Most sleeves are supported well with a few handfuls of polyester fiberfill. You aren't trying to fill the sleeves, just prevent them from falling flat from the shoulders. When finished filling the arms, knot the end of the nylon hose and roll back any excess so that it can't be seen. Balloon or Leg-o-Mutton sleeves will need additional light padding outside of the hose. Nylon net is the ideal material and is nearly invisible inside a sheer sleeve.

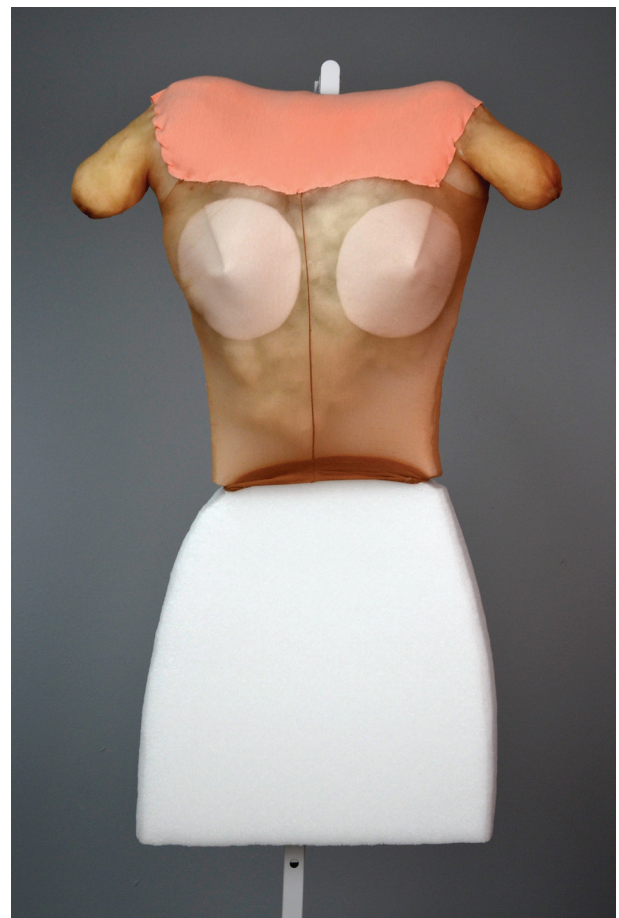


Less is more! Overstuffing arms can create an undesirable bowed shape. Use less stuffing just below the shoulder to help create a more natural posture.

Legs can be added to Andover Figures suspension forms using a second pair of nylon hose. Cut the feet off and insert polyester fiberfill, high-loft batting, or nylon net into the legs to give the suggestion of thighs and backside. Again, less is more to avoid lumps showing when the pants are on. Place the padded legs onto the bottom of the suspension form and align the waistband at waist level before dressing the pants.

Supporting Skirts

Fitting the waist band of a garment to the Andover Figure is just the first step in supporting the skirt. Additional padding often must be used to create the bell, hoop, or bustle shape originally achieved with the aid of petticoats and crinolines. It is poor museum practice to use historic undergarments when dressing costume, so alternatives must be sought. Some skirts can be supported with rolls of acid-free tissue, nylon net, or polyester felt placed around the hips of the form. These materials can be basted to the sheath if necessary to hold them in place. Check that the hem of the skirt is parallel to the floor (with the exception of any train).



A nylon sheath secures padding on the torso and is held in place with two notches cut into the side of a suspension form (S4). Polyester felt helps to smooth and shape the bust before show fabric has been basted on at the neck.

A modern slip or non-accessioned vintage underskirt can be a helpful base to begin building a more involved skirt support. Padding can be placed beneath or basted to the outside of the slip to create a bustle or small hip roll. Imitating a full cage crinoline to support panniers or a hoop skirt takes additional creativity. Consult a conservator or costume-mounting specialist for assistance if needed.

TIP:

It is important to place a clear barrier of Polyester film, such as Mylar or Melinex, between the train of a skirt and the floor, or between the back of a costume and the wall it touches.

Applying Show Fabric

Every Andover Figure comes with a piece of knit show fabric to cover the neck area and provide a finished look. Additional matching show fabric can be ordered to cover the base of your form, arm holes, or an extra deep back or front. Any knit fabric will provide the stretch and cling necessary to create a smooth finish.

Start by pinning your show fabric onto your Andover Figure and then measure to make sure the edges can't be seen when the garment is on. Using a needle and thread (a curved upholstery needle works best), baste the fabric down to the form. Try to sew into the sheath and padding rather than the form itself. You will probably need to take tucks to make the show fabric lie flat. Place these symmetrically and in a less visible location, such as the back of the neck.

Incorporating Accessories

Andover Figures do not have heads, hands, or feet. With the exception of a military side cap, we do not recommend placing any headwear on a figure. Shoes can be placed on the floor beneath pant legs or emerging from beneath a

skirt. They may need to be supported with acid-free tissue first.

Outerwear should be displayed on a separate form. Historic undergarments should not be used underneath other clothing, but displayed for their own sake. We do not recommend displaying jewelry on a mounted costume—it can cause damage to garments and is tempting to thieves.



Excess show fabric at the back of the neck or bottom of the Andover Figure can be tucked and pinned before basting to provide a clean finish.

Display Considerations

Where costume is displayed is equally important as how it is displayed. The following guidelines will help you make immediate improvements to your display areas that won't break the bank. A conservator can survey your display and storage locations, and provide recommendations for creating safer exhibits.

Environment

Maintaining a stable display environment is extremely important for historic clothing, which responds to the daily fluctuations of temperature and relative humidity. The most efficient way to deal with seasonal highs and lows is with modest but consistent environmental control. An air conditioner set to between 74 and 78 degrees Fahrenheit, 24 hours a day on the hottest days of the year, will mitigate the worst effects of a summer climate.

Circulation from overhead fans or strategically placed floor fans will help to prevent the stagnant air that encourages mildew growth.

TIP:

Movement in displayed costumes caused by air currents from fans or heating and cooling units can be prevented by choosing display locations wisely, using baffles, and lowering fan speeds.

Maintaining rooms at between 55 and 65 degrees Fahrenheit in winter will provide a reasonable temperature for visitors and museum collections while avoiding the brittle dryness caused by overheating. Learn more about maintaining the museum environment from the publications in our Resource Guide.

Lighting

Many historic garments have been permanently damaged from extended exhibit by a window or heating source. To avoid this problem, daylight should not enter any room where clothing and textiles are displayed unless there is ultraviolet-light filtration. Blinds should be drawn at all times in spaces lacking UV window shades or film. Fluorescent tubes can be fitted with UV-filtering sleeves. Incandescent or compact fluorescent bulbs can be easily replaced with LED bulbs, which do not emit ultraviolet light. For more on museum lighting see the Resource Guide.

Preventing Theft and Damage

A well-mounted costume exhibit takes into consideration traffic patterns within the display space. Avoid placing manikins and suspension forms close to a foot path where visitors can accidentally—or intentionally—touch the clothing or remove accessories. If possible, docents should be present at all times when visitors are touring museum spaces.

Resource Guide

Supplies

www.fabric.com or local fabric stores

Cotton and cotton/polyester knit fabrics, fine nylon net, polyester fiberfill, polyester batting, curved upholstery needles, sewing thread, goat hair artist brush.

www.mieleusa.com and fine vacuum retailers

You do not need an expensive vacuum to safely clean historic textiles. We recommend Miele canister vacuums because they have excellent filtration, feature variable-suction control, are built to last, and cost as little as \$300.

www.storesupply.com

The Store Supply Warehouse catalog carries three stands compatible with Andover Figures. Round wood manikin stands are available in black (SKU # 70385) and natural wood (SKU # 70384). Tripod wood manikin stands come in black (SKU # 70383), white (SKU # 70407), and natural wood (SKU#70382). Adjustable metal costumers, ideal for displaying suspension forms, are sold in black (SKU # 70156), white (SKU # 70157), and metallic grey (SKU # 60468).

www.universityproducts.com, www.talasonline.com, various archival supply catalogues

Polyester felt, polyester batting, polyester film (Melinex®), UV-filtering lightbulb sleeve, UV filtering window film, acid-free tissue, acid-free storage boxes, micro-vacuum tools.

Readings in Costume and Textile Care

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Bradfield, Nancy. *Costume in Detail: 1730–1930*. Quite Specific Media Group Ltd, 1997. Print. ISBN 978-0896762176.

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Leventon, Melissa. *What People Wore When: A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society*. St. Martin's Griffin, 2008. Print. ISBN 978-0312383213.

Mestre, Teresa Bastardes and Silvia Ventosa Muñoz. *Dressing the Body: Silhouettes and Fashion, 1550–2015*. Museu del Disseny de Barcelona, 2014. Print. ISBN 97884-98506082

Tortora, Phyllis G. and Keith Eubank. *Survey of Historic Costume: A History of Western Dress*. Fairchild Books, 2015. Print. ISBN 978-1563678066.

Readings in Costume Mounting

Flecker, Laura. *A Practical Guide to Costume Mounting*. Routledge, 2012. Print. ISBN 978-0415657914.

Clothes Tell Stories: Online Costume Workbook. ICOM Costume Committee, 2015. Web. <www.clothestellstories.com>

Notarfrancisco, Sabrina. "Mounting an Exhibit of Historical Costumes." *Theater Design and Technology* Summer, 2013: 42–52. Web. <tdt.usitt.org/GetPDF.aspx?PDF=49-3Bentonexhibit>

Other Services

In addition to developing and producing Andover Figures, Camille Myers Breeze and Kate Herron Gendreau are dedicated to supporting museums with the services, skills, and tools needed to deliver high-quality costume exhibits:



Andover Figures Training Sessions www.andoverfigures.com

Andover Figures provides hands-on training sessions for your small museum. We will teach your staff and volunteers how to mount garments for display using Andover Figures manikins and suspension forms. We also cover how to choose appropriate garments, reduce surface wrinkles, and perform surface cleaning. Contact us for details and pricing.



Exhibit and Collections Consultation www.khgarts.com

As Principal of KHG Arts, Kate Herron Gendreau supplies expertise and services to support the care and interpretation of museum textile collections. KHG Arts provides comprehensive collection inventories and rehousing, exhibition research and development, as well as programming opportunities that establish clear and engaging links between textile collections and the techniques, art forms, and historical value they represent.



Textile Conservation www.museumtextiles.com

Camille Myers Breeze founded Museum Textile Services in 1999. MTS provides a full range of textile conservation treatments including conservation assessments, on-site surveys, cleaning, stabilization, and archival storage for historic clothing and textiles. Their website is a renowned destination for textile conservation information, instructional handouts, and the MTS Blog.



Textile Training www.campbellcenter.org

The Campbell Center for Historic Preservation Studies in Mount Carroll, Illinois, offers a wide-range of Collections Care courses. Camille Myers Breeze teaches two textile conservation courses annually: Displaying Historic Textiles and Textile Stabilization Using Sheer Overlays. Harold F. Mailand teaches Introduction to Textile Preservation, Textile Preservation: Guided Practice and Technique, and Advanced Textile Preservation. Steven Rosengard teaches the Mannequin Making Workshop. Three certificate programs are offered including two in collections care.

Acknowledgements



The authors wish to acknowledge the following people and institutions for their support developing this project: Anne Bissonnette, Associate Professor of Material Culture and Curatorship and Curator of the Clothing and Textile Collection at the University of Alberta; Katherine Burton Jones, Director of the Museum Studies Program at Harvard University Extension School; the Chatham Historical Society; John Dunphy, Vice President and General Manager of University Products, Inc.; Leah Niederstadt, Assistant Professor of Museum Studies and Art History and Curator of the Permanent Collection at Wheaton College; Jan Williams, Curator of the Buttonwoods Museum at Haverhill Historical Society; the family of the late Max W. Krell; and the many donors to the Museum Textile Services study collection.

Author Biographies



Camille Myers Breeze

Camille is the Director and Chief Conservator of Museum Textile Services in Andover, Massachusetts, which preserves historic clothing and textiles that are under the care of private individuals, cultural heritage institutions, and government agencies.

After earning a BA in Art History from Oberlin College, she received an MA in Museum Studies: Costume and Textiles Conservation from the Fashion Institute of Technology. She spent five years in the Textile Conservation Laboratory at the Cathedral of St. John the Divine in New York City before moving to the Textile Conservation Center at the American Textile History Museum, in Lowell, Massachusetts. Camille is the author of numerous articles, a book on American tapestry conservation techniques, and has taught in the United States, the Dominican Republic, and Peru. Her website is www.museumtextiles.com

Kate Herron Gendreau

Kate is the Founder and Principal of KHG Arts, a museum consulting firm based in the greater Boston area. As a costume specialist, instructor, and freelance museum professional, she is dedicated to preserving and promoting the value of textiles in museums and in our everyday lives.

Kate holds a BA in studio arts and art history from Hope College and has gone on to work in a variety of museums and galleries including Dumbarton Oaks Museum and Research Library in Washington, D.C. and the Natick Historical Society in Massachusetts. She earned her masters degree from the Harvard University Extension School in the field of museum studies and focuses her research on fashion history, the use of textiles and the body in the museum environment, and the intersection of traditional fiber crafts and modern culture. Kate teaches hand embroidery and sewing in Boston and blogs at www.khgarts.com.

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