

Museum Textile Services

Issue 4 | 2015



www.museumtextiles.com

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*Cover image ©Kieth Nordstrom, Wheaton College.
19th-century wedding dress from the Wheaton
College permanent collection displayed in the student-
curated exhibit, "Tracing the Thread." Manikin by
Camille Myers Breeze and Katrina Herron Gendreau.*

Letter from the Director

The theme for 2015 could well be “collaboration.” As you read through the pages of Issue 4 of our MTS e-Magazine, you will see numerous examples of how the conservators and interns at Museum Textile Services partner with other conservators, with curatorial and collections professionals, and with private textile owners around the goal of preserving history.

Throughout our sixteen-year history, MTS has nurtured strong relationships with institutions throughout New England. This year saw the conclusion of my multi-year contribution to an IMLS grant-funded project to conserve hooked rugs at the Shelburne Museum in Vermont. Following the publication of *The Badge of a Freemason: Masonic Aprons from the Scottish Rite Masonic Museum & Library* by Director of Collection Aimee E. Newell, an exhibit of the same name will open in 2016 containing more than a dozen aprons treated by conservator Cara Jordan. Our ongoing contribution to the conservation of the sampler collection at the New Hampshire Historical Society is highlighted in a series of MTS Blogs written by Technician Megan Mary Creamer.

I continue to rack up miles on my Subaru with visits to my favorite destinations—the many colleges and universities throughout the region—including Amherst College, Middlebury College, Wheaton College, Boston College, and Harvard Business School. I also spent a thoroughly rewarding week teaching two conservation courses at the Campbell Center for Historic Preservation Studies in Mount Carroll, Illinois. The Humanities are very much alive at these prestigious institutions!



Cara, Kate, Morgan, and Camille

Museum Textile Services continues to touch the lives of families seeking to preserve the memories of the infants, brides, servicemen, needlewomen, and other ancestors whose clothing and textiles live on to tell their stories. These are a few examples of why we love what we do at MTS.

Andover Figures

An Affordable Costume Mounting System

Museum Textile Services and KHG Arts have collaborated to develop a new line of low-cost, customizable, reusable museum manikins called Andover Figures.

The partnership between Camille Myers Breeze and Katrina Herron Gendreau grew out of Kate's 2014 internship at MTS. In fulfillment of Kate's Master's degree in museum studies from the Harvard University Extension School, she and Camille focused on analyzing and meeting the challenges of costume mounting in the small-museum environment.

The first opportunity to test the prototype manikin system was in November, 2014, at



Kate Herron working at Wheaton College.



Isabella Sforza and bodice of the much-altered 1801 wedding gown. Courtesy of Wheaton College.

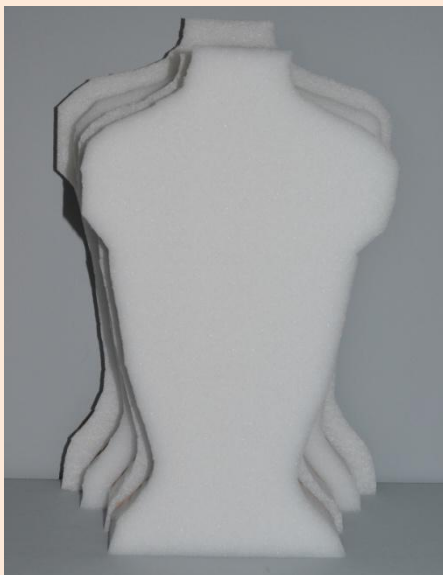
Wheaton College. After conserving an 1801 wedding dress that belonged to the family of an alumna and was worn by at least 2 different women, Museum Textile Services was hired to mount the dress for the student exhibit, "Tracing the Thread." Kate customized the manikin and mounted the dress while Camille worked with students on other textiles loaned to the exhibit from the MTS study collection. The very next month, Kate presented her capstone project, *Stitched Together: Advancements in the Theory and Practice of Costume Exhibitions in Small Museums*, for which she was awarded an Honorable Mention for the Dean's Prize for Outstanding MLA Thesis in Museum Studies.

Throughout the winter of 2015, Kate and Camille continued to develop the manikin system based on countless measurements taken of actual historic garments. After interviewing museum professionals in the area, Kate confirmed what costume mounters have always known: there are no ready-made conservation-safe manikins on the market priced below \$300 dollars, nor are there any small enough to accommodate the most petite 19th-century women's clothing.

In the past, small museums were limited to a few expensive options for conservation-safe manikins. Products such as Dorfman Museum Figures' Ethafoam[®] forms, must be carved to accommodate waist sized below 20 inches, and run several hundred dollars per form. Likewise, conservators such as Museum Textile Services can make a one-of-a-kind manikin to fit a specific garment, which averages around \$1000. Faced with budget restrictions, small museums often resort instead to using ill-fitting store manikins and dress forms.



WWII uniforms of Max W. Krell and Rita Kerr's wedding gown on Andover Figures suspension forms.



Forms fit any historical silhouette.

Andover Figures is answering the needs of small and large museums alike by producing a 100% archival Ethafoam[®] form that is fully customizable and can be reused countless times. Our figures fit extra-petite to extra-large women and small to large-sized men. Two silhouettes are available: traditional manikins suitable for display on an adjustable pole, and shallow suspension forms that can hang from a bracket or stand. Included with every Andover Figure we sell is a bag of padding, a sheath, and a piece of show fabric available in brown, tan, cream, white, pink, and chartreuse.

To teach customers how to safely and successfully display historic costume, each manikin comes with a booklet that Kate and Camille have written, called *Andover Figures: An Affordable Costume Mounting System*. First we review what makes a garment suitable for exhibition and what to look out for to avoid damaging already-fragile clothing. Basic environmental considerations are provided so that you can learn to display costume away from strong or unfiltered light, in a stable environment, and safe from accidental handling and pests.



Manikin padded out for a 19th-century gown.

The *Andover Figures* booklet also takes you through the steps of determining what the correct historic silhouette is for your garment. Capturing a silhouette is key not only to the correct appearance of a garment but also to provide proper support. The Andover Figures manikin system can be used to achieve any historic silhouette again and again because you are adding material rather than carving it away. Many of our manikins and suspension forms are also unisex, allowing for maximum flexibility when moving from one costume exhibit to the next. Andover Figures range in price from between \$150 and \$250 plus shipping. Bases are not included but we provide a list of recommended poles and stands for less than \$50.

Deciding which Andover Figure you want is the first step. Manikins allow for 360-degree viewing and are available for women, youth, and smaller men. Suspension forms are designed for viewing from the front and sides only, and are available with a scoop neck or a high neck. For displaying pants or shorts, order the suspension form. Measuring your garment to determine the size of your manikin is easy. You only need a clean, flat surface to lay your garment on and a measuring tape in inches. More information about choosing and measuring for Andover Figures is available at www.museumtextiles.com/andover-figures.

Advanced orders for Andover Figures will begin on November 1, 2015 and can be made either through [Museum Textile Services](#) or [University Products](#). Deliveries will begin in January, 2016. For more information, please contact [Camille Myers Breeze](#) or [Katrina Herron Gendreau](#).

Another Successful Season at the Campbell Center for Historic Preservation Studies



Displaying Historic Textiles class.

The first of the two classes taught was Displaying Historic Textiles. Over the course of three days, six students learned how to mount and frame textiles using passive, stitched, magnetic, Velcro, and pressure systems. Objects were provided by the Campbell Center as well as the Museum Textile Services study collection. At the conclusion of class, three framed textiles were installed in the instructor's apartment at the school.

Camille Myers Breeze spent this past July teaching two consecutive courses at the Campbell Center for Historic Preservation Studies in beautiful Mount Carroll, Illinois. This was her third year teaching for the Campbell Center and her second time on campus, the former home of both the Mount Carroll Seminary and Shimer College. Part of what makes the Campbell Center such a wonderful place to teach and study is talking and eating with friends from around the country.



Stabilizing Textiles Using Sheer Overlays class.



Camille and a fellow conservator in the class.

The second course, Textile Stabilization Using Sheer Overlays, spent one full day on each of the three main materials used for textile overlays: net, silk Crepeline, and polyester sheers. The students again chose objects from both the Campbell Center and Museum Textile Services study collections on which to practice the new techniques. In two cases, students brought items from their museums and were able to complete treatments.

The 2016 course schedule is currently being finalized. Follow the Campbell Center on Facebook for the latest news, photos, and the occasional recipe from cook Barbie Nelson.

A Ghost of the Civil War

The Solon A. Perkins Flag

Throughout the spring of 2015, a four-part series of MTS Blogs took readers on the journey through the conservation of a Civil War Guidon discovered in the basement of the Lowell Memorial Auditorium. The framed flag had been propped behind a piano for countless years, judging by the soot and dust. It was immediately clear to Camille Myers Breeze, however, that the flag and frame had also seen decades of display.



The Solon A. Perkins flag as found in '14.

The key to unlocking the flag's story was found right on its elaborate wood frame. A painted inscription on the green inner frame reads, "Under this flag at Clinton, La., on June 3, 1863, Solon A. Perkins was killed." According to one of the bronze plaques upstairs in the Hall of Flags, Perkins is one of nearly 500 men from Lowell who died in the Civil War.

In an April 27th blog entitled, *Under This Flag Solon A. Perkins Was Killed*, Camille tells us that Perkins was 24 years old in 1860 when he joined the 2nd Battalion, Massachusetts Voluntary Cavalry. Rising to the rank of 1st Lieutenant, Perkins commanded Company C of the 2nd Battalion, which later became the 3rd Massachusetts Cavalry Regiment of the 19th Corps. On the day of his death, Perkins was part of an expedition sent to engage Confederate cavalry near Clinton, LA, during the Port Hudson Campaign.



Solon A. Perkins flag after conservation.



Solon A. Perkins.

In *Let Us Show These Scoundrels That We Can Fight*, published on May 5th, Camille traced the long and arduous journey the flag took to arrive at our studio. A letter written by the infamous Major General Benjamin F. Butler of the 8th Massachusetts Volunteer Militia to the soldier's mother, Mrs. Wealthy Perkins, was published in the Lowell Daily Sun on December 15, 1894 with instructions that the flag "be put in Memorial Hall." Prior to her death in 1896, Mrs. Perkins instead gifted the flag to Charles L. Knapp, then treasurer of Middlesex Trust Company. Knapp is

believed to be the person who commissioned the ornate wood frame. Lowell Memorial Hall burned to the ground in March, 1915, taking with it many relics of Lowell's history. Luckily, this flag was not among them. The Knapp family donated it to the Lowell Memorial Auditorium, where it was installed on November 12, 1929.



Canton before (L) and after (R) conservation.

In the final installment of the series, *A Ghost of the Civil War*, Camille described the ingenious way she went about removing the flag from its board. Using a combination of heat, solvent, and mechanical action, she lifted each glued section and painstakingly removed the cardboard residue beneath. This process sometimes caused the gold-painted stars to break into two or more pieces. So Camille brushed a mixture of archival adhesive, gold powder pigment, and acrylic paint onto sheer polyester fabric. When dry, she cut out star shapes using a stencil made from one of the flag's stars. As she liberated each star from the board, she lightly adhered the pieces to a new star form using a tacking iron.

To compensate for missing red, white, and blue silks, Camille fashioned polyester organza underlays. She first placed the striped section of the flag on top of this ghost image and hand stitched it to a fabric-covered solid-support panel. Next, she stitched the canton and its blue organza underlay onto the panel. She then tediously straightened all of the tattered silk and covered the entire flag with transparent silk Crepeline.



Rededication ceremony at Lowell Memorial Auditorium.

One final challenge remained prior to reframing. A pressure mount was created by placing a sheet of UV-filtering acrylic over the mounted flag and screwing it down into the top of the panel. But the rabbet of the green inner frame did not fully cover these mounting screws. Camille's solution was to place an archival linen-covered mat between the underside of the frame and the top of the acrylic to mask the holes.

On May 31, 2015, the flag and frame were reunited. Camille and wooden artifacts conservator Melissa Carr joined officers of the Greater Lowell Veteran's Council, along with local politicians, veterans and citizens, at a rededication ceremony in the Hall of Flags. The flag and frame were given full military honors with a firing party and Taps. It was truly an honor to have played a role in the return of this great artifact.

The World War II Collection of Max W. Krell

An extraordinary WWII military collection arrived at Museum Textile Services late in 2014. It consists of thirteen uniform pieces and a metal lock-box containing dozens of items belonging to the late Max W. Krell, 1st Lieutenant in the Eighth Air Force 96th Bombardment Group.

Among the numerous military pins and rank badges, are an emergency signaling mirror, a time-distance computer, and Dutch biscuit tins. More personal items include a pocket watch, a lady's watch and a man's gold ring, possibly Max's own wedding ring. He and his wife Phyllis J. Krell raised a family in Kingsport, TN, and spent their final years in Charlevoix, MI.

Careful study of Krell's uniforms and paraphernalia allow us to retrace his activities in the war. The first is a badge on the right shoulder of his dress uniform reading, "E Semper L'Ora." Meaning, "It is Always the Hour," this is the motto of the US Air Force's 96th Test Wing. The second item is a round badge found inside Max's metal box depicting the number 8, which is the emblem of the 8th Air Force.



Krell's military ID photo.



Patch found on Krell's coat.



Logo of the 96th Test Wing



Krell's 8th Air Force patch



Replica 8th Air Force badge

Krell served in the Eighth Air Force 96th Bombardment Group, B-17 Flying Fortress unit in England. Stationed primarily at RAF Snetterton Heath, the 96th BG led the first shuttle mission to Regensburg on 17 August 1943. Krell's A2 leather flying jacket clearly depicts a Lockheed/Vega B-17G-20-VE Fortress aircraft. Although the entire serial number is illegible, it begins with a 3, indicating it was commissioned in 1943.



B-17 painted on Krell's leather flight jacket.



A B-17 flown by the 96th Bomber Group.

Missions of the 96th BG included strategic operations and bombing coastal defenses, railway bridges, gun emplacements, and field batteries prior to and during the invasion of Normandy in June 1944. After V-E Day, the 96th BG flew food to the Netherlands and hauled redeployed personnel to French Morocco, Ireland, France, and Germany.

Krell also served as part of the Eighth Bomber Command, re-designated the 8th AF in February 1944. At its peak during World War II, the 8th AF could dispatch more than 2,000 four-engine bombers and 1,000 fighters on a single mission. For these reasons, the 8th AF became known as the "Mighty Eighth." The National Museum of the Mighty Eighth Air Force is in Pooler, GA.

During what is known as the Hungerwinter of 1945, Krell was among the airmen who participated in humanitarian missions in the Netherlands. An article about him, entitled Max Krell 96th Chowhound mission The Hague, tells Max's own experience on May 1st in one of the 400 American planes that dropped 800 tons of food in the vicinity of the Hague and Rotterdam. The article explains that before flying the mission, Krell shaved, "as he had done for every mission. It is necessary so he can comfortably wear the oxygen mask for several hours in a row."



Krell's straight razor is among the effects in metal box.

After hauling bombs and being shot at by enemy fighters and antiaircraft fire it was a great experience to see so many people being happy because we could bring them something to eat.

-Max W. Krell

The appreciation for the service of Max W. Krell and his fellow airmen of the Eighth Air Force 96th Bombardment Group can be seen in a stained glass window at St. Andrews Church, Quidenham, Norfolk, UK, just a short drive from the WWII airbase at Snetterton Heath. Above the pilot can be seen the emblem of the 8th Air Force and the “flying fish” of the 337th AW Bomb Squad. Both emblems are also found on Krell’s bomber jacket.



Stained glass window at St. Andrew’s church.



Krell’s A2 leather flying jacket.

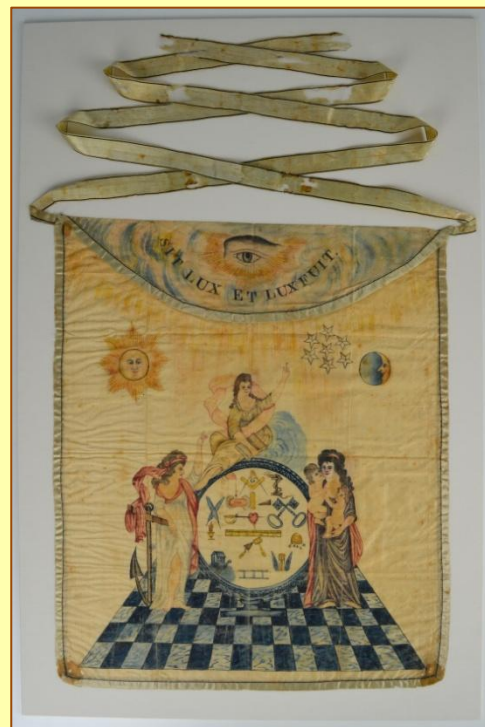
Max. W. Krell’s wool uniforms were conservation drycleaned prior to being archived in acid-free boxes. The uniform jacket was lightly surface cleaned, treated with microcrystalline wax, and also packed. Small items were divided among several clear-lidded mini boxes to be distributed among Max’s grateful family members.

Masonic Aprons from the Scottish Rite Museum

The relationship between Museum Textile Services and the Scottish Rite Masonic Museum and Library in Lexington, MA, then known as the Museum of Our National Heritage, dates back to the 1990s. Over the last fifteen years, we have conserved quilts, costume, flags, dolls, and many Masonic aprons, which refer back to the protective aprons worn by working stonemasons during the 17th and 18th centuries.

In preparation for an exhibit of aprons opening at the Scottish Rite Masonic Museum in February, 2016, Cara Jordan spent the summer of 2015 conserving ten examples. Identified by Camille Myers Breeze in a survey as being among the most fragile in the museum's collection, these ten pieces are made of leather, silk, and cotton. The aprons were hand painted, stenciled, printed by lithograph, and embroidered. Only three of the ten retained one or both of the ribbons necessary to be worn.

Cara and Camille devised a system for this collection that would allow the maximum number of fragile aprons to be conserved within the available budget. After surface cleaning and humidification, each apron was placed on an acid-free board covered with ecru cotton fabric. A piece of sheer nylon net was then stretch over the apron and stitched around the perimeter into the board,



Painted silk apron, c 1815



Painted leather apron, c 1830

eliminating the need to sew through the apron itself. When ribbons were present, a slit was cut in the net to allow the ribbons to sit on top rather than being covered. This mounting system will hold any fragments of silk in place if they separate over time, and can be easily reversed when necessary.

More than 100 aprons from the museum's collection can be seen in Director of Collection Aimee E. Newell's 2015 book *The Badge of a Freemason: Masonic Aprons from the Scottish Rite Masonic Museum & Library*. The book is organized chronologically to help demonstrate their evolution in shape, style and materials over the last 300 years.

Hooked on the Shelburne Museum

The Shelburne Museum in Shelburne, Vermont, is one of the nation's most comprehensive collections of American art and architecture. They are nearing the conclusion of a multi-year IMLS Museums for America, Collections Stewardship grant-funded project to conserve their hooked rugs, numbering over 300. Since 2012, Camille Myers Breeze has made four multi-day visits up to Vermont to help plan, train, and execute treatments on this invaluable collection.

Shelburne was among the first museums to exhibit quilts as works of art rather than just household accessories, way back in 1954. Textiles are displayed in a c 1800 timber structure that originally was a distillery and later served as the village of Shelburne's barn. It was given to the Museum in 1947 and moved to its present location on the north end of the 45-acre campus. Four galleries were added to display hooked rugs, hatboxes, costumes, and shadow boxes of miniatures. In 2012, the Patty Yoder Gallery opened and features a rotating display of historic and contemporary hooked rugs.



Camille Myers Breeze sewing in an underlay patch.



Angela Duckwall testing a rug.

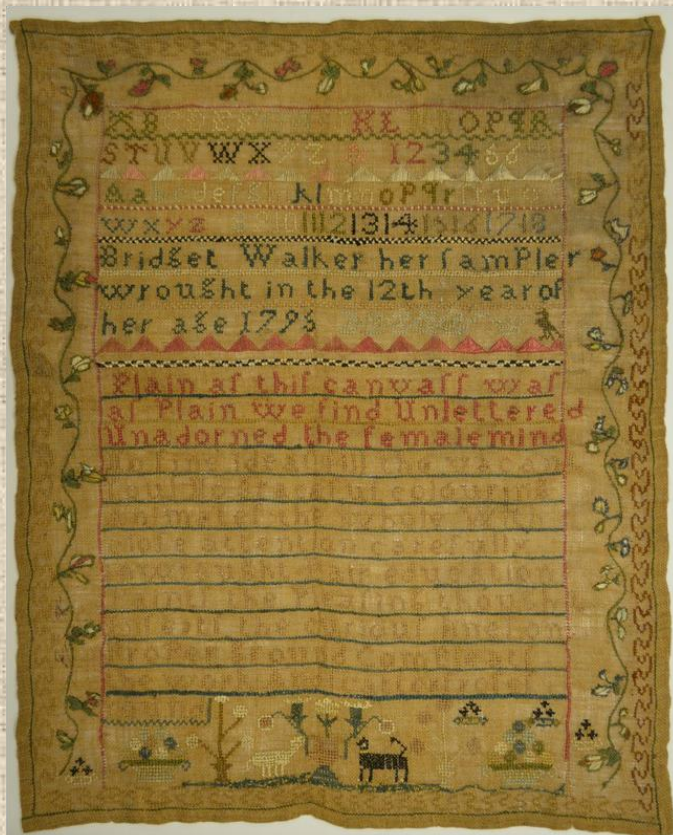
The conservation team at the Shelburne Museum is top notch. Richard Kerschner, who came to the museum over 30 years ago to establish the conservation program, recently retired and continues on as a consultant. Objects conservator Nancie Ravenel has stepped up to fill his shoes and oversee conservation works, including the hooked rug project. Angela Duckwall spent 8 months working with the carpets and in July, 2015, Kirsten Schoonmaker took the position as their first-ever staff textile conservator. Also key to conservation efforts at the museum are the well-trained conservation volunteers.

Museum Textile Services is proud to have played a part in bringing light to this important collection and we look forward to continuing collaborations with the conservation team at the Shelburne Museum.

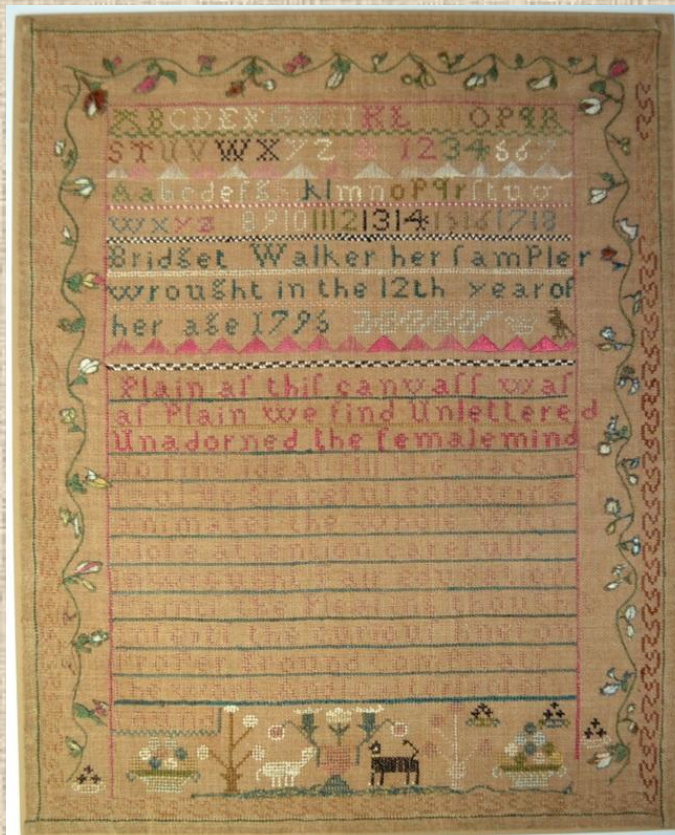
New Hampshire Historical Society Samplers

Museum Textile Services has been conserving a selection of samplers from the [New Hampshire Historical Society](#) over the last few years. Prior to making the trip down from Concord, each sampler is meticulously researched and their collection record updated with genealogical and historical information about the maker and her family.

Intern Megan Mary Creamer has been surfing through the [NHHS website](#) and gathering her research into an ongoing [MTS Blog series](#). What she found is that the women of New Hampshire are an accomplished and influential group in their own right.



Bridget Walker's sampler before conservation



Bridget Walker's sampler after conservation

Bridget Walker was 12 when she finished this sampler in 1795. Young Miss Walker grew up as one of the first generation of Americans born after the revolution. In 1795, her home town of Concord was a bustling town, about to be named New Hampshire's state capital. With industry, wealth and success in a city, education for children usually follows, and this sampler is a testament to educational values of the time. Bridget chose to embroider a well-known sampler rhyme, beginning:

Plain as this canvass was, as Plain we find Unlettered, Unadorned the female mind, No fine ideas fill the vacant, Soul No graceful coloring, animates the whole With, close attention carefully, Inwrought fair education.

Twenty four years later and forty five miles to the south, nine-year-old Junia Bartlett stitched a long, narrow sampler of the alphabet in large bold letters. Junia's stitching techniques include the common satin stitch in blue, and a less common open work Alsatian stitch in pink.



Before conservation



During conservation



After conservation

Junia was no average girl. Her famous grandfather, Josiah Bartlett, was the 4th Governor of New Hampshire and a signer of the Declaration of Independence. Her family's wealth and status afforded Junia opportunities to learn and write, and she went on to become the wife of Maine US Representative, Francis O.J. Smith. Junia's correspondence with her brother Levi Bartlett is part of the Maine Historical Society collections, and—most unusually—she was given author credit alongside her husband on many legal and political documents in the Library of Congress catalog.

One of the more recent New Hampshire samplers completed by conservator Cara Jordan was made by Achsah Hemphill (1798–1888) of Windham, NH. The sampler had suffered over the years from exposure to moisture. A broad tideline stretched across the top of the sampler and the dark brown pigment found in the central inscription had migrated onto the linen ground in a distinctive vertical line.

Director Camille Breeze flushed deionized water through the sampler on the suction table to rehydrate the fibers and reactivate the dyes that had migrated. A blotter placed on top of the wet sampler clearly shows the dark line of dye removed from the central text block, as well as the overall yellow of aged cellulose. When the sampler was dry, there was a significant improvement in the overall color as well as the areas of dye bleeding.



Hemphill Sampler before conservation.



Hemphill Sampler after conservation.

Achsah Hemphill was the daughter of Jane Hemphill, who gave birth to her out of wedlock. Jane's father, according to town history, had children with an African American woman, making this the only sampler conserved at MTS we know was likely made by an African-American girl. Given her background, the verse Achsah chose to embroider on her sampler becomes all the more poignant:

A sinful creature I was born, And from the womb I strayd, I must be wretched and forlorn, Without thy mercys aid, But Christ can all my sins forgive, And wash away their stain, And fit my soul with him to live, And in his kingdom reign.

The sampler was donated over 100 years ago by Harriett Berry, Achsah Hemphill's grand niece. We are honored to play a role in preserving it along with many others in the collection of the New Hampshire Historical Society.

Mary Baker Eddy's Peace Flag

The winter of 2015 was marked by many extremes for the Boston area: record snowfall, arctic temperatures, and a failed transportation infrastructure. But here at Museum Textile Services we hunkered down with a one-of-a-kind textile: the famous Peace Flag seen for the previous 80 years by visitors to the second floor mezzanine at the Mary Baker Eddy Library.



MTS and Library staff de-installing the Peace Flag.

A painted plaque below the 45-star silk flag reads, "This flag was made by 400 workers for World Peace and presented to Mary Baker Eddy as a tribute to her efforts in behalf of World Peace." Later we learned that it was made in New York City in the early 20th century. It was originally consigned by Dr. Robert S. Freedman, a New York physician active in pacifist circles. The white border is a later addition that marks it as an official Peace Flag. Mary Baker Eddy gave the flag to the Christian Science Board of Directors with the words "For the mother Church with love."

As you can see from our cleaning tests, the flag was filthy. The gaskets on the custom-built bronze and glass case made in 1936 by the Gorham Company of Providence, RI, had long ago failed. We tested four materials to aid in removing the deposits: cotton balls, chamois, cosmetic sponge, and vulcanized rubber sponge. Although cosmetic sponge and chamois pulled a lot of dirt, we felt there was too much drag between them and the silk. Cotton balls were judged the least effective, and seemed to be embedding debris further into the silk. In the end, after gently surface vacuuming the flag with a micro-suction attachment, we decided to remove the remaining surface soiling using vulcanized rubber sponges.



Cotton ball, chamois, and cosmetic sponge were ruled out.

A difficult decision came next. After nearly a century of display, the condition of the ivory silk border was so poor that the only remaining treatment option was a full adhesive lining. Instead, the library staff gave us permission to replace it with a new border of custom-dyed silk. The original border was separated from the inner flag and archived in an acid-free box. Camille Breeze then dyed 16mm silk habotai and dyed it with ecru Jacquard acid dye. The new border will provide the longevity and neutrality necessary for extended exhibition in the flag's display case.



Back of the muslin-lined flag.

Once the flag was surface cleaned and the shattered ivory silk border and heavy fringe were removed, we laid the flag out flat on a piece of washed cotton muslin. After gently pressing it with a warm iron through a damp piece of cotton, we gently pinned the flag to the muslin. Before we stitched the flag to the muslin lining, a single piece of ivory nylon net was laid on top. This barely alters the brightness of the flag and is key to its long-term display life. A team of conservators hand stitched all three layers together—net, flag and muslin—along every seam and star. Now all of the silk is encapsulated and the job of fighting gravity is shared by the sturdy muslin.

In the final week, we constructed the replacement ivory border from our new, custom-dyed silk and sewed the original fringe to the new border by machine. We opted to attach the new border to the flag by hand before attaching a dust cover and Velcro header. The Velcro header will attach to an aluminum Velcro slat manufactured by Small Corp., Inc. The slat will be suspended with wires from the existing brass rod/cup system from which the flag hung for 80 years. No one but us will know it's there.

Back in Boston on a sunny spring day, MTS and Library staff installed the slat, unfurled the flag, and made small adjustments. The end result of conservation is a cleaner, more stable, and less distorted flag that preserves the appearance of the original while making much-needed structural improvements.



Peace Flag before conservation.



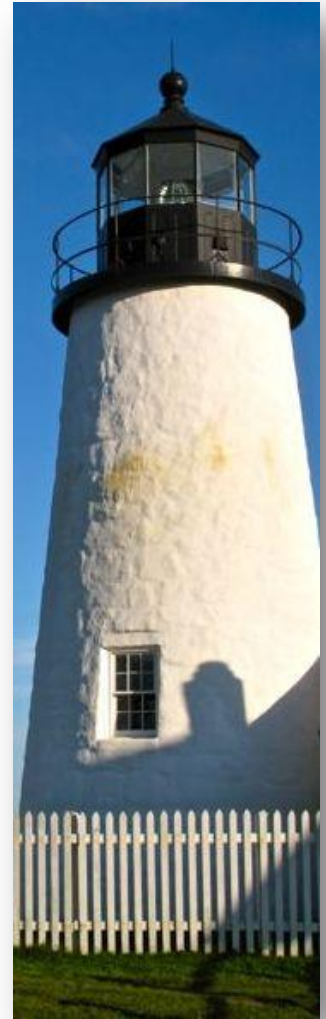
Peace flag after conservation.

Coming up...

New England Museum Association **Annual Conference** **November 5, 2015, Portland, ME**

Camille Myers Breeze and Katrina Herron Gendreau will present, "Articulating Bodies: Developing and Disseminating New Tools for Historic Costume Display in Small Museums." Answers will be given to common questions, such as: What challenges and opportunities lie within textile collections? Are we using the non-verbal language of costume mounts effectively in small museums? What training do small-museum professionals need in order to understand and care for these collections? How can we make the most of time, budgets, and in-house expertise? For conference registration and information visit the [NEMA website](#).

Also at NEMA, Camille Myers Breeze will join fellow conservators at a panel presentation entitled, "Speaking Conservation" on Friday, November 6.



Look for us at these other conferences:

- North American Textile Conservation Conference, NYC, November 16–20, 2015.
- Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, Montreal, May 13–17, 2016.
- Costume Society of America Symposium, Cleveland, May 24–29, 2016.
- American Alliance of Museums Annual Meeting, Washington, DC, May 26–29, 2016.

MTS Study Collection

Did you know that our study collection is catalogued in a searchable database that includes one thousand objects and scholarly publications? Currently we are accepting donations in the following areas:

- Military uniforms and accessories with photographs and biographical information of the service man or woman who wore them.
- Sports uniforms with photographs and biographical information on the athlete.
- School-girl samplers and embroideries.
- Ethnographic and archaeological textiles with provenance.

Please contact Camille Myers Breeze if you are interested in making a donation. Museum Textile Services is not a 501(c) and we cannot appraise items or provide a tax receipt.



New Location!

After four years in our current space, MTS will relocate on October 1 to another building in Andover's Ballardvale Historic District.

Built after the Civil War, the two-story brick structure was first used by the Whipple File & Steel Company and later occupied by Craighead and Kintz (est. 1883), which produced high-Victorian and Arts & Crafts light fixtures and, "brass and bronze goods of a miscellaneous character." The new studio features 400 additional square feet, two more storage rooms, twenty-two large windows, and 18-foot-high ceilings.



MTS Staff

Camille Myers Breeze, Founder & Director



Camille began her textile conservation career in 1989 at the Textile Conservation Workshop in South Salem, NY. 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 NYC before moving to the Textile Conservation Center at the American Textile History Museum, in Lowell, MA. Camille is an avid singer, motorcyclist, gardener, and chicken keeper.

Cara Jordan, Conservator

Cara joined Museum Textile Services in 2007 as a volunteer. She quickly joined the staff where she became responsible for intern training and project management. Cara's specialties include flags, quilts, samplers, and conservation framing. Cara earned an ALM in Museum Studies from the Harvard University Extension School in 2013. She is also a 2007 graduate of Tufts University in affiliation with School of the Museum of Fine Arts. Cara has worked on several art exhibitions and her art focuses mainly on painting, alternative process photography, and fiber arts.



Morgan Carbone, Conservator



Morgan joined MTS in June as only the third full-time professional conservator in our 16-year history. Morgan completed her MA in Fashion and Textiles: History, Theory, and Museum Practice at the Fashion Institute of Technology in New York, and received her BA in Art History from Grinnell College in Iowa. She interned in the conservation lab at the Museum at FIT and at the Hispanic Society of America. In Morgan's free time, she enjoys knitting and spending time with her cat, Xena.

What makes up a good year at MTS? Here are some numbers that paint the picture:

- ◇ 193 garments and textiles examined, condition reported, and bid
- ◇ Only 18% of clients declined treatment after receiving a conservation proposal
- ◇ 67% of clients were private individuals and 33% were institutions

Katrina Herron Gendreau, Costume and Textiles Specialist



Kate completed a conservation internship at Museum Textile Services in 2014. She and Camille Myers Breeze continue to work together on [Andover Figures](#), a line of innovative costume-mounting solutions that are both archival and cost effective. Kate's masters capstone thesis in museum studies from the Harvard University Extension School focused on analyzing and meeting the challenges of costume mounting in the small museum environment. Kate is also Principal at [KHG Arts](#), which provides a range of services, expertise, and tools for textile makers and collectors, and is devoted to preserving and promoting the value of textiles in our everyday lives.

Megan Mary Creamer, Technician

Megan has a BFA in industrial design from Massachusetts College of Art, and is completing an ALM in museum studies at Harvard University Extension School. She has tailored most of her education towards textiles, exploring the subject from the industrial revolution to new methods and materials used in the 20th & 21st centuries. Since joining the MTS team as an intern, Megan had added new skills to her experience across the fields of materials-based design, collections management, non-profit management, and planning arts events in the greater-Boston area.



Kim Oey-Rosenthal, Intern



Kim is one of only three people to complete all three levels of certification at MTS. Her goal is to provide contract-based assistance to museums and art conservators working with textile collections. Kim has a fashion design certificate, worked as an assistant designer for five years, and has a small business importing and selling ikats and batiks from Indonesia. While living in Tokyo for two years, Kim taught English and enjoyed the rich arts and crafts of Japan. Throughout her travels and museum visits Kim is always drawn to textiles, how they are made, and their histories.

What did we work on over the last year? Here are our six largest categories:

- ◇ 37 garments and accessories
- ◇ 17 Flags
- ◇ 14 Quilts
- ◇ 22 Samplers
- ◇ 16 Embroideries/needle works
- ◇ 13 Masonic aprons



Andover Figures



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