


MUSEUM TEXTILE SERVICES

Issue 8

www.museumtextiles.com





The Museum Textile Services Magazine is an annual publication of Museum Textile Services, LLC, a full-service textile conservation laboratory located in Andover, Massachusetts. Printed copies may be purchased. Please contact info@museumtextiles.com or write to Museum Textile Services, PO Box 5004, Andover, MA 01810 for details.

Volume 8. Copyright 2019.
Museum Textile Services
All rights reserved.
ISBN: 978-1-64764-137-5

Table of Contents

<u>Letter From the Director</u>	5
<u>The Bright World of Susan Colesworthy</u>	7
<u>The MTS Learning Lab</u>	11
<u>The Black Cats of Amherst</u>	15
<u>A Day in the Life of an MTS Conservator</u>	19
<u>Investigating the Source of ‘Longfellow Yellow’</u>	25
<u>The Tucker ’48: A Symbol of Safety</u>	31
<u>Hands Helping Puerto Rico</u>	35
<u>MTS Resources</u>	39
<u>Witness to History</u>	43
<u>Passport to Porto</u>	45
<u>20 Years of Museum Textile Services</u>	49
<u>The MTS Team</u>	57
<u>Image Credits</u>	60

A blue historical dress with gold buttons is displayed on a mannequin. The dress features a high collar and a long sleeve with a ruffled cuff. The buttons are arranged in a vertical line down the front. The fabric appears to be a smooth, possibly silk or satin material.

Andover Figures

CUSTOM MUSEUM FORMS TO FIT YOUR NEEDS

Launched in 2015 by Museum Textile Services, the Andover Figures® system is an archival, customizable, and reusable way to display historic clothing at a low cost.

Contact us to see how you can use Andover Figures®.

andoverfigures@gmail.com
978-474-9200

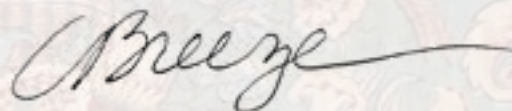
Letter from the Director

The drawback of founding a business on your birthday is that it's impossible to avoid thinking about how old the business—and you—are getting. But all I was thinking about back in 1999 was how fortuitous it felt to start a new company and a new decade of life simultaneously.

This anniversary is also a great opportunity to plan for the next 20 years. We began with a strategic planning meeting held at my house, where Leah, Morgan, and I brainstormed about our own financial, programming, and academic goals. Out of this meeting were born the MTS Learning Lab, our newly redesigned website, our expanded staff, and many additional projects still under development.

Education has always been at the center of the MTS mission, and these past 20 years have proven that when we are generous with our knowledge and time, we are rewarded with more exciting projects and life-long friendships. Arriving at the ripe age of 50, I am grateful to have a job that delights and challenges me daily.

Much of the content in this anniversary magazine was contributed by Morgan Carbone, Kenna Libes, Marya V'ant Hul, Leah Ceriello, Danielle Bush, and Kayla Silvia. The fact that I am surrounded by such talented and dedicated colleagues is the most humbling thing of all.



Camille Myers Breeze
Director & Chief Conservator



THE BRIGHT WORLD OF SUSAN COLESWORTHY

A call in the fall of 2018 from the [Nantucket Historical Association](#) brought this spectacular embroidered mantelpiece to Museum Textile Services for remounting and reframing. Made of silk, wool, and metal-wrapped threads on linen, it is attributed to Susan Colesworthy, c 1765. Referred to as a ‘fishing lady’ embroidery, it is one of a series of works that stands out in the realm of American Colonial needlework for its focus on women’s courtship and agency.

Most works of early New England embroidery are samplers, meant to showcase skill, or practical items like wallets and linens. A smaller quantity are pastoral scenes and art pieces meant instead to display affluence. The Nantucket Historical Association’s fishing lady embroidery is one of around twenty known examples of the genre that were made across the length and breadth of New England between 1730 and 1790. Almost all of these use the same motif of a woman at a fish pond who is holding a rod and has a basket full of fish at her feet. She looks toward a male figure who seems to be interrupting her idyllic (and successful) work. The two are dressed luxuriously and surrounded by rolling hills.

Embroidered mantelpieces are large works of art that made a bold statement about a family’s wealth and prospects. The Nantucket example, which is fully intact, actually may have been intended as part of a triptych. A very similar fishing lady embroidery in the collection

of the [Museum of Fine Arts, Boston](#), is just such a triptych, and its center panel is surprisingly similar to the embroidery we conserved.

Author Andrea Pappas in her seminal work on [The Politics of Courtship in the Boston ‘Fishing Lady’ Pictures](#), theorizes how the series represents the fleeting time during courtship in which women have control. The man has been ‘hooked’—he has declared his intent and offered his hand—and the woman may accept or reject him. Various artists illustrate this in different ways, with figures, background, and background activities altered to suit their purpose.

When MTS Associate Conservator Morgan Blei Carbone removed Sarah Colesworthy’s embroidery from its 20th-century board and flipped it over, she was delighted to find the original vivid colors were preserved. An absence of light and inherent chemical stability had preserved a snapshot of the true Colonial color palette. What had first appeared to be a silver or white frock



Fig. 4. Front and back mirror details of the fishing lady embroidery.

coat on the man turned out to be cochineal pink, defying modern beliefs of gender norms. Together, the yellows of the woman's dress, the blue of the sky, and the greens of the landscape, transform the image from bucolic to dramatic. The original colors would have been magnificent over a mantel, as originally intended.

Morgan humidified and blocked the embroidery to reduce the inherent slant of the overcast stitching, also called tent stitching. MTS Director Camille Myers Breeze then mounted it to an acid-free, fabric-covered board with hand stitching. To complete the treatment, Morgan located a modern frame in a similar style as that seen on the MFA's fishing lady mantelpiece

and fitted it with UV-filtering glass and acrylic spacers. The embroidery went on display shortly after at the New York City Armory Show.

Sarah Colesworthy is one of the few Colonial American women whose name managed to remain with their work over the generations, and we are fortunate to have played a role in her embroidery's preservation.



TREFLER'S

THE FINE ART OF RESTORING YOUR FAVORITE THINGS



Our Premier Services Also Include:

Fine Art Handling & Installation, Custom Art Inventory & Cataloging, Professional Photography Upholstery, Custom Framing & Display Cases



Trefler.com

(617) 965-3388

trefler@trefler.com

29 Tower Rd,
Newton, MA





THE MTS LEARNING LAB

In honor of our 20th anniversary, Museum Textile Services launched its first in a series of educational and outreach programs. The [Museum Textile Services Learning Lab](#) opened our Andover studio up to learners of all skill levels who want to study conservation and collections care, using our equipment and the MTS study collection.

The Museum Textile Services Learning Lab has proved to be an incredible success after its inaugural year. All four of our scheduled classes sold out, so an extra session was added. We kicked off the season with Fiber and Fabric Identification where participants observed fiber and textiles micro- and macroscopically. Participants took home fiber and fabric samples that they observed with linen testers and under microscopes.

Next, we taught Photographing Museum Textiles. MTS staff and participants worked together with DSLR cameras and cell phone cameras, different backdrops, and lighting to find the ideal way to photograph a variety of small and large textiles. We practiced photographing some of the most common textiles encountered in historic houses including samplers, quilts, and historic costume in various condition states.

We then held the Condition Reporting Textiles Learning Lab. The group discussed the importance of having an institutional lexicon for describing

fashion and textiles. We introduced our favorite books and tools for identifying the anatomy of samplers, quilts, and historic dress. After writing descriptions of a variety of textiles, participants mapped condition issues on textiles using tablets and mylar tracings.

The last Learning Lab of the 2019 inaugural season was Vac and Pack Textiles. Participants learned about archival materials and commercial substitutes as well as the ideal instances to use each archival material. They also had the hands-on experience of surface cleaning a historic wedding gown with a high-efficiency filtered vacuum, and methodically folding the artifact with support to fit into an archival corrugated polypropylene box.



We are very excited to introduce our new season of MTS Learning Labs. With the help of participant feedback, we are introducing two new classes as well as repeating Photographing Museum Textiles and Fiber and Fabric Identification.

In the fall of 2020, we will offer Creating 3-D Support Mounts. We will look at three-dimensional textiles such as military caps, shoes, fans, gloves, and more from the MTS study collection. Instructors will guide participants with their best tips for making seamless support mounts with archival materials that can be used not only for museum display but also as a storage solution.

We will also be teaching Costume Mounting Techniques. Participants will discuss how to evaluate when a garment is in good enough condition to be displayed on a manikin and how to safely handle the garment. We will also practice retrofitting commercial store mannequins to adequately support

the garment being displayed. Finally, we will introduce participants to the Andover Figures® costume-mounting system, which is a reversible, archival manikin line available through Museum Textile Services.

To register for Museum Textile Services Learning Labs, please visit museumtextiles.com/LL or email us via info@museumtextiles.com.

Fig. 6. Morgan teaching at the inaugural Learning Lab at the MTS Studio





Photographing Textiles

March 21st, 2020

Morgan Blei Carbone & Leah Ceriello

Practice hands-on textile mounting and photography skills using objects from the MTS Study Collection.



Fiber and Fabric Identification

May 30th, 2020

Camille Myers Breeze & Kayla Silvia

From animal and plant fibers to synthetic and non-traditional materials, we will trace the journey that raw materials take as they evolve into textiles.



Creating 3-D Support Mounts

September 26th, 2020

Camille Myers Breeze & Kayla Silvia

3-D Support Mounts are commonly used for display and storage of costume accessories, such as hats, shoes, fans, and more. Learn how to use a range of archival materials to create museum-quality, custom forms.



Costume Mounting Techniques

December 5th, 2020

Camille Myers Breeze & Morgan Blei Carbone

This class will discuss how to choose and prepare a garment for exhibition, and show safe ways to retrofit common manikins. Each student will mount a garment using the Andover Figures® costume-mounting system.

SSU



THE BLACK CATS OF AMHERST

In October 2017, Jim Hamilton, Amherst College alumni and author of *The Writing 69th*, began researching for his newest book, *The Black Cats of Amherst*. During a visit to the college's archives, Hamilton found an embroidered silk banner folded up in a box along with fragments of a red and green ribbon, a Croix de Guerre medal, a fourragère, and long flag staff ribbons. Hamilton would soon learn of the significance of this banner and military accoutrements with respect to the history of the Section Sanitaire Etas-Unis 539 (S.S.U. 539,) known as the Black Cats of Amherst.

Recognizing that the banner would need professional conservation, Mike Kelly, Head of [Archives & Special Collections at Amherst College](#), contacted Museum Textile Services to assess the condition of all the objects. Once aware of the scale of the project, Hamilton turned to the Amherst alumni to begin an, ultimately successful, fundraising campaign to save the Black Cats' banner. The double-pointed banner is made from ribbed cream silk lined with cotton, two-sided, embellished with silk and couched metallic embroidery. The two panels are assembled by machine and trimmed with metallic bullion fringe around the perimeter. The hoist edge features three leather straps with buckles used to secure the banner to a staff.

According to Hamilton's writing, The Black Cats were an ambulance unit formed in Amherst, Massachusetts, shortly after the United States officially joined World War I, in June of 1917. They trained in Allentown,

Pennsylvania, and sailed to France in August of the same year, serving alongside several French army divisions. Ambulatory unit S.S.U. 539 adopted the black cat as the mascot of the unit, which they thought of as a good luck charm; contrary to the bad luck stereotype typically associated with the feline. The black cat emblazoned the unit's vehicles, banners, and correspondence, becoming the unifying symbol which has endured beyond the end of the war. The Black Cats returned to the US in April 1919, proudly adorned with multiple military commendations for both individual and unit achievements. A group of 22 Black Cats made a symbolic march back to Amherst College on April 23, 1919, where they were welcomed home by college President Alexander



Fig. 8. The Croix de Guerre.



Fig. 9. The reverse of the Black Cats' banner.

Meiklejohn and Dean George Olds. The unit colors—an American flag, and two silk banners (one bearing the unit's iconic black cat)—were presented to Dean Olds on behalf of the college. The banner treated at MTS does not appear in the photographs from the day, suggesting that it may have been made and presented to Amherst at a later date.

Addressing the condition issues of this banner and its components was complicated, requiring thorough support within the confines of the project. The ultimate goal of treatment was to stabilize it for safe display and deliver the banner to Amherst in time for the 100th anniversary of the Black Cats' return march in April 2019; a challenging, though certainly not an impossible task. The greatest challenge was addressing the shattering silk and detached fragments on both sides of the banner, while minimizing additional damage and avoiding accidentally sewing the two sides

together. An additional obstacle was mounting the banner to a solid support that included a viewing window to allow the wording on the reverse to be seen after treatment was completed. The cream silk was in poorest condition on the reverse; actively breaking with more overall detached fragments. On the front, silk deterioration and loss was limited to the bottom of the banner, coinciding with discoloration of the cotton lining near the bottom-most leather strap. The top-most leather strap was broken, though the fragment was retained. The green and red ribbon paired with the medal was in very poor condition, having broken into several pieces. All metal components were moderately tarnished.

Treatment was straightforward, though several puzzles required solving. Camille undertook the task of realigning the fringed red and green ribbon, which was in a number of disassociated pieces. The fragments were encased in a silk crepe line sandwich and consolidated with Lascaux archival adhesive. The



Fig. 10. The front of the Black Cats' banner.



Fig. 11. Front of the Black Cats' banner after conservation.

shattered silk of the banner was a compound challenge, as each side had to be addressed independently but with caution to the opposite side. The silk was carefully protected with nylon net on the entirety of the face of the front and reverse. Stitching was strategically placed at the edges of all design elements, voided areas of lost silk, and along the borders. Both banner and accessories were mounted to padded, fabric-covered aluminum panels. Camille modified the panel for the banner with a custom window cutout to allow the text on the reverse to be seen, protecting the delicate silk with Mylar.

Both panels were then framed behind UV-filtering acrylic in powder-coated metal frames. All of the display supplies were custom manufactured by our friends at [Small Corp, Inc.](#), of Greenfield, Massachusetts.

The Black Cats' banner and its accessories were returned to Amherst College's Frost Library for the 100th anniversary celebration. Visit [Jim Hamilton's Black Cats' of Amherst blog](#), which is bursting with more information about the Black Cats.



A DAY IN THE LIFE

In order to give our curious readers a view into the life and career of a textile conservator working in private practice, Museum Textile Services volunteer Marya V'ant Hul sat down with Associate Conservator Morgan Carbone for an interview about her path to a career in textile conservation, her favorite objects to work with, and what she does when she's not at the Museum Textile Services studio.

Marya: Tell me a little about your position and what you do on a day-to-day basis.

Morgan: I am the associate conservator at MTS. On a daily basis I make sure that everyone knows what they're doing, how they're doing it, and when.

Who are your clients?

We work with a variety of institutions including colleges and universities, museums, historic houses, government agencies, and private clients.

Why do clients bring textiles to MTS?

As a regional center for textile conservation, people look to MTS for all of their textile conservation and collections-care needs.

When you treat a textile, are you usually aiming just to stabilize it, or to restore it to something closer to its original condition and appearance?

As a conservator, my work is distinct from a restorer, in that it is not my goal to make an artifact look new. My goal is to improve its current condition so that the object can continue to tell its story.

Do you sometimes have to adjust clients' expectations or deal with requests that you either can't fill or don't think are appropriate?

Of course! Oftentimes a client requests that a stain be removed from a garment, and unfortunately those are usually permanent. We can barely get stains off our shirts from lunch. Getting a 150-year-old stain out of fragile artifact is MUCH harder.

How did your education and past experiences prepare you for this job?

As an undergraduate at [Grinnell College](#) I attempted to study pre-med but also had a strong interest in Art and Art History. Eventually I realized that there were "art doctors" called conservators. I chose to take courses that would enhance my likelihood of getting into a conservation graduate program, including art history, studio art, organic chemistry, anthropology, and several languages. Upon graduating Grinnell with distinction in Art History, I attended the [Fashion Institute of Technology](#). I received my Master of



Fig. 13. Morgan wetcleaning a baseball jersey.

Arts in Fashion and Textiles: History, Theory, and Museum Practice. At FIT I received a comprehensive education in fashion and textile history, world textiles, conservation treatments, costume mounting, decorative arts, and so much more. While attending FIT we toured the best textile conservation labs in New York City, including the Met's Costume Institute. We got hands-on experience at the Textile Conservation Laboratory of the Cathedral of St. John the Divine and put on an exhibit at the Museum at FIT. I had the opportunity to intern at the Museum at FIT surface cleaning, sewing accession labels, and making padded hangers and storage mounts for new acquisitions. In addition to my formal experience at the educational institutions I attended, I also have a strong background in retail and sales. Developing the ability to interface with clients and predict their needs is crucial to my success as an associate conservator at MTS. These skills have made me better at multitasking and balancing a supervisory role while also

being a practicing conservator.

What skills and qualities does a person need to do your job well?

Steady hands, museum or lab sensibilities, creative problem solving, flexibility, and an appreciation for the story behind an artifact. You also have to enjoy the art of the quotidian.

What keeps you motivated to go to work each day?

The fact that the textiles that come into the studio need me! Also, as an associate conservator, the office doesn't run as smoothly when I'm not there. It's important for me to be at the studio for my coworkers, so they can do their jobs to the best of their abilities.

Besides learning on the job, how do you continue your professional development?

Camille is very generous with sending us to conferences. We attend the biannual [NATCC](#) conference, the annual [AIC](#) meeting, and we also connect with our clients every year at [NEMA](#), where I learn more about their needs. I also use social media, especially Instagram, to follow other textile conservators around the world. The procedures posted on their Instagram feeds often aren't written or presented about until years later, so my ability to have a finger on the pulse of new conservation technology and techniques is vital to developing my own practice.

What do you like best about your job?

I jokingly call it “History’s Mysteries with Morgan.” I love doing a deep dive into the history of an artifact, and sometimes if I’m lucky I get the chance to confirm or dispute claims of an object’s origin.

Reflect from your first day of work to now. How have you evolved in your current job?

Our 20th-anniversary year has seen unprecedented growth at MTS. I have come to understand my contribution to the business that Camille has built and hope to continue to be a large part of it. I have also realized my power as a teacher and a supervisor, and now have opportunities to teach at Beloit College Center for Collections Care and through the MTS Learning Lab. I have co-developed all the 2019 Learning Lab courses, and hope to continue building my skills as a teacher and curriculum developer.

What is the most stressful part of your job?

The potential to ruin history! Mistakes happen, and thankfully we can fix our mistakes when and if they do occur, but it is stressful, nonetheless. I still remember the first artifact that I damaged. It was a christening gown that I was trying to feed a ribbon back through. The christening gown was made of a very thin cotton, so in the process of trying to get the ribbon through this narrow band, I abraded the

cotton and there appeared to be a hole. I showed Camille and she reassured me that this would not be the last time something like this happens. She also explained that the mistakes we make are almost always fixable.

What is something that you do at your job that would surprise people?

I deal with a lot of poop! There’s bug poop, mouse poop, dog poop, bat poop. There is so much poop in textile conservation!

Is the job physically taxing?

YES. It is very important for me to be able to lift heavy objects with a capable partner. We often use large pieces of acrylic sheeting, heavy aluminum honeycomb panels, and objects like tapestries or large carpets can be very cumbersome. We also frequently climb ladders to hang, photograph,



Fig. 14. Camille and Morgan taking in an exhibition at the Peabody Essex Museum.

and examine large textiles, so it is very important for me to be agile and take care of my body.

What is your proudest accomplishment at the job?

Through developing my skills as a conservator at MTS, I have also engaged in research and writing, allowing me to present my work solo at the annual AIC meeting in 2019. I also presented at the biannual NATCC conference, an accomplishment for both me and Camille, as we were first-time presenters there.

What's the strangest/weirdest object or condition problem you've encountered in this job?

The [strangest object](#) I have conserved would probably be the costume worn by Shirley Temple in the movie *The Little Colonel*, when she sings *Love's Young Dream*. Theatrical costumes are unique because they are not made like traditional garments. They are worn very few times, and are often made hastily and made of subpar material. This costume was shattering to the touch, causing it to look like the bottom of a bag of potato chips! This behavior is reminiscent of 19th-century weighted silks, suggesting that this material was already old when it was used in 1935.

Of all the textiles you've worked on, do you have a favorite? Why?

My favorite project was the flag made by Mrs. Theodore Roosevelt that was

presented in 1909 and belongs now to the Manchester Historical Association. Replicas of flags are not technically legal, so the flag is not actually an official US flag. It is made of ribbons sewn together, and the size, location, and positioning of the stars in the canton is unusual. Mrs. Theodore Roosevelt ran an embroiderers guild in the town of Oyster Bay, NY, and she and the women stitched this incredibly lifelike emblem and portrait of George Washington on the flag. I grew up in Oyster Bay, and I love that this object connects to my hometown and local history.

What kinds of textiles interest you most?

My love of Chinese art and textiles started when I was a student at Grinnell studying depictions of gender in Chinese Art. I also wrote my Master of Arts qualifying paper at FIT on the treatment of a Han woman's skirt panel. My interests in Chinese textiles has grown with every new Chinese artifact we receive, including processional umbrellas, rank badges, table screens, and Buddhist wall hangings.

If you could spend time with any textile collection in the world, which would you choose? Why?

I would love to visit the [Kyoto Costume Institute](#). The collection looks at eastern and western fashion and their crossover, which really piques my interest!

What do you enjoy doing outside of work?

I love to knit lace shawls and spend time with my cat Xena.

When you meet people and tell them what you do for a living, what's the most common question or reaction?

If they don't know what conservation is, they look at me with a blank face! If they do know, they often get very excited and ask lots of questions—with the most popular question being "What is the oldest artifact you've worked on."

If you couldn't do this job, what line of work would you choose instead?

I've always thought that it would be fun to own a yarn store that offers knit-alongs and trips to knit-friendly destinations abroad like the Shetland Islands.

What's the one thing you wish were more widely known about caring for textiles?

One of the things that I wish people understood is that as Americans, we have a cultural idea of what cleanliness is when it comes to textiles in our collections. We place higher value on textiles that are cleaner, but every textile, dirty or clean, is important!

Archival Quality Materials for

TEXTILE CONSERVATION

University Products is a proud supplier for Museum Textile Services.

Congratulations Camille!
Here's to another 20 years!



- Boxes & Tubes
 - Acid-Free Tissue
 - Testing & Cleaning
 - Forms and Mounts
 - Tools & Equipment
- ...and more online!

 **UNIVERSITY
PRODUCTS**
THINKING IN & OUT OF THE BOX SINCE 1968

www.universityproducts.com

Email: info@universityproducts.com

Customer Service: 1.800.628.1912



INVESTIGATING THE SOURCE OF 'LONGFELLOW YELLOW'

An award in 2018 from the Friends of the [Longfellow House-Washington's Headquarters](#), a National Historic Site, allowed the staff at Museum Textile Services to become intimately acquainted with a dress so central to this Massachusetts family that it was worn by several generations of occupants over the span of a century. Made of bright yellow silk, the dress is adorned with black velvet and fragile lace trim over deteriorating layers of cotton bobbinet. While the textile conservation treatment was underway, Intern Kenna Libes took the opportunity to learn more about this vivid dress in the Spanish style.

The striking gown from the wardrobe of Frances Elizabeth “Fanny” Appleton Longfellow (1817–1861), wife of author Henry Wadsworth Longfellow. While we don’t know its exact date or country of creation, its quality suggest it is likely French in origin. Fanny’s archive of letters also tells us that her brother Tom sent her gowns from Paris on several occasions (Park Service communication). Could this perhaps be the ‘Spanish Dress’ that Fanny mentioned in an 1839 letter?

Then myself as Spanish lady—in a yellow satin petticoat, mantilla, genuine Spanish comb & veil of Mrs B’s trying to look coquettish over a fan; much applauded as my eyes did wink a hear’s breadth...

Fanny Appleton Longfellow, 1839. (FEAL-B2-F9-I14 FEAL to EAW 1839-08-25). Courtesy National Park Service, Longfellow House-Washington's Headquarters National Historic Site.

Certain elements of Spanish dress were well known enough to be co-opted for formal dress in France, England, and America. An 1855 Godey’s story describes a hostess choosing a “fancy costume...of a Spanish lady”—the same description that Fanny herself uses. Arden Holt’s 1887 book *Fancy dresses described; or, What to wear at fancy balls* gives a number of Spanish-styled outfits, and a common theme—besides the high comb and the mantilla—is the use of black trim and lace, paired with a bold color. That Fanny favored this aesthetic is suggested by an 1834 portrait of her with a black lace mantilla against a red figured velvet.

The over-arching category of ‘Spanish Lady’ costume, according to Holt, featured a “short satin skirt (white, red, yellow, or rose) with black lace flounces headed by bands of velvet or gold; low bodice of the same...high comb; lace mantilla fastened over it with red



Fig. 16. Photograph by Joseph Thorp of Anne Allegra (Longfellow) Thorp circa 1895.

and yellow roses.” An 1895 glass plate photograph of Fanny’s youngest daughter Anne Allegra Longfellow (1855–1934) shows Anne wearing the dress we conserved and matching this description almost perfectly, down to the mantilla and comb (Fig. 16.)

Further confusing the dating of this dress are additional images from the 20th century. Around 1940, a portrait was made by American painter Marguerite Stuber Pearson of a young woman in the Longfellow parlor (Fig. 17.) Her hairstyle and face are strikingly similar to pictures of Fanny Appleton, who died nearly a century earlier in 1861, at the young age of 44. The yellow dress has undergone some alterations since the glass plate image from the 1890s. Three tiers of black Chantilly

lace can clearly be seen covering the stark white bobbinet on the skirt, as well as on the sleeves. Other additions we found, such as a pair of Naiad Dress Shields in the underarms, suggest the dress was also worn in the 1910s or 20s when that company was at the height of its popularity. Perhaps for a celebration of the centennial of Henry Wadsworth Longfellow’s birth in 1907?

Edith Hollman Bowers, Fanny Longfellow’s great-great-granddaughter, appears in four photographs taken at the Sesquicentennial celebration of Henry Wadsworth Longfellow’s birth on February 27, 1957. Although we cannot see the tiers of the skirt, the top of the dress appears as it does today with the black lace added to the sleeves. Edith is wearing a 50s crinoline, which adds volume at the hips rather than creating a circular hoop. It is possible that the alterations found on the bodice— notably a letting out at the waist and a gathering at the bust—were made for Edith. At the time the dress was received for conservation, the bodice was also basted to the waistband of the skirt, though originally the dress was in two separate pieces. The fact that the dress survived a century of wearing by at least four different women with very little damage is a testament to the fondness the Longfellow family had for it.

Could this be the same dress Fanny writes about in her 1839 letter? The evidence points to no. Judging from its silhouette and construction, this dress

dates to the middle of the 19th century, probably between 1855 and 60. It has a three-tiered skirt, characteristic of the mid 1850s, and box-pleats, which experienced a renaissance around 1860. The deep bodice point and wider sleeves also grew more popular at the end of the 1850s. The 120-inch-diameter hem was stiffened with a ring of plaited wood, possibly hickory, implying that it was made before the hoop crinoline came into popular use in the 1860s. Could Fanny have worn the dress before her untimely death in 1861? The answer is yes. In all likelihood, she admired the Spanish style enough to have more than one sumptuous dress of black and yellow in her lifetime.



In the 1850s, the color yellow could be created either with chemical dyes or with dozens of different vegetable dyes. The four natural yellow dyes most often found in dyer's manuals of the time were quercitron bark, weld, fustic, and turmeric. Of those, quercitron was the most common due to its combination of strength and economy. Weld, a popular yellow dyestuff for centuries, was still used a great deal. Turmeric would have been the most expensive option, but is definitely not the culprit here: its hallmark is a warmer, golden color. The last option, fustic (both 'old' and 'young'), does not

yield so vivid a shade as this, nor one so colorfast.

If the Longfellow dress is dyed with a natural dye, weld and quercitron are the most viable options. They can both produce a bright lemon yellow when combined with an alum mordant, and they fare better over time and use than the others. Weld, in particular, is famous for leaning to cooler, greenish yellows, while quercitron more easily tends to golden (but can achieve any of weld's tones with ease). It is hard to say if one seems more likely than the other, though; without concrete evidence, we can only state that quercitron is more likely because it was more popular at the time. From its introduction by the chemist Edward Bancroft in 1775, quercitron became known as a bright and colorfast dyestuff—better than anything before it. While the intensity of weld was known to diminish in the



Fig. 17. "The Wassail Bowl". Painting by Marguerite Stuber Pearson (American, 1898–1978).

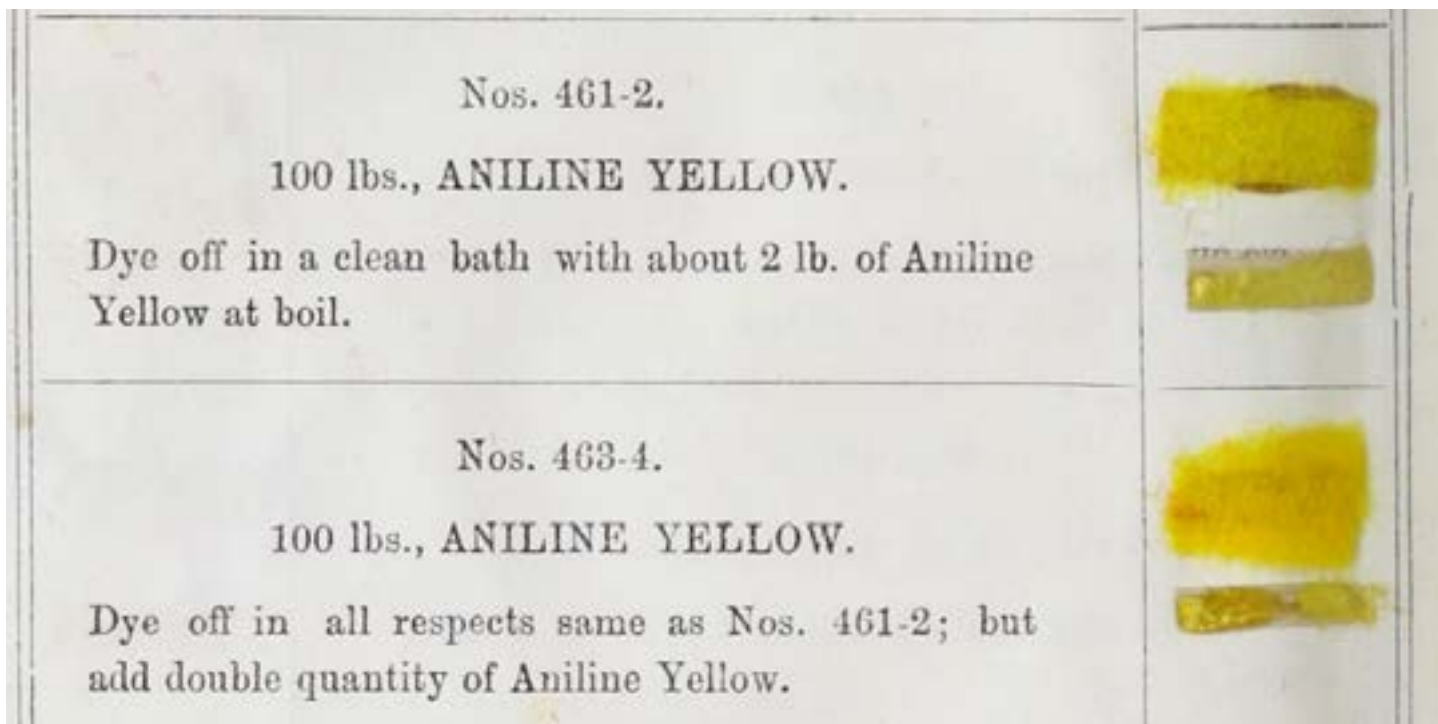


Fig. 18. Aniline yellow swatches, 1880. Smith, David. *Smith's Practical Dyer's Guide*.

presence of light, quercitron was not as prone to fading. It was also cheaper and easier to use. Whether or not either quercitron or weld is responsible for the “Longfellow yellow,” it remains that such a color was possible to achieve before the advent of aniline dyes in the 1860s.

There are extant vibrant yellow gowns in several museum collections, with colors ranging from true golden to a greenish acid yellow. If the color of the Longfellow dress is not due to a natural dye, another potential material is the first of the coal-tar, or chemical, dyestuffs: picric acid. Its proper formulation was discovered in 1845, and factories existed for its production by at least 1855. Contemporary findings note that it was more colorfast than any of the vegetable dyes discussed previously, but subsequent research proved that it was not up to the standard of mineral and chemical

alternatives. Despite this, it continued to be used throughout the nineteenth century on a variety of materials, and the vibrancy and purity of the color on this dress could be attributed to it.

Another option, aniline dyes, were both bright and colorfast, which made them extremely popular in a very short amount of time. Textile conservators at Museum Textile Services determined that the Longfellow yellow silk is colorfast in plain water, like an aniline dye. If it were dated to just a few years later, it could feasibly have been one of the first silks dyed this way; however Charles Mène’s “aniline yellow” was created in 1861, the same year that Fanny Appleton Longfellow died.

The last possibility for the mid-19th century would be a yellow mineral dye. At least one was in use for yellows by 1820: chrome yellow. Coming from a mineral called crocoite, chrome yellow

was first discovered in the 1790s and is a standard paint color still used by modern artists. The French chemist Vauquelin began by synthesizing pigments from the mineral, and it took thirty years for a breakthrough on chemical dye use.

By 1820, dyers were able to achieve a deep and striking yellow with lead chromate (a combination of lead acetate and either potassium chromate or dichromate). The name 'chrome yellow' derives from these chemical mordants rather than from appearance or a comparison to nature, and thus does not seem to have been used in fashion magazines like Godey's and Peterson's until much later in the century. In the 1850s, the brightest of chrome yellows were probably referred to as 'canary' or 'sulphur' yellows. The term 'chrome yellow' does appear occasionally, but only in reference to paint pigment for craft projects and home décor.

While chrome yellow could easily have produced the color of the Longfellow gown, it is unlikely to be the source. While early dye books suggest its use on silk (with potassium chromate), they also mention that it is not at all colorfast when washed. Research into later manuals suggests that dyers switched to potassium dichromate in order to improve fastness, but that the dichromate severely injured silk—to the point that it “[gave] it the appearance of cotton, on which account it is never used by experienced silk dyers.” (William Partridge, *A Practical Treatise on Dying*,

98.) From the 1830s onward, chrome yellow was recommended only for use on calicos and some woollens.

In summation, Mrs. Longfellow's dress was most likely dyed using either quercitron bark or picric acid. Swatches can aid visual identification, but without chemical analysis, it can be very difficult to tell which dyestuff was used to color the fabric. Techniques such as XRF (X-ray Fluorescence) and FTIR (Fourier-transform infrared spectroscopy) can identify likely dyestuffs but were not available for this project. Low tech, non-invasive dye investigation is sadly lacking in scholarship, however historical research like this is very helpful in decoding a color conundrum.



Fig 19. The yellow dress after conservation and mounting on an Andover Figures® manikin.



*Symbol
of Safety*

THE TUCKER '48: A SYMBOL OF SAFETY

What do a post-WWII auto, Francis Ford Coppola, and rayon all have in common? Well, MTS had the opportunity for an up-close and personal experience with a unique object this year: a promotional banner for a famed Tucker '48. The Tucker has a wild story, popularized via a film directed by Coppola, *Tucker: The Man and His Dream*, which draws on conspiracy theories that GM, Chrysler, and Ford worked to destroy his business.

What was the Tucker '48? Well, that's where we get into post-WWII automobiles: Mr. Tucker dreamed of producing "The First Completely New Car in Fifty Years", as a September 1947 New York Times ad proclaims. In 1948, his uncreatively named vehicle hit the market with a miniscule run of 50 cars—and no more were ever produced. Whether or not it was indeed a 'completely new car', or something worth tanking a company, Tucker '48s live on today in collections and auction houses due to their extreme rarity. Even though only 50 vehicles were produced, Tucker had dreamed large: over 2,000 Tucker dealerships were sold, and he promoted the car extensively.

Even if all of those dealerships had received banners (unlikely, since some were in the

business for only a single day), fabric-based promotional items are both more vulnerable to deterioration and more easily thrown away than items like, say... a gold-plated ashtray. There were several different versions made; while this banner, owned by the [Bahre Collection](#), proclaims the Tucker a "Symbol of Safety." A banner owned by the Smithsonian instead parrots the headline in the advertisement below.



Fig. 21. A vintage advertisement for the Tucker '48.



The Bahre Collection banner came to us in fairly good condition, and the fabric was strong despite severe staining and discoloration. The fringe had been inexpertly applied to the lower edge of its sturdy rayon fabric, warping it, and the dowel rod at its upper edge had bowed in the center from prolonged use and display. Its overall appearance was dismal—wrinkly, spotted, and torn. MTS began with a thorough surface cleaning to remove debris, and then we wetcleaned the banner in deionized water with a surfactant to ensure maximum effect. The banner was then carefully aligned and allowed to air dry.

MTS also covered a [Small Corp., Inc.](#) panel with padding and black fabric to support the banner, with a recessed area to cradle the original pole and finials. The banner was stitched down by hand using Gütermann Skala thread from [Testfabrics, Inc.](#), using the existing holes. Frayed areas were camouflaged with yellow underlays. The tassel that had been hanging from the finials was original, but the cord suspending the banner was not, and did not match to our standards. A better cord was sourced and installed with the cleaned and straightened banner, to beautiful effect.

Fig. 22 opposite page. Director & Chief Conservator Camille Myers Breeze working on the Tucker Banner.

Handle with Care



Testfabrics Does!

Testfabrics, Inc.


For over 50 years, Testfabrics has served the conservation and museum community. In recent years, we have added other products and services

Now Stocking:
Fosshape
Aluminum wire mesh
Air Quality Monitors (for dust measuring)
Natural Fiber Yarns
Standard AATCC detergent

A wide selection of fabrics both dyed and undyed for conservation and museum application

Thank you for making Testfabrics your trusted source for all of your conservation and preservation needs!

Testfabrics, Inc.
415 Delaware Ave. W. Pittston, PA 18643 USA
Phone: (570)603-0432, Website: www.testfabrics.com
Email: info@testfabrics.com





HANDS HELPING PUERTO RICO

Associate Conservator Morgan Carbone represented MTS as a participant in a week-long effort called Helping Puerto Rican Heritage (HPRH) in February 2019. Thirteen conservators and students collaborated in San Juan led by art conservators Marc Williams and Cesar Pineiro. The was highly varied, and included paper, objects, furniture, and paintings conservators, with Morgan being the only textile conservator on this trip. Here is her first-hand account.

We spent the first day with the National Park Service and visited the [San Juan National Historic Site](#). Here, the staff trains and formulates historically accurate mortar to preserve the miles of sandstone fortification walls around San Juan. Previous repairs in cement are being reversed and replaced with a historically accurate mortar. The walls need constant repairs for their long-term preservation to be considered a success. We also visited the site where University of Puerto Rico Physics Professor Dr. Esteban Fachini is treating and stabilizing cannons, their carriages, and cannonballs with electrolysis.

The second day was at the [University of Puerto Rico](#) where we visited the Material Characterization Center. The facility is a state-of-the-art laboratory with the ability to analyze the materials used or found in art conservation. After our tour of the facility, conservators representative of different training programs in the United States formed a panel and discussed the process of becoming a conservator to a group of

university student. Morgan presented her experience at the Fashion Institute of Technology in the Fashion and Textiles: History, Theory, and Museum Practice program. We are hopeful that this panel will help people and students from Puerto Rico pursue advanced degrees in art conservation.

On the third day we ventured out of San Juan to Ponce, at the south shore of the island. We arrived at the [Museo de Arte de Ponce](#) and toured the paintings, paper, and objects conservation labs. The paper lab has retrofitted a portable hospital-grade chamber with a HEPA filter to assist with mold remediation. The museum shares the chamber to assist institutions dealing with mold remediation, especially after Hurricane Maria. After visiting the museum, we went to Hacienda Buena Vista, a coffee plantation, where we received a behind-the-scenes tour.

On the fourth day, conservators presented basic care tips from their specialty at a collections-care seminar.



Fig. 24. Artifact storage at the Museo de Arte de Ponce.

in an improved state. Morgan spent time with staff members teaching them to properly surface clean textiles using a HEPA vacuum with brush attachment, and using a soot sponge on a fire screen. Morgan also learned more about surface cleaning other types of artifacts including wood and leather from her peers.

The seminar was open and free to museum staff of cultural property institutions throughout Puerto Rico and was held at [Luis Muñoz Marín Foundation](#). The presentations included the basic preservation and care of furniture and wooden objects (Cesar Pineiro), organic objects (Ingrid Neuman), inorganic objects (Carol Snow), textiles (Morgan Carbone), paintings (Isabel Schaefer), books (Candida Pagan), paper (Debora Mayer), storage on a budget (James Cain), and federal grants (Marc Williams). After our presentations we were given a tour of the historic house belonging to Luis Muñoz Marín and the collection storage and archive.

On the fifth and last day, we came together to clean [Casa Blanca](#), a 16th-century Spanish historic house built for Ponce de Leon, who unfortunately never lived there. Together we surface cleaned all the artifacts in the house and left it

There is a great need to continue this type of project in Puerto Rico and to grow upon the work done in this inaugural trip. You can learn more about Helping Puerto Rican Heritage through the [American Institute for Conservation](#).

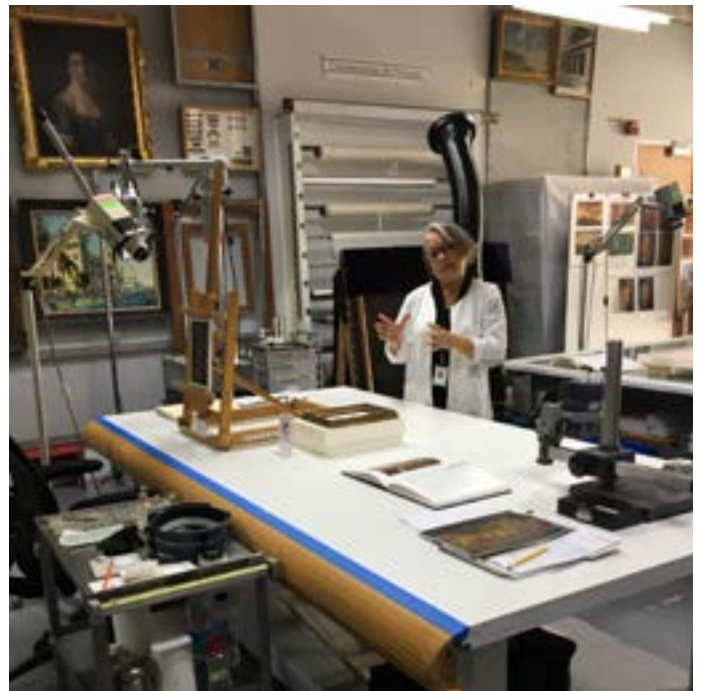


Fig. 25. Candida Pagan discussing the conservation of books in the conservation lab at Luis Muñoz Marín Foundation.



Fig. 26. Morgan and colleagues experiencing traditional Puerto Rican cuisine.



Fig. 27. A conservation student cleaning an artifact with a soot sponge.



Fig. 28. A park ranger at the San Juan National Historic Site presenting on the history of cannons at the site.



BELFRY HISTORIC CONSULTANTS

Purveyors of historically accurate textiles, wallpapers, horsehair fabric, carpeting and trimmings since 1986. Belfry Historic employs authentic period techniques to create reproductions in exacting detail.

- expert consultations, research and analysis
- extensive design archive from the 17th to 20th century
- ‘from scratch’ reproductions of original documents
- large and small orders based on need and budget

MTS RESOURCES

As many clients, students, and colleagues as Museum Textile Services helps every year, the numbers don't come close to the tens of thousands of people who use the MTS website annually. Our [resources page](#) was created especially for online visitors to provide information on a number of conservation and collections-care subjects. In most cases, we include not just our own MTS Handouts, but also links to online resources available from other museum and cultural agencies.

MTS Handouts are available on the following topics:

- Textile Conservation Basics
- Textile Stabilization
- Textile Storage
- Displaying Historic Clothing
- Displaying Flat Textiles
- Museum Pests
- Disaster Response
- Advanced Topics for Conservators
- Staff Publications
- Resources in Spanish
- MTS Videos and Slideshows
- MTS Blogs
- MTS Magazine Archives

On the following pages we feature our newest MTS Handout on Archival Materials. We list not only our favorite supplies, but we compare the pros and cons of commercially available substitutes.



Fig. 29. The Displaying Historic Costume resources page on the Museum Textile Services website.



Fig. 30. The Resources for Conservators page on the Museum Textile Services website.



Museum Textile Services

Archival Materials

Conservators and collections-care specialists rely on stable, high-quality materials to provide a safe enclosures and mounts for artifacts. Museum supply companies are the best place to find archival materials. Prices vary, so comparison shopping is recommended. In some cases, commercial products are also suitable for museum use, but quality can vary from one purchase to another. This handout will review which materials are most commonly used at MTS, along with their pros and cons.

	<i>Use</i>	<i>Characteristics</i>	<i>Pros</i>	<i>Cons</i>	<i>Commercial Alternatives</i>	<i>Commercial Pros & Cons</i>
Unbuffered Acid-free Tissue	Packing, interleaving. Good for all fiber types	Acid-free	Safe to use on all textiles		Small packs available at Container Store	Limited selection
Buffered Acid-free Tissue	Packing, interleaving. Use on plant fibers only (cotton, linen, etc.) Can be harmful to wool and silk	Acid-free, buffered with 3% calcium carbonate	Good for cotton, linen, and other plant fibers	Hard to distinguish from un-buffered, better to use unbuffered for all artifacts		
Mylar/ Melinex	Encapsulating, interleaving, packing	Clear polyester film	Varying thicknesses	Electrostatic	Art supply stores	May contain impurities
Marvelseal	Lining to prevent off-gassing of exposed wood	Aluminized polyethylene and nylon film	Can position until ironed into place, cheaper than other archival products		Aluminum foil	Cheap but easily tears, not as long lasting, can stick to artifacts
Tyvek (smooth structure)	Liner and barrier for non-archival surfaces. Good for enclosures and envelopes	Spunbonded polyethylene, smooth, inert, non-abrasive, water and dust proof	Smooth and paper-like	Electrostatic, expensive,	Tyvek Home Wrap	Cheaper, anti-static coated, printed side should not touch the artifact.
Tyvek (soft structure)	Packing, lining, cover for artifacts and supports	Spunbonded polyethylene, flexible, inert, resistant to water, abrasion	Soft and smooth sides, machine washable	Electrostatic, expensive. Smoother side against artifact	Muslin	Cheap, not water resistant, not a dust barrier

Fig. 31. The MTS Handout on Archival Materials, available at www.museumtextiles.com/resources.



Museum Textile Services

	<i>Use</i>	<i>Characteristics</i>	<i>Pros</i>	<i>Cons</i>	<i>Commercial Alternatives</i>	<i>Commercial Pros & Cons</i>
Polyethylene Sheeting	Packing, covering	Plastic (polyethylene) sheeting	Water-proof, can be used to keep pests from getting in boxes		Available at most hardware stores	Low cost
PTFE Film (Polytetra-fluoroethylene)	Barrier in packing or storage	Inert, smooth, non-toxic, non-absorbent	Stretches, conforms, non-abrasive	May shrink over time		
Polyester Batting	Lining, packing, mounting	Resin- and adhesive-free Polyester fiber	High and low density	Sheds fibers onto artifacts	Fairfield and other store brands	May contain adhesives or resins
Ethafoam	Packing, mounting	Rigid, inert, closed-cell polyethylene	Varying densities, easy to carve		Various packing foams	May not be made with inert gas
Volara	Lining boxes, etc., packing, mounting	Thin, flexible, closed-cell polyethylene sheet foam	Versatile, safe against artifacts	Opaque	Various packing foams	May not be made with inert gas
Cellu-Cushion	Lining boxes, etc., packing, mounting	Close cell, polyethylene sheet-foam	Good for padding	Translucent	Various packing foams	May not be made with inert gas
Coroplast	Making boxes, mounting, framing	Corrugated plastic (polypropylene)	Long-lasting, easy to clean, safe from water, hard to cut in one direction	Electrostatic	Available from industrial distributors	May be dirty depending on how it is stored
Perma/Dur Barrier Board	Making boxes	Acid-free, lignin-free, can be buffered (3% calcium carbonate)	Non-corrugated, easy to cut	Will not keep artifacts dry in case of water exposure		
Perma/Cor Corrugated Board	Making boxes, mounting	Acid-free, lignin-free, buffered with 3% calcium carbonate	Can come in single wall or double wall for added strength	Will not keep artifacts dry in case of water exposure	Small selection of boxes available at Container Store	Limited selection



WITNESS TO HISTORY

On the eve of World War II, Margaret Freidman married Mark Merin in Amsterdam. Her silk chiffon and satin wedding gown, and her silk taffeta departure dress, are luxurious and modern—a stark contrast to conditions the couple endured just three years later when they went into hiding in 1942. The Merins became separated from their one-year-old son Harry, who was found and sent to a concentration camp. The couple were constantly on the move and encountered terrible events every time they tried to catch their breath.

A lifetime later, Margaret and Mark's son Harry donated his mother's dresses to the [Nancy and David Wolf Holocaust & Humanity Center](#) in Cincinnati, Ohio. MTS was asked to preserve the dresses and create custom manikins for their display. The wedding ensemble is somewhat unusual. Designed with the boxier silhouette of the late 1930s in mind, the jacket has gathered shoulders and the dress is styled with a unique gathered front (the elastic underneath has lost flexibility with time.) The departure dress is delicately beaded, with floral motifs around the neckline and large bows around the hem. The dress is currently sleeveless but appears to have originally been a long-sleeved style; a single deconstructed sleeve remains. The ensemble also includes a collared lace jacket, typical of late '30s.

Conservators worked around the decorative elements carefully, so as not to dislodge any of the beading, or tear the delicate silk chiffon. Each element was wetcleaned before repairs were

attempted—these included closing seams, patching holes, and general reinforcement of closures. The most interesting evidence of wear is a red wine stain on the front of the wedding dress. The Holocaust and Humanity Center requested that we not remove this stain, which required no extra measures on our part, as time has rendered the stain permanent.

Even though we have the provenance of these clothes, there's always a mystery to be found. The seams of the taffeta departure dress were let out as much as possible at some point in its life. As they are now, the dresses are entirely different sizes. Did Margaret wear the dress later in life? As one of the few things she chose to bring with her when she fled Europe, we can be assured that her wedding ensemble remained a symbol of the life she left behind, and the new life she was blessed to have in the US. To hear the Merin's oral history recordings, visit the [United States Holocaust Memorial Museum](#) website.



PASSPORT TO PORTO

When the invitation came early in 2019 for MTS Director Camille Myers Breeze to teach a Masterclass in Porto, Portugal, her immediate answer was, yes! The class took place on October 24–25 at the Museu Romantico, an historic 19th-century residence where King Carlos Alberto lived and died. 15 conservators came from Portugal, Spain, Italy, Poland, Germany, and Brazil to learn about Camille’s topic of choice: Advanced Textile Cleaning.

The Masterclass series is the brain child of the art conservation firm [20|21 Conservação e Restauro](#), which specializes in conservation of modern materials. In the ten years since their founding, 20|21 has put on 17 Masterclasses with international scholars on topics ranging from Tear Mending for Canvas to Public Art and Street Art Conservation. The firm’s founders Marta Palmeira and Joana Correia are experienced meeting organizers and treated Camille to a stay in the beautiful Mercador Guest House right on Porto’s main gallery street.

Cleaning is one of the most complex aspects of art conservation. There is no way to ‘un clean’ an artifact, so great thought and planning must go in to choosing the methods and means to reduce deterioration products and deposits. In textile conservation, we can use surface cleaning, aqueous cleaning, and solvent cleaning to accomplish this goal. The challenge is knowing how to make safe and effective choices given the limitations of the artifacts, the

available materials and equipment, and our own skill level.

The workshop began with a comparison of cleaning results on soot-damaged fabric samples using vulcanized rubber sponges, polypropylene cosmetic sponges, and Veltex® fabric. After an in-depth review of chemistry and detergent solutions, the students cleaned sample textiles with plain water, a mild solution of the anionic surfactant Tween, and dilute tri-sodium citrate. The day concluded with the team casting numerous agarose gel poultices in different thicknesses and densities for use the next day.

Day two saw us using the reductive bleach sodium borohydride to soak discolored cotton textiles. While the bleach baths were underway, we demonstrated how the [University Products](#) portable suction table that Camille brought from MTS is used to clean and dry textiles that may otherwise be too fragile or have unstable dyes. After lunch the students used the gels made the day before to

introduce water, Tween, an acetone/ Tween mix, and sodium borohydride to soiled and stained textiles. The results were at times dramatic, and illustrated the versatility of gel poultices for localized cleaning on textiles that cannot be immersed in water.

If this sounds like a class you would like to take, you're in luck! MTS will be offering an Advanced Textile Cleaning workshop through our Learning Lab for conservators and conservation students later in 2020.



Fig 34. Students working in Camille's Masterclass.

Learn More. Do More. Be More.

The Center for Collections Care at Beloit College (C³) provides one-of-a-kind opportunities for hands-on learning and practice for museum, library, archive, and conservation professionals and emerging professionals.

SUMMER 2020 COURSES

Care of Metal, Glass, and Ceramic Objects
June 1-3

Care of Photographs
June 8-11

Mount Making: The Design and Fabrication of Archival Mounts
June 15-18

Introduction to Textile Conservation
June 15-18

Textile Stabilization and Display
June 19-22

Advanced Mount Making
June 21-23

Matting and Framing Works of Art on Paper
June 24-27

Grant Writing for Collections Care
July 6-8

Packing Artwork for Transit: Established Practices and Underlying Principles
July 6-8

Storage Solutions
July 13-15

Introduction to Paper Conservation
July 20-23

Integrated Pest Management
July 27-29

Rare Books Care and Structure
July 27-29



www.beloit.edu/cc3

Nicolette B. Meister • Faculty Director
Phone: 608-363-2305
Email: meistern@beloit.edu

Beloit | Center for
College | Collections Care

PROUDLY COLLABORATING WITH MUSEUM TEXTILE SERVICES FOR 20 YEARS

SMALLCORP

THE SMALL CORPORATION

Archival Products for Conservation & Exhibition

- *Microclimate Cases*
- *Mounting & Support*
- *Storage & Installation*
- *Museum Picture Frames*
- *Custom Fabrication*



Since 1972, we've been a trusted resource for museums, galleries, fine picture-framers, conservators, artists, photographers and many more. SmallCorp remains family-owned and independent. We're known for our quality — blending high-tech manufacturing equipment with old-fashioned hand craftsmanship. We work in metal, wood, acrylic, glass and more, and do our own painting and powdercoating. All manufacturing is executed here, at our green facility in beautiful Western Massachusetts. Contact us for your next project!

—The Wood Family and SmallCorp



MUSEUM TEXTILE SERVICES: 20 YEARS IN PHOTOS

How long is 20 years, in the grand scheme of things? For Museum Textile Services, it has been long enough to treat more than 2,200 historic artifacts, many of them exquisite examples of lost or declining arts. Over the course of 20 years, we have trained over 50 conservators, collections-care specialists, and students, and lectured to many more. 20 years also comes with its share of funny moments, some of which we managed to capture with our always-handly cameras. I hope you enjoy this pictorial travel through MTS history. We are so glad you have been a part of our story!



Fig. 36. Camille conserving a tapestry at the Textile Conservation Laboratory of the Cathedral of St. John the Divine in 1993.



Fig. 37. Camille and her niece at the Textile Conservation Laboratory of the Cathedral of St. John the Divine, suction cleaning a precolumbian textile in 1996.



Fig. 38. Camille and Tia Julia comparing crochet techniques in an earthquake-relief center in Cañete, Peru, in 2007.



Fig. 40. Jessica Arista at the Sitio Archaeological de Huaca Malena, Peru, in 2007.



Fig. 39. Students purchasing textiles in Cicalayo, Peru, in 2009.



Fig. 41. Camille with Dede Mirabal at the Casa Museo Hermanas Mirabel in Salcedo, Dominican Republic, in 2009.

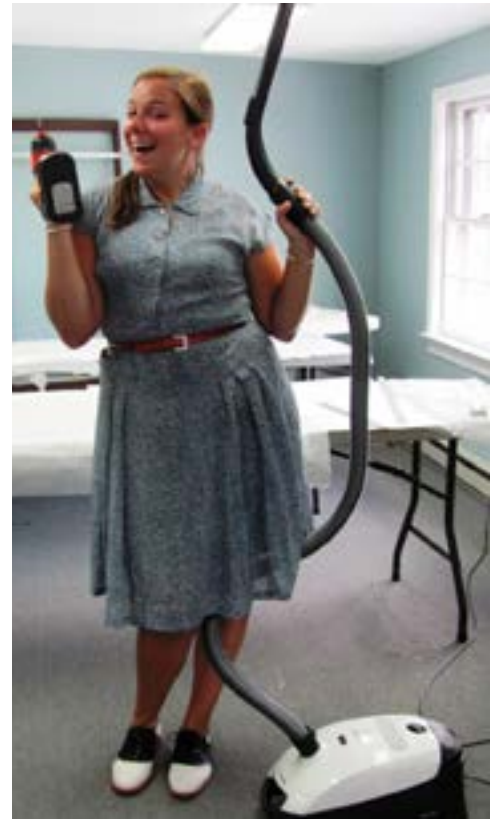


Fig. 42. Sarah Berlinger with the tools of the trade in 2011.



Fig. 44. Ella Pappius, our first long-term volunteer, lost her battle with cancer in October, 2010. We miss her every day.



Fig. 43. Camille, Courtney Jason, and Cara Jordan sewing straps in 2012.



Fig. 45. Camille and Gabby Ferreira installing an Andover Figures® manikin at Wheaton College in 2012.



Fig. 46. Courtney getting fired up with ethafoam in 2012.



Fig. 47. Tegan Kehoe working on the collection of Hmong textiles from the MTS Study collection in 2013.



Fig. 48. Kate Herron and Courtney Jason mounting a flag in 2014.



Fig. 51. Megan Creamer working on the floor of the MTS studio in 2016.



Fig. 49. Camille presenting to the Professional Picture Framers Association in 2015.



Fig. 50. Courtney, Camille, and Morgan cheesing for the camera in Dallas in 2016.



Fig. 52. Ricardo Franco, Selene Figueroa, Ruben Picharde, and Camille at the AIC Conference in Chicago in 2017.



Fig. 53. Morgan, Kenna Libes, and Gretta Hemplemann working on the Longfellow yellow dress in 2018.



Fig. 54. Morgan having fun with public historian Carl Herzog at the Bruce Museum during the 2018 NEMA conference.



Fig. 56. Morgan and Leah up bright and early for a NEMA angels project in Connecticut in 2018.



Fig. 55. Students at the Beloit College Center for Collections Care during Camille's annual Intro to Textile Conservation class in 2018.



Fig. 61. Sharon Welton, Nicolette Meister, Camille, Denise Wernikoff, and Morgan at the NEMA Conference in 2019.



Fig. 59. Morgan and Kenna styling in 2019.



Fig. 58. Morgan and her students at the Beloit College Center for Collections Care in 2019.

THE MTS TEAM



Camille Myers Breeze, Director & Chief Conservator

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 a 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 founded Museum Textile Services in 1999 as a full-service textile conservation studio serving museums, historical societies, and private collectors. Museum Textile Services conservation and exhibition collaborations have received awards from the AAM, AASLH, NEMA, and Maine Preservation. In 2015 she co-founded the Andover Figures® line of custom museum forms for conservators and collections specialists. Camille is also a proud historic-house owner.

Morgan Blei Carbone, Associate Conservator

Morgan Blei Carbone joined Museum Textile Services in 2015 and was promoted to Associate Conservator in April of 2019. She earned her BA in Art History from Grinnell College in Iowa with an award for excellence. Morgan then received an MA in Fashion and Textiles: History Theory, and Museum Practice with a focus in conservation at the Fashion Institute of Technology. At MTS, she specializes in conservation of historic dress and project management. Morgan is a Professional Associate of the AIC. She has published a poster and co-authored two papers for the AIC Textile Specialty Group and co-authored a paper for the North American Textile Conservation Conference. Morgan is also an instructor at the Center for Collections Care at Beloit College where she teaches “Textile Stabilization and Display.”



Leah Rafaela Ceriello, Administrator

Leah became the MTS Administrator in the summer of 2018. In her position at Museum Textile Services, Leah wears many hats, including providing customer service to MTS clients, designing the annual MTS magazine, and managing the 20th anniversary Strategic Plan. In addition to her duties at MTS, Leah is also an artist. She completed her MFA at the School of the Museum of Fine Arts Boston & Tufts University in 2015 and frequently exhibits her work both domestically and abroad. She is also a member of the faculty of Montserrat College of Art and maintains a studio in the historic West End Arts District of Gloucester, Massachusetts.

Kayla Silvia, Conservator

Kayla Silvia joined MTS as a Conservator in September 2019. After earning a BA in Anthropology and BS in Art with a concentration in Art History from SUNY Oneonta, Kayla received a MPhil in Textile Conservation at the Centre of Textile Conservation from the University of Glasgow in Scotland. Prior to joining the MTS team, Kayla had interned and worked at several museums and institutions including the National Museum of American History (NMAH), the National Museum of African American History and Culture (NMAAHC), the Smithsonian American Art Museum (SAAM), the New York State Museum (NYSM), Peebles Island Resource Center, Nishio Conservation Studio, Bynon Art Services, and the Knole Conservation Studio, Kent, UK. In her free time, Kayla enjoys hiking, traveling, biking, skiing, and drinking a pot of tea with a good book.



Alec Story, Conservation Technician

Alec Story began working as a Conservation Technician at MTS in October 2019. He is a recent graduate of the Kenneth P. Dietrich School of Arts & Sciences at the University of Pittsburgh where he studied History, Chinese, and Museum Studies. Alec has a variety of experience including curatorial and conservation work at the Carnegie Museum of Natural History and general art gallery work in the Pittsburgh, PA area. Beside his work at MTS, Alec currently works for the Pitt World History Center and the Smithsonian Institution Cultural Rescue Initiative. When Alec isn't working, he enjoys photography, brush calligraphy, making music, and running.



Rebecca Helgeson, Conservation Assistant

Rebecca Helgeson started at MTS in September 2019 as a Conservation Assistant. Rebecca is currently a Master of Museum Studies candidate at the Harvard Extension School, and she expects to complete her degree in June 2020. She has over 15 years of experience working with fabrics from her previous career as a theatrical production artisan who specialized in upholstery and soft goods construction. Rebecca is also the Collections Manager for the Framingham History Center, and she runs a small upholstery business out of her home. When not working, Rebecca spends most of her time with husband raising, taking care of, and having fun with their young son.





Sammi Alarie, Intern

Sammi, a recent graduate of Roger Williams University, joined MTS as an intern during the summer of 2019. With an art history and science background, Sammi has quickly adapted to the workflow of MTS, and has already assisted with a number of large-scale projects for both private and institutional clients. When Sammi is not at MTS, she is the Museum Experience Coordinator and Curatorial Intern at the Newport Art Museum.

Marya V'ant Hul, Volunteer Resources Manager

After serving as the curator at the Natick Historical Society and being a client of MTS, Marya attended our inaugural Learning Lab as a student. Her interest and passion for conservation and collections care quickly transformed into a volunteer position managing vital resources like the MTS Study Collection and library holdings. Currently, Marya works for Historic Newton as collections manager. In her free time, Marya is an avid knitter and has recently acquired a passion for spinning.



Kenna Libes, Intern

Kenna Libes interned with MTS from September 2018 through June 2019. While interning, she also completed a Public Humanities MA at Brown University. Inspired by her time at MTS, Kenna has recently moved to NYC to study textile conservation at the FIT program in Fashion and Textiles: History, Theory, and Museum Practice. Kenna continues to research and write blogs and articles for MTS. We wish Kenna the best of luck in pursuing a degree in conservation.

If you are interested in observing and performing conservation treatments while gaining hands-on experience at one of the most versatile textile conservation studios in the US, we encourage you to apply for one of our volunteer internships. Anyone with an interest in art conservation is encouraged to apply, but preference given to those preparing for graduate school. For more information please visit www.museumtextiles.com/mts-internships.

IMAGE CREDITS

Figure 1. Nantucket Historical Association. Photo by MTS.

Figure 2. Maine State Museum. Photo by MTS.

Figure 3. Nantucket Historical Association. Photo by MTS

Figure 4. Nantucket Historical Association. Photo by MTS.

Figure 5. Museum Textile Services Study Collection. Photo by MTS.

Figure 6. Photo by MTS.

Figure 7. Amherst College Archives and Special Collections. Photo by MTS.

Figure 8. Amherst College Archives and Special Collections. Photo by MTS.

Figure 9. Amherst College Archives and Special Collections. Photo by MTS.

Figure 10. Amherst College Archives and Special Collections. Photo by MTS.

Figure 11. Amherst College Archives and Special Collections. Photo by MTS.

Figure 12. Photo by MTS.

Figure 13. Photo by MTS.

Figure 14. Photo by MTS.

Figure 15. Longfellow House-Washington's Headquarters National Historic Site. Photo by MTS.

Figure 16. Longfellow House-Washington's Headquarters National Historic Site. Photo by Joseph Thorp, courtesy of Longfellow House-Washington's Headquarters National Historic Site.

Figure 17. Private Collection. Photo courtesy of Artnet.com.

Figure 18. Smith, D. 1881. Manchester, England. Simpkin, Marshall, & Co.

Figure 19. Longfellow House-Washington's Headquarters National Historic Site. Photo by MTS.

Figure 20. The Bob Bahre Car Collection. Photo by MTS.

Figure 21. Photo courtesy of thehenryford.org

Figure 22. The Bob Bahre Car Collection. Photo by MTS.

Figure 23. Photo by Morgan Carbone.

Figure 24. Photo by Morgan Carbone.

Figure 25. Photo by Morgan Carbone.

Figure 26. Photo by Morgan Carbone.

Figure 27. Photo by Morgan Carbone.

Figure 28. Photo by Morgan Carbone.

Figure 28. Photo by MTS.

Figure 29. Photo by MTS.

Figure 30. Photo by MTS.

Figure 31. Photo by MTS.

Figure 32. The Nancy and David Wolf Holocaust and Humanity Center. Photo by MTS.

Figure 33. Photo by MTS.

Figure 34. Photo by Camille Myers Breeze.

Figure 35. Photo by MTS.

Figure 36. Photo by Camille Myers Breeze.

Figure 37. Photo by Camille Myers Breeze.

Figure 38. Photo by MTS.

Figure 39. Photo by MTS.

Figure 40. Photo by MTS.

Figure 41. Photo by MTS.

Figure 42. Photo by MTS.

Figure 43. Photo by MTS.

Figure 44. Photo by MTS.

Figure 45. Photo by MTS.

Figure 46. Photo by MTS.

Figure 47. Photo by MTS.

Figure 48. Photo by MTS.

Figure 49. Photo by MTS.

Figure 50. Photo by MTS.

Figure 51. Photo by MTS.

Figure 52. Photo by MTS.

Figure 53. Photo by MTS.

Figure 54. Photo by MTS.

Figure 55. Photo by MTS.

Figure 56. Photo by MTS.

Figure 57. Photo by MTS.

Figure 58. Photo by MTS.

Figure 59. Photo by MTS.

Figure 60. Photo by MTS.





ISBN 978-164764137-5



9 781647 641375