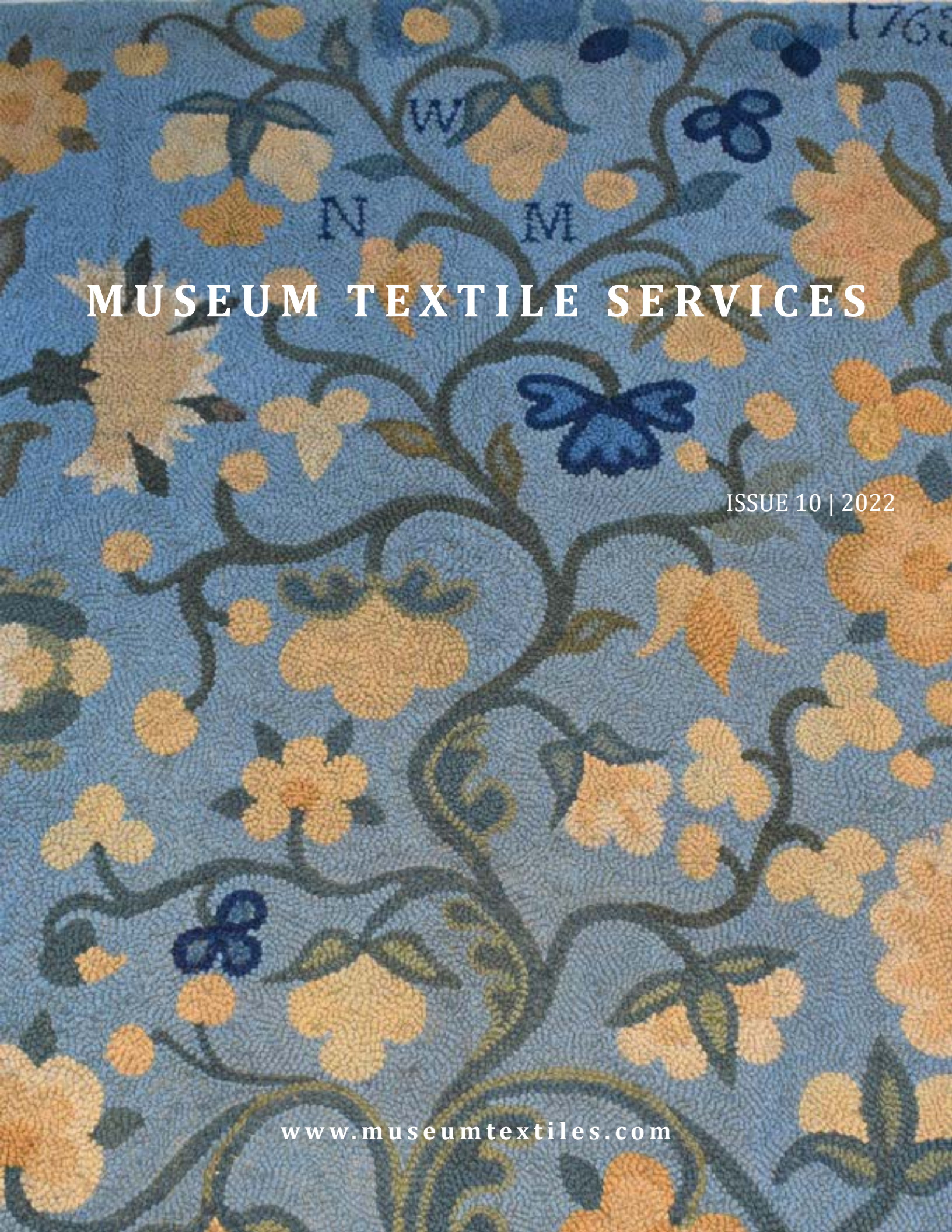

MUSEUM TEXTILE SERVICES

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TABLE OF CONTENTS

Fig. 1 & Fig. 2. Cover Image. Front and back of Mary Hinkley West Bed Rug, 1763.
Fig. 3. Background. Detail of back of Mary Hinkley West Bed Rug, 1763.

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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®.

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Letter from the Director

It was so nice to see many of you in the past year, after two social-distancing years! Whether with masks or without, 2022 signified a return to in-person learning, training and participation throughout the museum and art worlds. MTS staff travelled across New England and the Midwest during the past 12 months, with more excursions planned for 2023.

Sadly, this month marks the end of our dear friend and colleague Morgan Blei Carbone's tenure at MTS. Morgan came to us as a newly hatched textile conservator right out of graduate school at FIT in 2015. She quickly showed her strengths as a project manager and instructor, carving a niche for herself in this growing company. I promoted Morgan to Associate Conservator in 2019, becoming the first and only professional to reach this position at MTS.

Morgan traveled across the US, Puerto Rico, and northern Europe in pursuit of training and experience. She and I visited Denmark, Iceland, Chicago, Dallas, Annapolis, and worked up and down the eastern seaboard from Florida to Maine. More than just coworkers, we were friends with a common home state and graduate program, with shared ambitions and sense of adventure.

We wish Morgan continued success as she returns to her family in New York and considers a new career track. Museum Textile Services is a better organization because of the many years she gave us. Her candle burns brightly and I look forward to watching her shine.

Fig. 6. Morgan Carbone in Annapolis, MD.

Thank you!

Camille Myers Breeze

Fig. 4. Opposite. MTS Study Collection dress with 17th–century Brussels tapestry.
Fig. 5. Background. Details of 18th-century tapestry.

THE BEAUTY OF NEW ENGLAND BED RUGS

In the winter of 2021–2022, we all found ourselves warmed by the wonderful, wooly textiles known as bed rugs. A bed rug is an embroidered bed cover consisting of bundles of wool yarn covering one entire face of a wool or linen woven base. The loops can be either left intact or cut, not unlike some pile floor rugs. Some bed rugs include other decorative embroidery stitching in addition to lines of looped yarns. At first glance a bed rug may look like a hooked rug, but bed rugs are made with a needle rather than a hook, using grouped yarns not strips of fabric.

Fig. 8. Mock up of a normal running stitch (top) and running bundle stitch (below) used to embroider traditional bed rugs.

There are currently 63 known surviving bed rugs, more than half of which can be traced to New London County, Connecticut, according to Lynne Z. Bassett. Bassett is a textile specialist and was the guest curator of the exhibit "Bed Rugs from New London County, 1750 to 1825," at the Florence Griswold Museum. There are three identifiable styles of bed rugs, and the MTS team was fortunate to have conserved one of each style for the exhibit.

The 1763 Mary Hinkley West bed rug belonging to the Addison Gallery in Andover, MA, illustrates one of the most commonly seen designs, known as Flowering Vine. The ground of this rug is blue, which seems to have been a favorite among the makers of these textiles. The 1807 Eunice Lathrop bed rug was made in Lebanon, Connecticut, and is in the collection of the Shelburne Museum in Shelburne, Vermont. This category of bed rugs is called Pot of Flowers, which is a more symmetrical design where the vine serves to create spaces to highlight larger flowers. This rug has a dark brown background, almost black. The third bed rug we conserved is also the earliest one in the show. Made by Phoebe Denison Billings in 1741, it is also the only example with four corners rather than a round lower edge. This bed rug falls into the third style category, which features colors and designs seen in local and imported art from the period, such as the floral medallion, flame stitching, and scalloped, or scale-shaped backgrounds. This bed rug in particular evoques the Chinese ceramics, textiles, and other objects that the influential families of this time period would have owned.

To make a bed rug, few tools were needed. The foundation fabric was purchased or woven at home on small looms—the width of the fabric depended on the width of the loom, rarely wider than three or four feet, which corresponds to the width of one person's range of motion. All of the bed rugs that came to MTS had their two lengths of wool ground fabric sewn together first and

Fig. 7. Opposite. Director Camille Myers Breeze in front of EL Bed rug, 1807.

were then embroidered, so their makers may have used a table to help support the ever-increasing weight and girth of the bed rug.

The predominant fiber in bed rugs is wool, which likely came from English Leicester sheep, the most common breed in early America. Wool need to be processed, which included many steps, from sheering and scouring, to carding (combing), to creation of threads, to dyeing, before it could be used in a bed rug. The other fiber used for the plain-weave ground onto which the wool embroidery is sewn, was linen. Linen comes from the stem of the flax plant, and required even more steps before the fiber could be used in the ground of a bed rug.

Fig. 9. Scutching linen fibers (also known as heckling) prior to spinning. Today, companies like Leitner Leinen in Austria can use machinery to assist in zero-waste linen production.

After preparing the flax field and eventually harvesting (pulling), the plant stems had to be stooked (stacked), rippled (separating seeds with a comb), and retted (allowed to rot). After between two and eight weeks of retting, the fibers go through breaking (beating), scutching (scraping with knife), and hackling (pulling through combs or hackles) before it could be spun, wound, woven, or knit. Linen is either bleached, dyed, or left in its natural light color.

Fig. 10. Fiber artist Leah Ceriello demonstrating how wool roving is spun iunto yarn using a treadle spinning wheel.

Natural dyes found in early American textiles were augmented with compounds that improved the shade and fastness, known as mordants. Commonly used mordants include aluminum-metal salts, vinegar, and some compounds from acidic berries. The downside of these additives is that they can accelerate the breakdown of the fiber itself by compromising its chemical and eventual structural stability. As a result, some of the bed rugs in the exhibit, including Mary Foote's 1778 bed rug, have had their damaged yarns restored.

Dyes are subject to the elements almost immediately after they are bonded to fibers. Light, oxygen, relative humidity, and abrasion will all compromise those bonds, leading to fiber damage and color change. Sometimes the original color of a faded fiber can be seen underneath or inside the fiber bundle. Other times, the damage occurs from the inside out, which we see when dyes have changed equally on the back and the front. In the case of the 1807 Eunice Lathrop bed rug from Shelburne Museum, we discovered red repair yarns that stood

out within a contrasting area. Losses to the original yarns from physical damage, pest attack, or some other threat were restored using newer red yarns. The surrounding original yarns continued to fade while the repair did not, leading to the conclusion that the flowers were originally closer to the color of the repair. In other surviving bed rugs, the dark brown ground is mottled. This is due to the fact that as much as 30 percent of the brown background consists of replacement yarns, sometimes made with a hug-hooking tool, rather than a needle.

Fig. 11. Red repair yarns indicating the original color of the now-faded coxcomb flower. EL Bedrug, 1807.

Cleaning is often the first form of intervention undertaken by conservators. Particulate matter is removed from the surface and interstices of the textile using a gentle brush or a HEPA micro-vacuum if the textile is strong enough. Washing historic textiles is not as common as one might think. In order to warrant immersion in water, testing must first show that the fabric is not too fragile, the dyes are stable in water and any cleaning agent, and the soiling you are trying to reduce is indeed water soluble. None of the three bed rugs we worked on for this exhibit had significant amounts of water-borne soiling on them, so washing was not necessary. Surface cleaning with vulcanized sponges was found to be the most successful and least risky cleaning treatment for the bed rugs. Although there is inherent risk in this process, which involves careful rubbing and pressing, a great deal of soot and soiling was removed with surface cleaning.

Fig. 12. Studio Manager Samantha surface cleaning the West bed rug, 1763.

Stabilization, or repair, is undertaken to return strength to an area or to the entirety of a textile. Some of the bed rugs have puncture holes in the ground fabric where the looped embroidery is displaced. Wear can also take the form of broken thread ends separating from the bundles, missing yarns, and exposure of the ground fabric. The existence of these issues does not necessarily require repairs. Simply tucking loose ends back into the bundle with a tweezer causes very little strain and no loss of original material.


EL
1807

Other times, a strategy is needed to address losses. Take for example the Shelburne bed rug we conserved. It came to the studio with a substantial number of visible holes to the ground, which we mapped in a diagram. The holes were divided into two categories: those that could be repaired with hand stitching in a compatible color of thread, and those that would need the support of a fabric patch to secure the hole and the area immediately adjacent to it. We used cotton sewing threads and cotton plain-weave fabric in matching colors for these repairs. Where possible, we prefer to use a larger patch of backing fabric to cover a group of holes rather than individual patches, providing more overall support.

Fig. 14. Detail of an old repair using hooked-rug techniques on the West bed rug, 1763.

The use of patches is not a new one. The West bed rug that we treated was patched with a rough jute plain-weave at some point in the 20th century, most likely. Today, this jute material is often extremely weak, and in some cases conservators need to repair an old repair patch.

A different set of criteria is used when determining how best to display bed rugs. They are bulky and heavy, and not all are safe to hang from their top edge. An entire rug may be backed with fabric prior to display, or just the top edge if there is minimal weakness elsewhere. Bed covers can be hung with a pole or a magnetic slat passed through a pocket of fabric sewn to the back. Another common method used by textile conservators is a Velcro hanging system. A strip of loop Velcro is first machine stitched to fabric or twill tape and then hand stitched to the back of a textile. The other side of the Velcro is attached to a wood or metal slat, which is installed on the wall.

Making a bed rug hang flat on the wall is not always easy to accomplish, as the textiles are rarely square. In the case of the Billings rug, the two halves of the ground fabric are different lengths. Many bed covers have dog-eared top corners, especially if they've previously been hung. A conservator will determine the true horizontal axis of the bed rug first and then stitch the hanging system along this line rather than following the top edge, which often corrects the problem.

While treating the three bed rugs at MTS, we made some interesting discoveries. We noticed early on that the underside of a bed rug is just as decorative as the top. There is no denying that the user of the bed rug would have enjoyed their view of the underside while in bed. We also asked ourselves why most bed rugs have a rounded bottom edge. When placed over a simple bed, the lower edge of a bed rug will naturally fold over with the excess pooling at the corner. With a four-poster bed, there would be no place for this fold of fabric.

Fig. 13. Opposite. Diagram of EL Bedrug, 1807, showing small holes that needed repair.

Fig. 15. Loop found on Billings 1741 bed rug.

Another surprise lay in store for us while working on the West bed rug. On the bottom-right edge we discovered a blue fabric-covered button. There isn't a button on the bottom-left edge, but there are some threads matching those used to attach the existing button. Then we discovered a loop of woven tape at the same level as the button but further in. On the left side there is another loop of tape but sewn this time to the back of the bed rug in line with the first loop. What were these buttons and loops used for? We need look no further than historic quilts and bedspreads for a possible explanation.

Modifications to the bottom corners of bed covers, including cut-outs or T-shaped quilts, are well known. Some coverlets have fringe treatments that appear to open and close, maybe with the aid of a button, to accommodate the posts of a four-post bed frame. We don't know for sure the button and loops on the West bed rug would have been used this way. However, it is a clue to how makers of bed rugs could have customized their sumptuous creations to which they dedicated so much time, skill and creativity.

The MTS staff would like to thank the following people for their collaboration with this project: Lynne Z. Bassett, Guest Curator; Amy Kurtz Lansing, Curator, David D. J. Rau, Director of Education and Outreach, and Mell Scalzi, Registrar, Florence Griswold Museum; James Sousa, Registrar, Addison Gallery; and Nancie Ravanel, Director of Conservation, Shelburne Museum.

NEW FUMIGATION SERVICE AT MTS

FUMIGATION CHARGE: $450 PER UNIT

ONE UNIT OF SPACE EQUALS:

15-gallon tub	13-gallon kitchen trash bag
8” diameter x 8’ length roll	Artifact storage box (18” x 30” x 6”)

In June, 2022, MTS opened our fumigation facility in Amesbury, Massachusetts, conveniently located near the intersections of Interstate 95, Interstate 495, and Route 1. We provide safe, professional care for textiles, clothing and other organic artifacts impacted by microbial activity, smoke and other odors. This new space allows us to handle larger groups of objects than before, and to provide fumigation for book and paper artifacts as well as textiles.

Following fumigation, Museum Textile Services can also surface clean items to remove particulate matter and dirt using a HEPA vacuum. Charges for surface cleaning range from $150 to $500 per item. After surface cleaning, we can professionally pack your artifacts in a new acid-free box or archival tube. Packing costs start at just $75.

Some items need additional conservation, such as washing, repairs, or display solutions. MTS can perform an assessment to determine any textile’s needs and provide you with a conservation report for $300 per item. Framed textiles cannot be fumigated unless they are unframed by a conservator and have undergone a conservation assessment as part of the fumigation process. We will refer you to a book and paper conservator upon request.

To inquire about the use of our fumigation facility, please contact our Studio Manager at admin@museumtextiles.com. All textiles must be dry to the touch at the time of delivery. We do not accept wet items. All items must also be free of pest activity, such as clothes moths. We do not fumigate textiles infested with insects. After fumigation, all items are returned in clean plastic, unless you request archival packing.

FUMIGATION FAQs

Fig. 16. WWII-era uniform with mold and mildew throughout.

Q: What do you use to fumigation textiles?
A: MTS uses activated sodium chlorite to create a disinfecting vapor of chlorine dioxide, to which we temporarily expose artifacts such as textiles and clothing. Through the process of oxidation, the vapor breaks the molecular bonds of microbes that grow on organic materials and cause deposits, odor and discoloration. This poses no harm to either organic or inorganic artworks, including textiles. Items fumigated this way remain more resistant to re-contamination if re-exposed moist and warm conditions.

Q: What should I expect after fumigation?
A: Fumigating items is just the first step in stopping a microbial outbreak. Once they are deactivated, the soot particles, fungal spores, fuzzy mold, and the dirt they feed on should be removed from the effected surfaces to reduce the opportunity for staining and rot. Everyday clothing can often be dry cleaned, but historic garments and textiles, clothing accessories, works of art, and other vintage valuables should be cleaned by a professional conservator.

Q: What causes microbial activity?
A: The most common cause for contamination of textiles and other objects with mold, mildew and fungus is prolonged exposure to high relative humidity and temperatures that cause airborne spores to proliferate. Low light and stagnant air both accelerate this process. Deposits of food, perspiration, sebum, or other pollutants also encourage microbial activity and associated odors.

Q: What can I do to prevent microbial activity?
A: Storing valuables in attics, basements, garages, and other infrequently visited areas of your home or museum is an invitation for mold, mildew and fungal growth. High humidity conditions, in combination with warm or hot temperatures, can cause the spores found all around us to bloom in as few as three days. However, fairly mild temperatures and relative humidity levels that persist for several weeks can also harbor ongoing microbial activity on organic materials. Keep your valuables clean and store them where air circulation is present, and relative humidity and temperatures do not exceed 70 percent and 70 degrees for more than 72 hours.

Fig. 17. A shocking surprise awaited the owner of this suitcase, filled with her father's WWII-era uniforms, which were stored for decades in a damp basement.

Q: What will my items cost to fumigate?
A: Fumigation costs $450 for each unit of space. One unit of space is equivalent to up to 15 gallons, or 2.5 square feet. If your items fit in a standard kitchen garbage bag, a 15-gallon tub, on a roll measuring 6 feet long and 8 inches in diameter, or in a 18 x 30 x 6 inch acid-free textile storage box, the charge is $450. If you bring a larger volume of textiles or clothing, you will be charged for more than one unit of space.

Q: How much will it cost for my items to be both fumigated and surface cleaned?
A: Surface cleaning charges are calculated on an item-by-item basis. Our costs range from $150 for small textiles such as a pair of shoes, to $500 for a 6-foot-wide rug rolled to an 8-inch-diameter roll. Larger items are subject to higher fumigation and higher surface-cleaning charges.

Fig. 18. Samantha surface cleaning a sampler.

Q: Can I clean my fumigated items myself?
A: Some clothing and textiles can be cleaned after fumigation using every-day methods. Washable vintage clothing can be hand washed or dry cleaned, shoes and leather accessories can be wiped with a microfiber cloth, and carpets can be vacuumed. More delicate valuables should be vacuumed with a micro-suction tool as described in this vacuuming handout. Vacuuming items that were impacted by microbial activity should be done while wearing a mask, in a well-ventilated area, away from living spaces or collections storage areas. Wear a layer of protective clothing, such as coveralls, a lab coat, or an apron. Vacuum bags should be disposed of afterward, and all vacuum attachments and hoses should be rinsed.

Q: Why should I have my items archivally packed?
A: The optimal way to store your valuables is in pH-neutral, high-quality materials that protect them from light, pests, accidental handling, and environmental soils. The most common type of archival storage is in a museum-quality box with unbuffered, acid-free tissue paper. MTS can also provide archival rolled or hanging storage for clothing, textiles, and accessories. Packing costs begin at just $75, including all packing materials.

Fig. 19. Wedding dress after conservation treatment, packed.

THE ART OF TAPESTRY

The word *tapestry* evokes vivid mental images of fabric-draped castle walls, unicorns and maidens against floral backdrops, and sumptuously colored yarns. In fact, tapestry is a weave structure, not a type of textile. Its magic comes from the tightly-packed, discontinuous weft yarns that allow the weaver to create extremely detailed, dense imagery. The relatively thick fabric that results has been the centerpiece of elite production ateliers from ancient Egypt to modern Europe, the ancient Andes to the American southwest.

The breadth of this wonderful art form has been on full display at Museum Textile Services the past few years. The earliest examples came to us as part of a privately-owned collection of pre-Columbian textiles, ranging in date from between 100 BCE and 1500 CE. Tapestry was used by ancient cultures across the Andes and adjacent coast, featuring brightly dyed camelid yarns traded throughout the empires. Less luxuriant cotton yarns often were used for the warp, which is covered by the elaborate camelid yarns as they were worked into geometric, figural, and supernatural imagery. Because the quantity of yarns necessary for each square inch of tapestry is so high, we can surmise that these textiles were reserved for the most elite and meaningful contexts.

Fig. 21. Tapestry fragment, Chancay culture, 1000-1500, Peru.

Fast forward two millennia and we see many of the traditions of ancient American textiles still visible in Mexican Saltillo serapes and Navajo carpets. Europeans imported sheep to the western hemisphere during the 15th and 16th centuries, and they quickly surpassed camelids as the most common source for animal fibers, which are warm and relatively easy to dye. Complex designs are created by using several separate weft yarns in any given weave shed, creating diagonals and zig-zags, rather than simple stripes. Small gaps may be left where one weft color meets another (called slit tapestry), or neighboring yarns instead may be interlocked. The familiar term “lazy line” refers to the diagonal demarcation resulting from a weaver working in narrower zones across the fabric.

Some may argue that the finest tapestries from any point in history were those woven for the churches, monarchs and elite families of late-Medieval and Renaissance Europe. They evolved from utilitarian wall coverings to monumental narrative paintings in wool, silk, and metallic threads. Well-known Renaissance masters like Raphael were commissioned to paint the

Fig. 20. Opposite. *Rebecca* tapestry hanging at the Stan Hywet Hall & Gardens.

cartoons upon which the tapestries were woven, and the demand for copies of well-known sets was stiff. Throughout 2022, the MTS staff has put hundreds of hours of work into conserving a 17th-century tapestry depicting the biblical tale of Rebecca giving water to Abraham's servant, from the Book of Genesis 24:17.

Fig. 22. *Rebecca* tapestry before conservation.

The tapestry belongs to a set that hangs at Stan Hywet Hall & Gardens, the 1910 mansion of rubber magnate F.A. Seiberling, in Akron, Ohio. Sets of tapestries from once-flourishing European estates found their way into the homes of America's industrial giants, having been preserved by practitioners of the newly-named field of textile conservation. Rebecca has indeed been a challenge for MTS conservators, as we must conserve the original material as well as preserving the historic restorations made in the 19th and 20th centuries.

Fig. 23. Back of *Rebecca* tapestry during conservation.

Fig. 24. Modern tapestry before conservation.

Tapestry became a favorite medium in the mid-20th century for modern artists and architects to display their designs on a large scale. Picasso, Miro, Calder, and Le Corbusier are just four of the widely recognized names found among tapestries in museum collections. Le Corbusier designed the 7.5– by 9.5–foot graphic tapestry currently at MTS. It is part of the Le Corbusier Research Collection at the Francis Loeb Library Special Collections, at Harvard University's Graduate School of Design. This weaving is an important reminder that the textiles furnishing a building were often conceived for a particular space. This is also true of *Salt Shadow* by Nancy Hemenway Barton, discussed elsewhere in this magazine.

Up next on the docket of tapestries at MTS are three traditional tapestries woven in the US in the style of medieval tapestries, commissioned for the altar of the 1904 Parish of the Epiphany in Winchester, Massachusetts. Woven in 1916–1917, they consist of a large central image of the Adoration of the Magi, flanked by the prophets Isaiah and Jeremiah. The firm of Herter Looms, Inc., founded by Adele and Albert Herter (son of cabinet maker Christian Herter of Herter Bros.) hired artisans from France to resurrect European tapestry weaving in New York. We look forward to conserving these American masterpieces in time for their reinstallation in their home sanctuary.

Fig. 25. Camille and Samantha inspecting a 20th-century Herter Bros. tapestry before conservation.

OFF-SITE HIGHLIGHTS

Textiles are understood and admired as intimate components of our every-day life. Sometimes, however, textiles accomplish their jobs by virtue of their enormous size. This year we worked with two textiles that were large enough that the MTS staff had to travel to their respective institutions in order to complete the challenging job of safe mounting and rehousing.

PORTLAND MUSEUM OF ART

The Portland Museum of Art in nearby Portland, Maine, has in its collection a textile entitled *Salt Shadow*, commissioned from Nancy Hemenway Barton for the opening of the PMA's addition in 1983. Measuring 21.5 by 18.5 feet, it is considered to be the largest hand-woven textile in America. Made of a mixture of animal fibers, primarily alpaca, this monumental work of art hung in the foyer of the PMA's Payson Building for several years following its opening, before being taken down over concerns for its condition. MTS was contracted in 2021 to evaluate *Salt Shadow*, one of approximately two dozen works of Nancy Hemenway Barton that we have assessed over the years. Despite being exposed to light and gravitational strain, the textile is in excellent condition. Of primary concern was surface cleaning and rolling the textile onto an archival tube for optimal storage at the museum.

In October of last year Camille, Morgan and Samantha couriered the textile to Portland after we had completed the assessment and cleaning. The PMA staff prepared a custom tube and created a clean workspace in the same foyer where the *Salt Shadow* had hung, which is the only place in the museum large enough to accommodate the textile fully unrolled. The team of six professionals interleaved the textile in acid-free tissue and carefully rolled it onto the tube. The shifting nature of the loose weave made it a challenge to roll *Salt Shadow* straight with no wrinkles, but together we got it onto the tube and safely wrapped, leaving the difficult job of carrying the enormous tube into storage to the PMA staff.

Fig. 26. Opposite. *Salt Shadow* being rolled at the Portland Art Museum.

Fig. 27. *Salt Shadow* being surface cleaned using a HEPA vacuum.

SPAULDING REHABILITATION HOSPITAL

Another large textile came to MTS after being on display for over a decade. The 5 by 15 foot quilt called *Mending Boston* is the labor of love of textile artist Clara Wainwright of Cambridge and Gloucester, Massachusetts. Created with assistance from over 150 Boston-area residents at several host locations, the applique and pieced-fabric collage depicts a map of Boston featuring the Charles River and Boston Marathon route surrounded by the many city neighborhoods impacted by the 2013 Boston Marathon bombing. At each corner of the quilt is a portrait of one of the four people killed that day, with names other victims thoughtfully stitched among the many buildings and parks that make up our familiar state capital.

According to MIT magazine *The Tech*, Wainwright said at the time the quilt was being worked on at the college museum, "My goal for *Mending Boston* is to bring people together to 'mend' and talk after the traumatic Marathon tragedy, and perhaps end up with a lasting memorial to all the people involved."[1] The newly opened Spaulding Rehabilitation Hospital in Boston's Charlestown district was chosen in 2014 as the permanent location for the quilt, as it had worked with many victims of the terrorist attack. Due to the size of the mounting panel the quilt required as part of its conservation plan, Spaulding Rehabilitation Hospital was also where MTS staff completed the project.

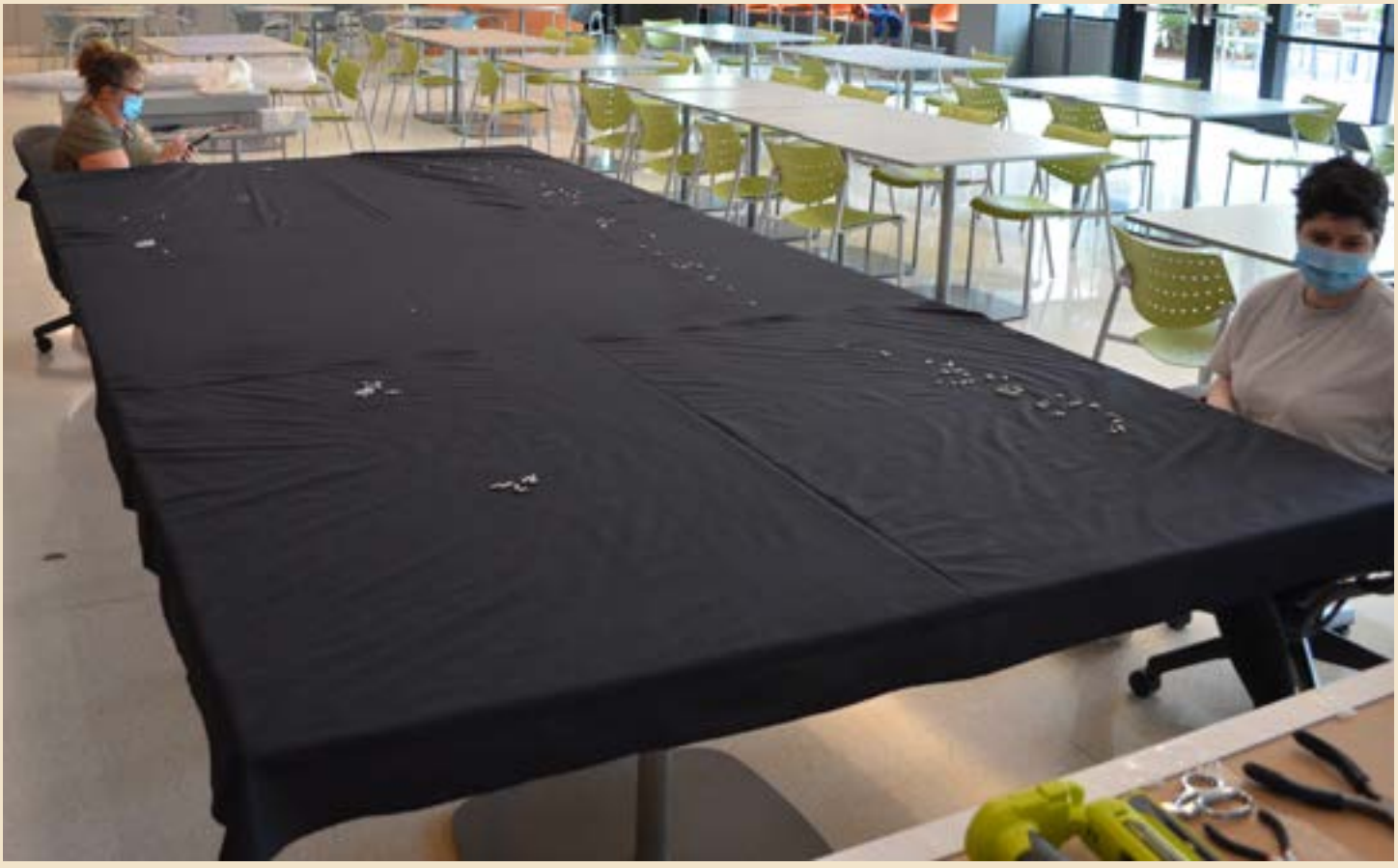


Fig. 29. Camille and Morgan preparing the panel for the *Mending Boston* quilt to be mounted at Spaulding Rehab. Hospital.

Fig. 28. Opposite. *Mending Boston* quilt after conservation.

In August, 2022, Camille, Morgan and Samantha brought the quilt to the Charlestown facility and set up a workspace in the bright and comfortable cafeteria. The panel had arrived the previous day directly from the manufacturer Small Corp. Inc. in Greenfield, Massachusetts. Too large to get through the doors at the MTS studio, the hospital staff was able to carry it through the large doors with relative ease. On the first day of work, the MTS team prepared the panel by covering it with polyfelt and cotton poplin fabric, a process that took the three of us more than three hours. Next, the large quilt was laid onto the panel and carefully centered until it was under appropriate tension with an even border of fabric around all sides. For the next day and a half, the quilt was sewn to the panel by hand using curved needles until the quilt was fully supported and could be displayed vertically for the next few decades.

The Spaulding Rehabilitation Hospital staff and facilities could not have been nicer, and we became invested in the meaning that this quilt carries for not only the people directly impacted by the Marathon bombing, but for all patients who find within its borders the strength to carry on through their own challenges. On our way out the second day, we crossed paths with the angel who was responsible for Museum Textile Services' involvement in this memorable project. A staff member and fellow crafter, she had noticed the quilt beginning to change over time due to gravitational strain, and suggested professionals be brought in to assess it. It was a touching end to what turned out to be one of our favorite jobs in recent memory.

 Fig. 30. *Mending Boston* quilt at Spaulding Rehab. Hopsital featureing staff and the artist before conservation.

METAL THREADS WORKSHOP

At the beginning of June, Associate Conservator Morgan Carbone attended a workshop on metal and composite threads in textiles at the Cleveland Museum of Art, sponsored by the Foundation for Advancement in Conservation. The workshop was taught by Robin Hanson who is Associate Conservator of Textiles at the Cleveland Museum of Art, and engineer and embroidery instructor Dr. Patricia Wilson Nguyen.

Fig. 31. Details of metal thread plat.

The workshop was incredibly comprehensive. Tricia first explained how different types of metal threads were made. The lectures were extremely technical and contained videos with trade secrets. Each participant was given a large pamphlet of materials and embroidery frames to then practice basic elements of working with metal threads. Morgan learned how metal threads are couched in Chinese and Japanese textiles, how spangles were traditionally attached, how to apply metal over padding, and techniques for braiding with different types of metal threads. After presenting how the threads are manufactured and practicing our stitchwork, Robin Hanson showed participants a variety of textiles from the Cleveland Museum of Art collection that demonstrate the skills that we had learned.

A favorite artifact examined was a burse from the 1700s that is completely covered with coils of metal, called purls. With such a variety of techniques on one single artifact, this purse was referred to again and again throughout the workshop.

Morgan had the chance to stay within walking distance to the museum at the historic Glidden House in University Circle. The museum is surrounded by many other beautiful institutions including Case Western Reserve University, Cleveland Botanical Garden, and Cleveland Museum of Natural History. Morgan also explored Cleveland's famous Little Italy, complete with authentic restaurants and pastry shops. Before leaving, she also visited the Rock & Roll Hall of Fame, which has many historic costumes worn in concert by Hall of Famers.

Fig. 32. Details of metal thread textile.

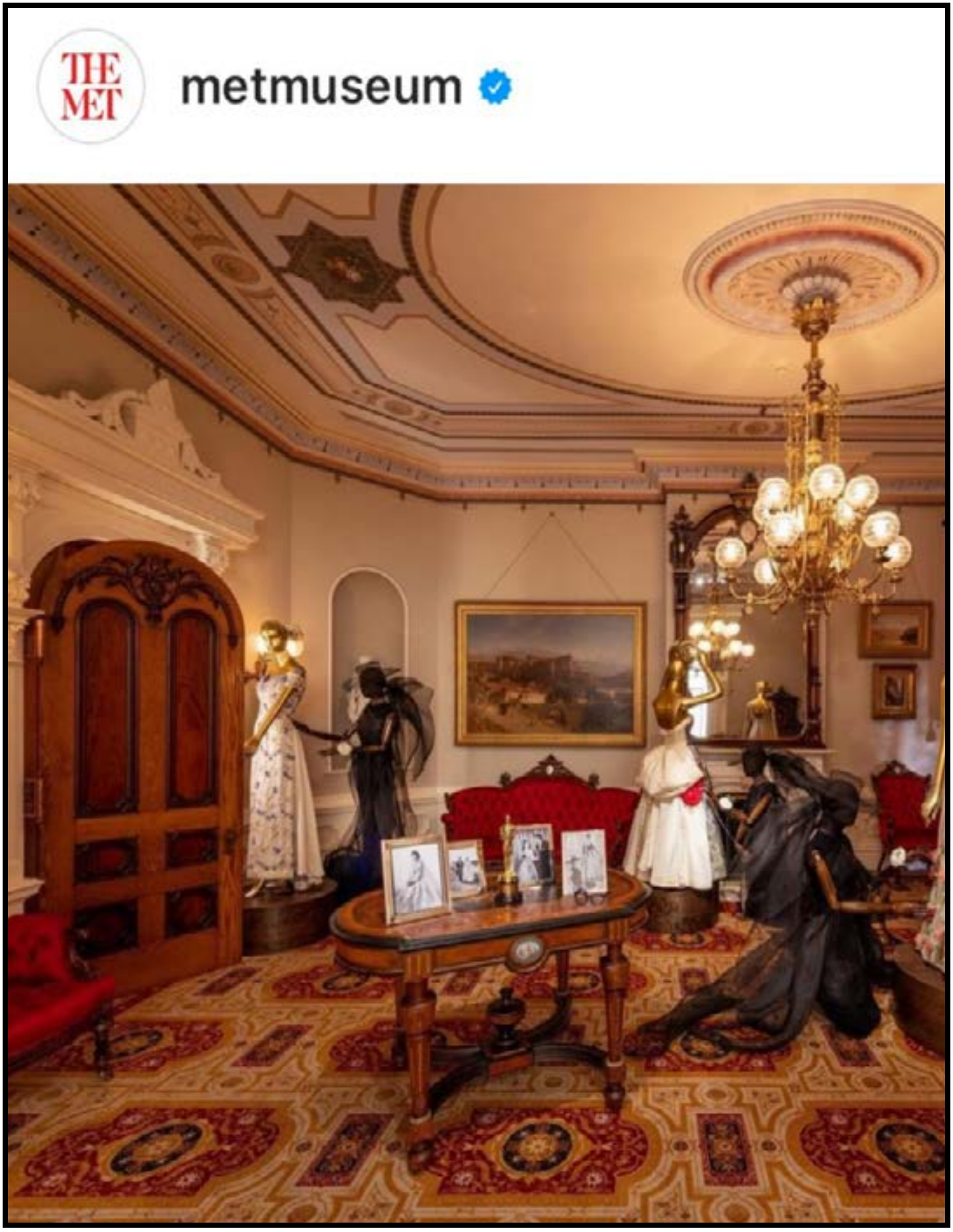


Fig. 33. Screenshot of three manikins representing American fashion designer Ann Lowe at work, as seen in the Renaissance-Revival room in the exhibit, *In America: An Anthology of Fashion*.

AN ANTHOLOGY OF FASHION

Museum Textile Services was honored to contribute to the spring, 2022, Metropolitaion Museum of Art exhibit, *In America: An Anthology of Fashion.* The dress we conserved came to us from the Henry B. Plant Museum in Tampa, Florida, and is displayed in Gallery 737, which was curated by American film director Julie Dash. "The installations take the form of cinematic vignettes that enliven the stories and highlight the intimate and immersive aspects of the rooms."[2]

Fig. 34. Ann Lowe gown after conservation.

On the exhibit website, Dash writes, "the cinematic display inside the Renaissance Revival Room is about assigning value and worth to individuals and how the designs of Ann Lowe relate to the history of American fashion. Lowe designed exquisite gowns for some of the most prestigious families in the nation. She fashioned the majestic wedding gown for Jacqueline Bouvier's marriage to John Fitzgerald Kennedy. Lowe also designed the gown Olivia de Havilland wore for her Academy Award win in 1947. Despite all this, and due to the prevailing racial bias of her time, Lowe received limited public recognition for her work. Sometimes there was no acknowledgment at all. The designer was shrouded in secrecy, masked and hooded; invisibility was the cloak she wore, and yet she persisted. I close my eyes and see West African Egungun dancers inside the Renaissance room. Each beautifully masked mannequin covered with a diaphanous fabric represents the visible manifestation of Lowe attending to her original designs. We celebrate Lowe's creativity and courage with this remembrance and blessing."[3]

Fig. 35. Morgan Carbone conserving the Henry B. Plant Museum's Ann Lowe gown in 2021, prior to it going on exhibit at the MET Museum.

CONSERVATION COLLABROATION AT SHELBURNE MUSEUM

In May, 2022, Camille traveled to Shelburne Museum to work with Director of Conservation Nancie Ravanel. Over the years, Camille and Nancie have collaborated several times to develop and execute textile conservation projects for Shelburne Museum. In this latest venture, the two addressed a collection of over 3000 handkerchiefs, including 3,007 children's handkerchiefs that were donated to the museum from collectors J.J. Murphy and Nancy Mladenoff of New York City.

Fig. 36. Conservator Nancie Ravanel mounting a handkerchief at Shelburne Museum.

Shelburne Museum was awarded a Museums for America, Collections Stewardship Grant from the Institute for Museum and Library Services in 2021, which provided the funds for Camille's participation in this project. Our goal was to develop a modular pressure-mounting system to display the handkerchiefs in a new space within the Hat and Fragrance Gallery, which has previously held rotating displays of textiles.

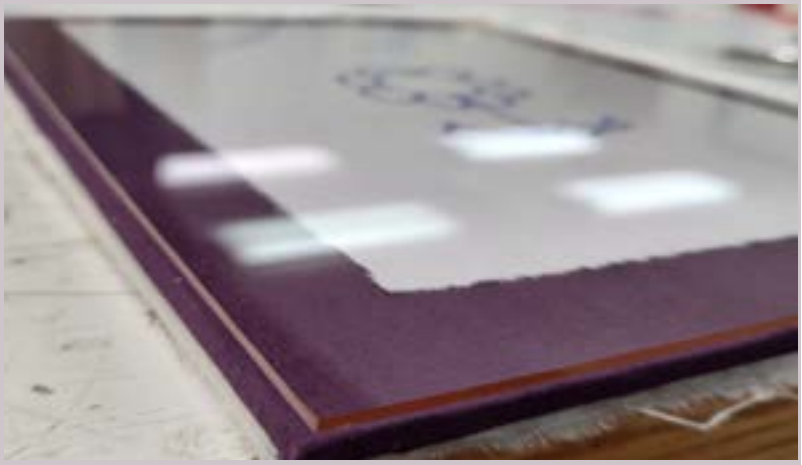


Fig. 37. Detail of pressure-mounted handkerchief.

Camille brought a variety of glazing options, frame types, and display boards that are used by Museum Textile Services in creating pressure mounts for textiles. She and Nancie then created several mockups using fabric squares and non-accessioned textiles, which will remain hanging in the Shelburne Museum conservation facility for evaluation. After Camille departed, she provided the museum with guidelines for determining and executing optimal pressure mounts when the new gallery is opened. As always, these visits are fruitful exchanges between colleagues within the museum's extraordinary campus.

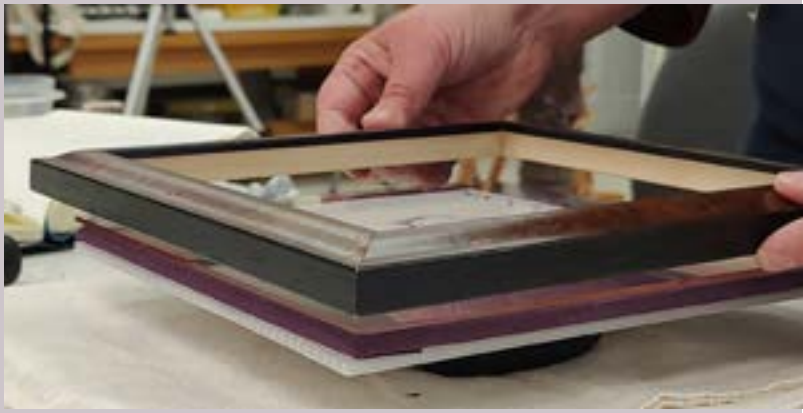


Fig. 38. Detail of handkercheif getting framed and pressure mounted.

FROM BELOIT TO BRAZIL

Since we published last year's Magazine, we have seen a return to in-person teaching, in addition to online lectures for MTS. At the 2021 Annual Meeting of the **New England Museum Association**, Camille Myers Breeze presented with her fellow co-chair of the conservator's affinity group, Barrett M. Keating. Their session was the second in our "Talk Dirty to Me" series, this time addressing cleaning and care of wooden artifacts. Camille and Barrett filmed their live session in Barrett's Falmouth, MA, shop, where a variety of artifacts were discussed. Barrett demonstrated basic treatment techniques and answered questions from session attendees. Camille and Barrett also co-host a quarterly lunch-time Zoom series with NEMA entitled, "Ask the Conservators." For each session, fellow conservators join us to discuss challenges for museum collections-care specialists. Check the NEMA calendar for upcoming sessions.

In April, Camille presented "Under the Covers: Conservation of New England Bed Rugs" for the **Florence Griswold Museum**. The virtual lecture was part of the programming in support of the museum's monumental exhibit, *Bed Rugs from New London County, 1750–1825*, curated by our colleague and friend Lynne Z. Bassett. A few days before the presentation, Florence Griswold Museum staff welcomed Camille, Morgan and Samantha for a tour of the show and the museum's extensive grounds, which are magnificent in any season. Read more about our conservation work for this exhibit elsewhere in this magazine.

The **Center for Collections Care** at Beloit College (C3) was back in business for in-person classes in 2022. Camille's class "Introduction to Textile Conservation" sold out in June. This course provides essential skills needed for all collections-care specialists to handle, assess, maintain, and safely house historic clothing and textiles. Students visited the Logan Museum, where classes were held, as well as the college's costume shop, to learn about how clothing and textiles are stored. An excursion to the Beloit Historical Society provided more context for the skills and theories they learned in the class.

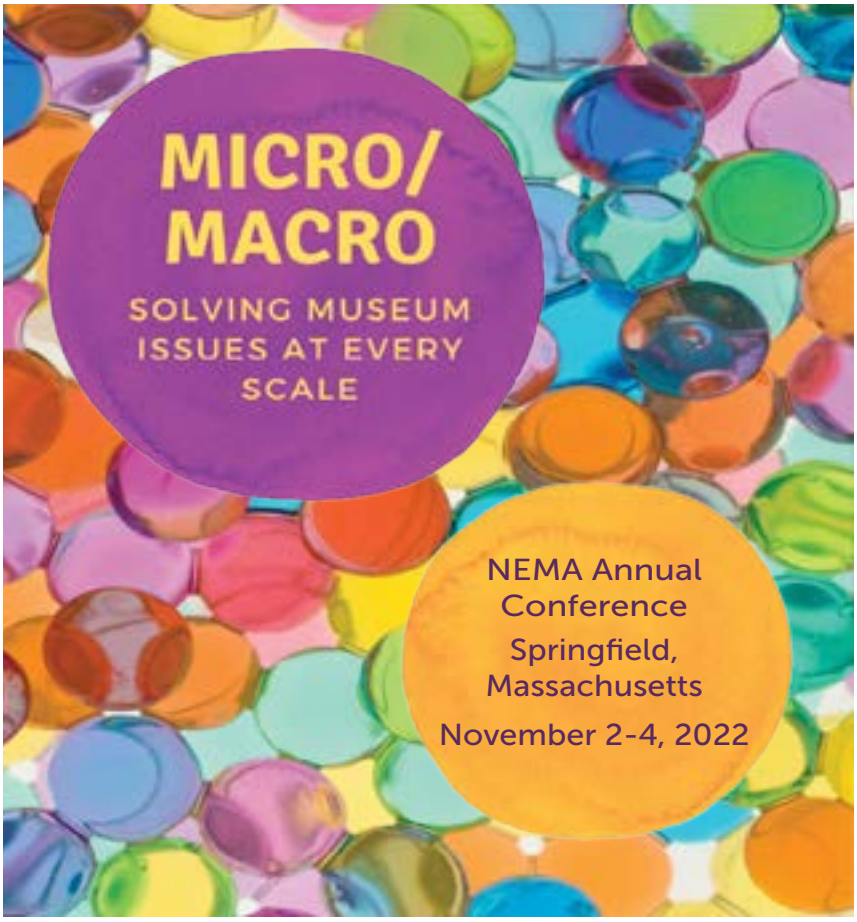
Fig. 39. Learning to identify fibers using a polarized light microscope and a LabCam tm iPhone holder, at Beloit College.

Fig. 40. Students collaborating to create a condition report for a Guatemalan blouse in the Logan Museum collection.

Camille will be teaching "Advanced Textiles Conservation" from July 24–27, 2023. The Center for Collections Care at Beloit College provides one-of-a-kind opportunities for hands-on learning and practice for emerging and practicing museum, library, archive, and conservation professionals. The full 2023 schedule will be available later this year.

On the schedule for summer 2023 is Camille's first Brazilian lecture. She will be discussing techniques for a successful private practice to conservation students of the **Management and Innovation of Heritage Conservation** MA program, sponsored by the Brazilian Association of Cultural Management and Pachamana Conservation and Restoration Institute. Although the course is taught in Portuguese, Camille will present in Spanish with translation assistance from her colleague and friend Ana Carolina Delgado Vieira. Camille and Ana met in 2017 at the AIC Annual meeting in Chicago, when Camille presented on the same theme at a meeting of APOYOnline, a non-profit organization that supports heritage-preservation professionals in the Americas, and in Portuguese and Spanish speaking countries.

Fig. 41. Camille Myers Breeze (center) with students from Introduction to Textile Conservation at the Center for Collections Care, Logan Museum, Beloit College.



Museum Textile Services

Thank you to Museum Textile Services for being a long-time supporter and sponsor of the New England Museum Association!

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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.

2023 COURSES

Fundamentals of Collections Care (online)
January 26-February 16

Fundraising and Grant Writing for Collections Care (online)
May 17-June 7

Care of Photographs
June 5-8

Mount Making: The Design and Fabrication of Archival Mounts
June 13-16

Introduction to Textile Conservation
June 13-16

Advanced Mount Making
June 19-21

Matting & Framing Works of Art on Paper
June 19-23

Traditional Gilding
June 26-30

Storage Solutions
July 10-12

Rigging Works of Art
July 10-13

Packing Artwork for Transit: Established Practices and Underlying Principles
July 17-20

Introduction to Paper Conservation
July 17-20

Advanced Textile Conservation
July 24-27

Integrated Pest Management
July 31-August 2

Rare Books Care and Structure
July 31-August 2

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NEWS BRIEFS

- Museum Textile Services continues to support professional training and outreach around the United States. In June, 2022, we were sponsors of both the Massachusetts History Alliances annual Massachusetts History Conference, as well as the Small Museum Association's annual conference in College Park, Maryland. Coming up in November, 2022, we will be Silver Sponsors of the New England Museum Association's annual conference. The onsite portion of the conference will take place in Springfield, Massachusetts, from November 2–4, and a virtual component of the meeting will be held from November 15–19, 2022.

- Camille Myers Breeze was a guest at the April meeting of the Textile Society of America's Preservation & Conservation Affinity Group meeting. Camille presented on the topic of textile documentation, using the Textile Condition Terms handout available on our website. Although different collections and collecting institutions require different key words, Camille explained, establishing a common lexicon for everyone involved in condition assessing allows for clean recording of key information that can be easily analyzed for preservation planning.

- A chapter written by Camille Myers Breeze will be included in the second edition of Textile Conservation: Advances in Practice, due out in 2023. Camille will present case studies in the conservation of pre-Columbian textiles and funerary bundles, and how the approach to preserving these sensitive collections has changed over the course of her 33-year career. As rising awareness of how colonialism and cultural disrespect impacted the academic treatment of these delicate collections, textile conservators must consider how to meet the needs of the artifacts as well as their descendant communities.

Fig. 42. Kenna Libes working on a lace collar at MTS studio.

- Kenna Libes, who spent time at Museum Textile Services in 2018 and 2019 while earning her master's degree in Public History from Brown University, went on to complete her masters in Fashion and Textile Studies at the Fashion Institute of Technology in NYC. She is currently a PhD candidate at Bard College, a photographer, and creator of period dress. Kenna is responsible for the inclusion of the yellow dress belonging to Longfellow House Washington's Headquarters NHS that she helped conserve at MTS in 2019 in the exhibit *Threads of Power: Lace from the Textilmuseum St. Gallen*, organized by Bard Graduate Center and the Textilmuseum St. Gallen, which is at the Bard Graduate Center Gallery through January, 2023.

- Megan Mary Creamer, who was with Museum Textile Services from 2014 to 2016 before earning a master's degree in Textile Conservation from the Centre of Textile Conservation (CTC) at the University of Glasgow, completed a second post-graduate fellowship as the Isabel Bader Conservation Research Fellow at Queen's University in 2022. This summer, Megan accepted a full time permanent position as the Assistant Textiles Conservator at the Art Institute of Chicago where they are greatly enjoying work on a broad span of conservation projects, including some favorite specialty interests with mixed media textiles from modern and contemporary art and architecture.

- Former MTS conservator Kayla Silvia has just completed a year as contract textile conservator for Bynon Art Services, LLC. She began her new position as the Engen Conservation Fellow at the Smithsonian's National Air & Space Museum in Washington, DC, this September.

Fig. 43. Kayla Silvia working on a sampler at MTS studio.

OUR MTS TEAM

Camille Myers Breeze, Director & Chief Conservator

Camille began her textile conservation career in 1989 at the Textile Conservation Workship in South Salem, New York. 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. She is also the supervisor of the MTS Summer Program in Collections Care and Conservation. 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.

Samantha Alarie, Studio Manager

Samantha Alarie joined Museum Textile Services in 2019 as an intern and was hired in February of 2020 as the Studio Manager. She earned her BA in Chemistry and Visual Arts, with a minor in Art History, from Roger Williams University. Before coming to MTS, she was the Museum Experience Coordinator at the Newport Art Museum. Samantha handles most of the administration work at MTS, and uses her range of education and experience to help out the conservators in any way she can. In her free time this year she has been planning her wedding to her long time partner. Next time you hear from her she will have a new name!

MORGAN THROUGH THE YEARS

Fig. 45. Morgan with Camille framing a 48-star flag.

Fig. 46. Morgan and Leah at a Connecticut outreach program.

Fig. 47. Morgan in Copehagen at ICOMM-CC.

Fig. 48. Morgan wet cleaning with a support mount.

Fig. 44. Background. Details of cream and balck sequin worth gown.

Fig. 49. Morgan and Kenna posing.

Fig. 51. Morgan wet cleaning a Blue Sox uniform.

Fig. 50. Morgan in Iceland.

Fig. 52. Morgan with the HPRH group in Puerto Rico.

Fig. 53. Morgan in Reykjavik.

Fig. 55. Morgan surface cleaning a bed valance.

Fig. 54. Morgan with the Shirley Temple dress.

Fig. 56. Morgan examining a tapestry in Tampa at the Henry B. Plant Museum

NOTES & IMAGES

1. Young, Grace. “Mending Boston at MIT Museum.” The Tech, 7 Aug. 2013, https://thetech.com/2013/08/07/mending-v133-n30.

2. “In America: An Anthology of Fashion: Introduction.” Metmuseum.org, 7 May 2022, https://www.metmuseum.org/exhibitions/listings/2022/in-america-anthology/director-statements.

3. Dash, Julie. “In America: An Anthology of Fashion: Renaissance Revival Room, Gallery 737.” Metmuseum.org, 7 May 2022, https://www.metmuseum.org/exhibitions/listings/2022/in-america-anthology.

Figure 1. Mary Hinkley West, Bed Rug, Connecticut, 1763, Worked wool on wool ground, Addison Gallery of American Art, Phillips Academy, Andover, MA, Gift of Nelson C. Taintor in memory of Ruth Thayer Taintor, mother of John Thayer Taintor (PA 1935) and Nelson Case Taintor (PA 1943), 1965.8. Photo by MTS.

Figure 2. Mary Hinkley West, Bed Rug. Addison Gallery. Photo by MTS.

Figure 3. Mary Hinkley West, Bed Rug. Addison Gellery. Photo by MTS.

Figure 4. Stan Hywet Hall and Gardens. Photo by MTS.

Figure 5. Harvard University Business School. Photo by MTS.

Figure 6. Photo by MTS.

Figure 7. Shelburne Museum. Photo by MTS.

Figure 8. Photo by MTS.

Figure 9. Photo by Leitner Leinen.

Figure 10. Photo by MTS.

Figure 11. Shelburne Museum. Photo by MTS.

Figure 12. Mary Hinkley West, Bed Rug. Addison Gallery. Photo by MTS.

Figure 13. Shelburne Museum. Photo by MTS.

Figure 14. Mary Hinkley West, Bed Rug. Addison Gallery. Photo by MTS.

Figure 15. Phoebe Denison Billings, Bed Rug, 1741, Wool worked on wool ground, Addison Gallery of American Art, Phillips Academy, Andover, MA, Bequest of Henry Perkins Moseley, 1940.25. Photo by MTS.

Figure 16. Private Client. Photo by MTS.

Figure 17. Private Client. Photo by MTS.

Figure 18. Private Client. Photo by MTS.

Figure 19. Private Client. Photo by MTS.

Figure 20. Photo by Stan Hywet Hall & Gardens.

Figure 21. Beloit College. Photo by MTS.

Figure 22. Stan Hywet Hall & Gardens. Photo by MTS.

Figure 23. Stan Hywet Hall & Gardens. Photo by MTS.

Figure 24. Harvard University Graduate School of Design. Photo by MTS.

Figure 25. Parish of the Epiphany. Photo by MTS.

Figure 26. Portland Art Museum. Photo by MTS.

Figure 27. Portland Art Museum. Photo by MTS.

Figure 28. Spaulding Rehabilitation Hospital. Photo by MTS.

Figure 29. Spaulding Rehabilitation Hospital. Photo by MTS.

Figure 30. Photo by Spaulding Rehabilitation Hospital.

Figure 31. Cleveland Museum of Art. Photo by Morgan Carbone.

Figure 32. Cleveland Museum of Art. Photo by Morgan Carbone.

Figure 33. Instagram Photo by The MET Museum.

Figure 34. Henry B. Plant Musuem Society, Inc. Photo by MTS.

Figure 35. Henry B. Plant Museum Society, Inc. Photo by MTS.

Figure 36. Shelburne Museum. Photo by MTS.

Figure 37. Shleburne Museum. Photo by MTS.

Figure 38. Shelburne Museum. Photo by MTS.

Figure 39. Photo by Beloit College.

Figure 40. Photo by Beloit College.

Figure 41. Photo by Beloit College.

Figure 42. Photo by MTS.

Figure 43. Photo by MTS.

Figure 44. Maine State Museum. 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. Private Client. Photo by MTS.

Figure 58. Mary Hinkley West, Bed Rug. Addison Gallery. Photo by MTS.

 Fig. 57. Opposite. Photo of sampler.

Fig. 58. Back Cover. West Bed Rug