

Museum Textile Services

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www.museumtextiles.com

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Front and back cover: the Little Colonel dress worn in 1935 by Shirley Temple, after and during conservation. Above: Art Nouveau embroidery, after conservation. Photos by MTS.

Letter from the Director

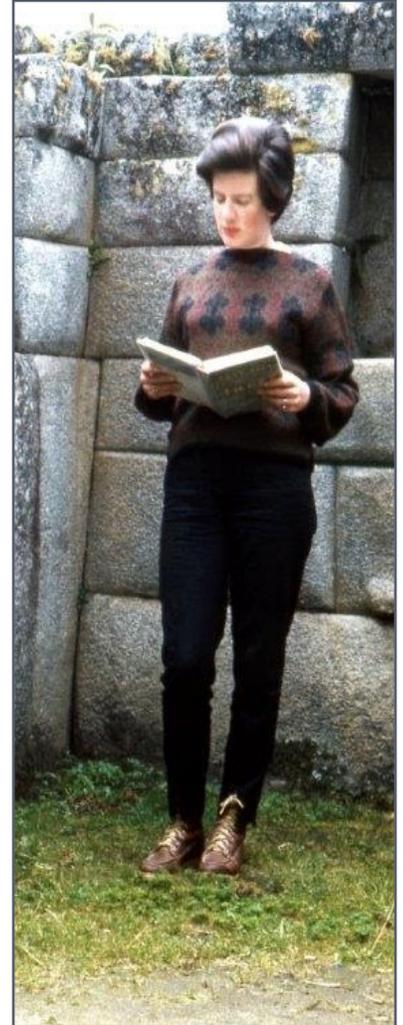
2017 has been a year for the record books at MTS. Despite concerns about funding for the arts and government support for cultural-heritage programs, we have been busier than ever. Thanks to all of the collectors, families, small and large museums, local municipalities, colleges and universities, National Historic Sites, and military branches who reached out to us for information, guidance, assessment, and treatment of their textiles. You are the connection that brings the artifacts to life.

The best part about the increase in our workload has been the growth of the MTS staff. For the first time in our 18-year history, there are five people on payroll. Courtney Jason, who first came to us as a volunteer in 2010, returned part time after completing her MA at Harvard Extension School. No one can make a fabric-covered mount as well as Courtney, and thanks to her we have nearly memorized the musical *Hamilton*.

I met Gretta Hempelmann in July, 2016, when she took both of my textile conservation classes at the International Preservation Studies Center in Mt. Carroll, IL. After earning her MA at the University of Missouri this May, Gretta moved to Massachusetts to be certified through the MTS intern program. She is now our part-time technician and is looking for an additional internship in the Boston area.

This year has also brought some losses to the MTS family. Administrator Kathy McKenna took a three-month leave of absence to nurse her mother through her final illness. We were able to pay our respects to Susan McKenna in New Hampshire before her funeral service in New York. While attending the annual AIC conference in Chicago with Morgan Carbone, I received the news that my mother had been hospitalized in Oberlin, Ohio. The entire MTS staff gave generously of their time and energy throughout the summer as I made several trips back with my sister Melanie during our mother's final days. Sally Kerr's academic and entrepreneurial prowess are my inspiration, and I miss knowing she is there whenever I need an editor.

This one's for you, mom.



Dr. Sarah MacLennan Kerr at Machu Picchu, Peru ca. 1963.

SHATTERED STARLET

Sometimes a dress enters our studio seemingly on its last breath. The ravages of time and display take their toll on fragile fabrics more so than any other type of artifact. Add in the questionable materials and construction of a vintage Hollywood costume and you've got a real mess on your hands. Such was the case with the 1860s-inspired silk dress worn by child star Shirley Temple in the 1935 film *The Little Colonel*.

Shirley Temple was born in 1928 in Santa Monica, California. She began acting at age 3 and became internationally recognized for her role in *Bright Eyes*, which was released in 1934. President Franklin D. Roosevelt coined her "Little Miss Miracle," and her films helped to maintain American optimism during the Depression Era. The cult of Shirley Temple was so strong that in 1935 she was honored with the first Juvenile Oscar, and her foot and handprints were immortalized in front of Grauman's Chinese Theater.



The Little Colonel dress as it appeared upon arrival at Museum Textile Services. Photo by MTS.



The Little Colonel is best known for the first interracial dance scene on screen, in which Shirley Temple as Little Lloyd tap-dances with Bill “Bojangles” Robinson on a staircase. In the scene in which Shirley Temple wears this dress she sings “Love’s Young Dream” while promenading around a parlor. While not quite a dance, she swings her hoop skirt and holds her arms behind her back throughout the song. When we viewed the footage on [YouTube](#), it was evident that this choreography was already damaging the dress under the arms and on the flounces. The movie was originally filmed black and white, and we were surprised to see that the applied flowers on the dress were colorized to a light blue even though they are actually pink.



This original photograph of Shirley Temple was auctioned off alongside the costume by [Nate. D. Sanders Auctions](#) on January 14, 2016.



The dress after being dismantled by conservator Morgan Carbone. Photo by MTS.

While the silk bonnet, cotton pantalets, and under dress were in good condition, the silk dress was crushed and shattering to the touch. This behavior was reminiscent of 19th-century weighted silks, suggesting that this material was already old when it was used in 1935. There were several prior repairs using adhesives, some of which appeared to be vintage and others we suspect were made at the time of the sale. Given these conditions, there was no alternative but to dismantle the dress and support the silk with adhesive.

MTS conservator Morgan Carbone removed the three tiers of ruffles from the skirt. After cutting and removing all of the gathering threads, each tier was flattened out to their full length of over 9 feet. The same procedure was performed on the ruffled sleeves. Each skirt panel was then separated, which released large strips of seam allowance. The bodice was taken apart and its cotton lining was preserved. Finally, the silk components were pressed with a micro iron.



Conservator Morgan Carbone disassembling the skirt. Photo by MTS.

16 mm silk habotai was chosen as the substrate onto which we would adhere all of the silk components. This new silk has the same shine as the original and easily dyed ecru with Jacquard acid dyes. Testing was done to determine which archival adhesive would provide enough support for the shattering silk. Thermoplastic, archival 1 mil BEVA film was chosen providing the perfect level of support for display.



Detail of the skirt before (above) and after (below) adhered to a new silk fabric and lined with pink cotton. Gaps where silk fragments were lost are toned in with silk powder. Photo by MTS.

All of the silk dress components were carefully ironed to the adhesive-coated silk habotai support fabric. The skirt and bodice panels were hemmed before being machine sewn to a modern pink cotton fabric. This new pink lining provided needed body and also improved the color of the silk habotai where no original silk remained. Morgan provided additional toning to these gaps by grinding up unusable scraps of seam allowance with a mortar and pestle, sprinkling the resulting powder onto the uncovered adhesive areas, and setting the powder with the iron. This technique eliminated the sheen of the adhesive in these gaps and helped camouflage silk losses.



The bodice and sleeves during reassembly. Photo by MTS.

The three tiers of ruffles were carefully gathered to their original lengths. The top tier of ruffles was machine sewn to the original cotton bodice lining, while the middle and lower tiers were reattached to the skirt. After gathering the sleeves back into their flaring shape, we elected not to stitch them back to the bodice. Instead we attached hooks and eyes to allow the sleeves to be installed directly to the new manikin. The final step in the assembly was to create a new Velcro back closures and then hand stitch the pink flowers back into place.

A custom Andover Figures® manikin was built as a permanent solution to displaying and storing the dress. MTS Director Camille Breeze took careful measurements and modified a form with archival foam, polyester batting, and cotton jersey. First to be dressed were the cotton pantalets followed by the cotton under dress with crinoline. The skirt was carefully passed over the top of the manikin and tied at the waist with a new drawstring. The cotton bodice lining with its attached layer of flounce was added before the bodice was dressed. Finally the sleeves were hooked onto the shoulders of the manikin.

The bonnet that was originally worn with the *Little Colonel* dress received a custom head-shaped support that can be displayed separately or attached to the top of the manikin by means of rare-earth magnets. Before making the trip to Vermont for exhibition, the dressed manikin and bonnet were each packed in custom-made crates.



Camille Breeze constructing the Andover Figures® manikin. Photo by MTS.

After her long stay at MTS, the Shirley Temple *Little Colonel* dress traveled to R. John Wright Dolls, Inc. in Bennington, Vermont, and later to the R. John Wright Hollywood Convention in Albany, New York. Without the dedication of its new owner, this piece of American history would never have received such a thorough and well deserved restoration.

Andover Figures® on Exhibit

Our costume-mounting system goes on display in museums across the country

In the two years since we launched Andover Figures®, museums and historical sites around the country have chosen this archival, reusable, and fully customizable solution to safely display all kinds of historic clothing. From pilots' uniforms to basketball jerseys, from Hollywood costume to Inuit garments, our manikins and suspension forms meet the needs of the garments regardless of exhibition budget.

Much to our surprise, museums and historic sites from as far away as California and South Dakota chose the Andover Figures® system. Made of light-weight, inert materials, each individual kit is easy to pack and ship on short notice. All of the stands and bases are ordered separately from a commercial company and often arrive within three days of purchase. Beginning in 2018, we will also be accepting credit cards.

This year we sent Andover Figures manikins and suspension forms to institutions all across the country, including:

- Oakland Aviation Museum, CA
- Cape Fear Museum, NC
- Deadwood History, SD
- Pilgrim Hall Museum, MA
- Peary-MacMillan Arctic Museum, ME
- Putnam Museum & Science Center, IA
- Rancho Los Cerritos Historic Site, CA
- Stonington Historical Society, CT

Below: Andover Figures® in the mix. Courtesy Pilgrim Hall Museum, Plymouth MA. Denise Maccaferri Photography.





Forty-five years of arctic design on display using Andover Figures®. Photo by MTS. Courtesy of the Peary-MacMillan Arctic Museum.

Two large regional exhibits featuring Andover Figures® manikins and suspension forms gave us the opportunity to see our products in action. "Threads of Change: Clothing and Identity in the North" at the Peary-MacMillan Arctic Museum at Bowdoin College employed twelve Andover Figures® manikins, skillfully padded out using polyester batting and other archival materials to support complex and heavy garments. Some manikins employed bases and others cleverly "float" inside exhibit cases via hidden brackets. The museum's choice of black show fabric allowed the garments to be the center of attention and evoked the long arctic nights.

Our largest-ever order was placed by Pilgrim Hall Museum for their exhibit "Wedding 396: Four Centuries of Wedding Fashion from the First Plymouth Colony Marriage in 1621 to the Present." Twenty Andover Figures manikins were used alongside other costume-mounting solutions in this seven-month exhibit, and all of them will be easily stored and reused after the show closes in December, 2017. For more information about Andover Figures® visit www.andoverfigures.com.



The People Behind the Objects

The Massachusetts Historical Society recently contracted Museum Textile Services to aid in the conservation of items for their upcoming fashion exhibit. Each of the textiles is associated with a different historical figure who played a role in colonial Massachusetts. The significance of an object may come from the importance of the person who once owned it, or its craftsmanship and rarity may be the sole reason it has survived many generations. Museums may get lucky and find signatures and hand-written notes that alert them of the provenance and history; however, many items require research by teams of scholars before their mysteries are uncovered. Historians, appraisers, and conservators have developed expertise in the history and style of materials, allowing us to determine whether the date of the object is current to its proposed time period.

A blue-and-white “Gingham Square” with the initials “LD” hand-embroidered in the top left corner was chosen for the Massachusetts Historical Society exhibit. According to the donor, this domestic textile once belonged to—or was made by—Lydia Dawes (1718–1760), the mother of William Dawes, one of the men who alerted colonial minutemen of the approach of British Soldiers during the American Revolution. There are several clues when observing this object closely that help us confirm its colonial origin. For example, the style of fabric is characteristic of 18th-century homespun textiles with “slugs” in the fibers where the cotton thread is thicker.

MTS staff also conserved two infant caps, one reported to have been worn by Mather Byles (1706–1788) and the other by Benjamin Franklin (1706–1790). Byles was a well-respected clergyman from Boston who was arrested as a loyalist during the Revolutionary War. His family had a long history of working within the church; his descendants were instrumental in the formation of Massachusetts Bay Colony, and have a storied past in the early history of the Commonwealth. Benjamin Franklin is well known as a founding father, inventor, and



Benjamin Franklin infant cap. Courtesy of Massachusetts Historical Society. Photo by MTS.



politician, but few know that he was one of seventeen siblings and was baptized at the Old South Meeting House. Both infant caps have nearly identical craftsmanship, which is not surprising since both men were born in the same year. The caps are both extremely refined in their construction and materials, and the many small repairs tell us they were cherished by the families.

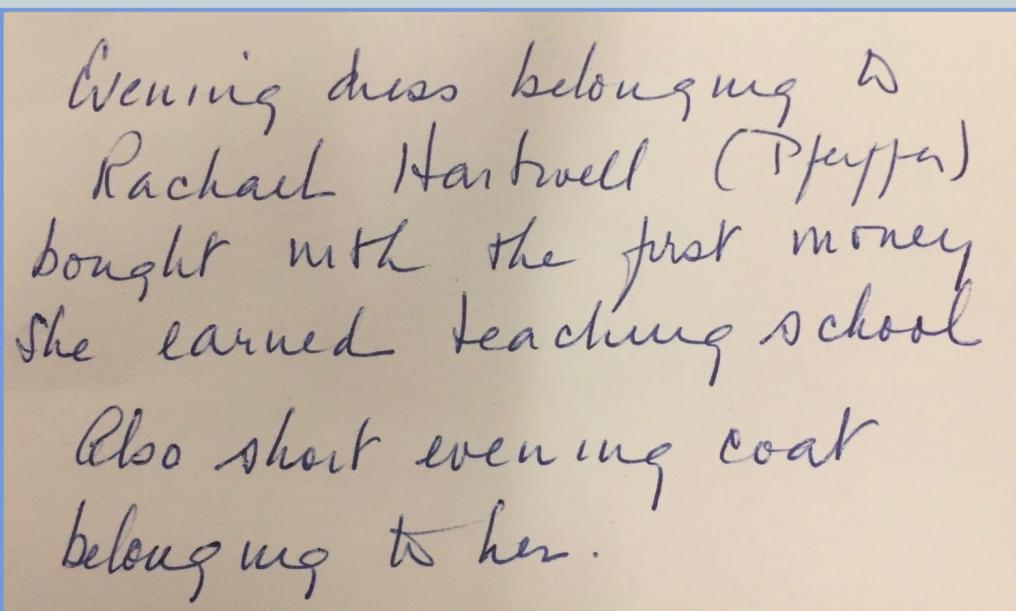
The most complex conservation treatment we undertook for the exhibit was on a hand-embroidered baptismal apron. According to catalog records, this apron once belonged to Mary Woodbury (born 1716) from Essex, Massachusetts. According to textile expert Pamela Parmal, samplers and other school girl embroideries were kept throughout generations because they represented an investment in a young girl's education. This particular style of apron resembles other examples of embroidery from the mid-18th century, with its Indian influence seen in the exotic flowers and animals. A nearly identical group of aprons in the Museum of Fine Art, Boston's collection come from the mid-



Embroidered silk baptismal apron made by Mary Woodbury of Essex, Massachusetts. Photo by MTS.

18th-century Boston school of Mary Turfrey. We surmise, therefore, that Mary Woodbury may have been her student.

A late-Victorian gown is also among the objects treated to date from the Massachusetts Historical Society. This particular gown belonged to Rachael Hartwell (1868–1905).



Evening dress belonging to
Rachael Hartwell (Pfeiffer)
bought with the first money
she earned teaching school
Also short evening coat
belonging to her.

Hand-written note accompanying Rachel Hartwell's silk gown. Courtesy of Massachusetts Historical Society. Photo by MTS.

Born in Watertown, Massachusetts, Rachel was a graduate of Wellesley College. She married George Joseph Pfeiffer in 1896, and they spent many years traveling and living abroad. They later relocated to Arlington Massachusetts, where Rachael died during the birth of the couple's only child, Hilda, in 1905. Based on our knowledge of style and

materials of the dress, conservators can guess that this particular dress is from around 1900, due to the characteristic turn-of-the-century silhouette. There are three distinct campaigns of repairs found on the dress during conservation, which tells us that it was a much loved garment.

Fashioning the New England Family, 17th c.–19th c.: Reuse, Refashion, Preserve, & Pass On will be on view at the Massachusetts Historical Society from October 2018 to March 2019.



Rachel Hartwell's ca. 1900 silk gown. Courtesy of Massachusetts Historical Society. Photo by MTS.

Donate to the MTS Study Collection!

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

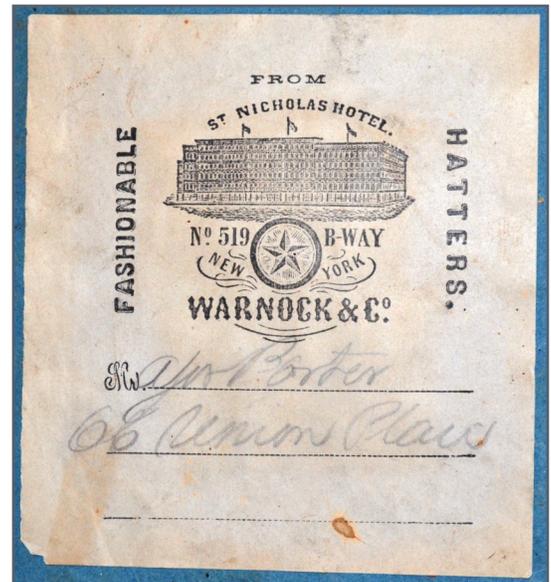
- Military uniforms and accessories with photographs and biographical information of the service man or woman who wore them.
- Sports uniforms with photographs and biographical information on the athlete.
- School-girl samplers and embroideries.
- Ethnographic and archaeological textiles with provenance.

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

The Infamous

History took center stage at Museum Textile Services when a Civil War bicorn, or *chapeau-de-bras*, arrived from the New Hampshire Historical Society along with its original cardboard box. The hat was made by Warnock & Co. of New York, of beaver fur with a leather band around the inside of the cap. The cap is lined with purple silk imprinted with the Warnock & Co. label. The hat box is made of cardboard with a blue exterior and red paper tape around the edges. A Warnock & Co. label reading “From St. Nicholas Hotel No. 519 B-Way New York Warnock & Co. Fashionable Hatters” identifies the original owner of the bicorn as none other than the notorious “Mr. Fitz Porter 66 Union Place.”

Hailing from New Hampshire, Maj. Gen. Fitz-John Porter served in the American Civil War in the Union army. In 1862, President Abraham Lincoln created the Army of Virginia, led by Gen. John Pope, to protect Washington, DC



Label on hat box. Courtesy of New Hampshire Historical Society. Photo by MTS.



Chapeau de Bras after conservation. Courtesy of New Hampshire Historical Society. Photo by MTS.

troops. Porter and his Fifth Corps of the Army of Potomac were sent to the Northern Virginia Campaign to reinforce Pope. Porter disagreed with this assignment and made disparaging remarks that would later be seen by Pope.

The Confederate army under Gen. Robert E. Lee attacked Manassas, Virginia, on August 26th, 1862, leading to what would later be called the Second Battle of Bull Run. Three days later Porter was caught between conflicting orders from three Union generals, and elected to defy orders to attack. Accused of insubordination, Porter was

Major General Fitz-John Porter

relieved of his position on September 5th but was quickly reengaged to lead the Fifth Corps during the Maryland Campaign. At the battle of Antietam on September 17th, Porter's corps were held in reserve and McClellan did not allow them to fight in what turned out to be the bloodiest single-day battle in American history.

On November 25th, 1862, Maj. Gen. Fitz-John Porter was charged with five counts of disobeying orders and four counts for shameful conduct before the enemy. In the so-called "trial of the century," Porter was found guilty of these crimes and dismissed from the army. He was finally exonerated in 1886 and had his rank restored to colonel, but would never serve in the military again. General Porter remained a home-town hero and was honored in 1904 with a statue in Portsmouth, New Hampshire. A WWII American Steam Merchant ship was also named after him, and in 2017 his bicorne worn during his controversial leadership was conserved at Museum Textile Services.

After gentle surface cleaning and polishing of the metallic elements, Director Camille Myers Breeze repaired a tear to the silk lining of the cap. One of the two bullion tassels was reattached, and a custom mount was made of fabric-covered Etha-foam. The hat is now enclosed in a custom-made polypropylene box. The pieces of the original hat box were treated by paper conservator, Bryan Owen,

To see the entire collection of Major Fitz-John Porter holdings at the New Hampshire Historical Society, visit their [online catalog](#). We are honored to contribute to the enduring history of this New Englander, and hope that others will be inspired to learn more about him.



Photograph of Maj. Gen. Fitz-John Porter in the Library of Congress. Courtesy of the National Park Service.

Peeking Under the Floorboards

A set of four garments found by a family renovating their 1725 Ledyard, Connecticut, house was brought to Museum Textile Services for preservation. The shoe, sole, boot, and bonnet had been concealed in the floorboards of an attic above the birthing room. The boot is clearly 19th century, while the shoe and sole could be even older. The bonnet closely resembles silk crepe spoon caps from the Civil-War era.

When items such as these are hidden in secular or religious buildings, they are often placed close to doors and fireplaces, or under floorboards. These areas were considered the weakest parts of the house, where malevolent spirits might enter. Concealed garments are often interpreted as protective symbols. As Dinah Eastop and Charlotte Dew explain in their article *Secret Garments: Deliberately Concealed Garments as Symbolic Textiles*:

The concealed garment is symbolic in that it stands in for the wearer; the former wearer stands for his/her community of interest (e.g. their household/trade). Arguing by analogy moves the protective role of garments for the body to the protective role of the house for these inhabitants.

It is not uncommon for deliberately concealed garments to be heavily worn and bear the imprint of the wearer. The objects we conserved



*Concealed bonnet as found beneath a floor board.
Photo by MTS.*



*Concealed
boot and
shoe as
found be-
neath a
floor
board.
Photo by
MTS.*

show many indicators of use including separating layers of leather and abrasion to the fabric at the interior of the shoe, holes, heavily caked on mud and dirt, and evidence of re-soling on multiple occasions. The bonnet was generally deformed and was missing layers of fabric at its interior.

The shoes and bonnet were carefully surface cleaned with a micro-vacuum attachment, toothbrushes, and vulcanized rubber sponges. During the process, we found different types of beans in the toe of the boot. While they easily could have been transported into the shoe by way of rodents, it is also possible that the beans were put there by the people who originally concealed the garments. Beans, seeds, and corn cobs symbolize fertility, and are often found in historic homes along with concealed objects.



Bonnet, shoe, and boot with custom support forms. Photo by MTS.

After cleaning, the objects were humidified in a Gore-Tex chamber to facilitate reshaping. We were concerned with the leather hardening, or cross-linking, in the presence of water, so the objects were very carefully monitored.

When dry, the leather was treated with renaissance wax, a micro-crystalline wax conditioner and cleaner. This did not change their appearance greatly, but will help to coat the leather and aid in its preservation. Support mounts were made for the two shoes and the bonnet from pieces of Ethafoam covered with cotton knit jersey. A custom box protects them all and allows the owner to easily show them to friends.

We are excited that the concealed objects will be returning to the house in which they were found, and continue to tell the history of the home. For more information about deliberately concealed objects, see the [website](#) developed by Dinah Eastop and Charlotte Dew.



*Custom storage box.
Photo by MTS.*

Crazy for Crazy Quilts

An influx of crazy quilts helped to keep Museum Textile Services warm over the 2016–17 holiday season. Coming into fashion during the aesthetic period of the late 1800s, crazy quilts continued to be popular well into the early 20th century. The term comes from the cracked finishes seen on Asian pottery called “crazing.” American women adapted this ceramic finish into the irregularly shaped patches that typify crazy quilting. Many makers cut patches from worn out garments and stitched the pieces together into squares before the completed sections were connected. At their peak, crazy quilts featured vibrant silks and rich velvet borders with boldly printed backing fabrics.

The staff at MTS became curious about the individuals behind them. Like many of their contemporaries, the makers of an 1890s quilt belonging to the Dudley Farm Museum in



Dudley Farm crazy quilt block signed “Anna” in 1893. Photo by MTS.



Detail of Chinese-inspired fabric on the Dudley Farm crazy quilt. Photo by MTS.

Guilford, Connecticut, used ribbons and fancy embroidery to distinguish one block from another. One square has patches that read, “Anna,” “Waterbury,” “February 20,” “1893,” and “Blizzard.” Another block is signed “Wolcott Feb. 13 1893.” A third reads “Fair Haven Feb. 25 Leila Wade.” Wool patches, including numerous plaids, are balanced by more whimsical Chinese designs that were in vogue at the time. We may never know who the women were who made the quilt but we fancy they were cousins or friends stitching blocks for the quilt during the long winter of 1892–93.



Detail of a flag ribbon. Photo by MTS.

MTS conservators had the opportunity to treat another pair of crazy quilts brought to us by a private collector. The two quilts were likely made around the same time and perhaps by the same woman or group of women. Although of equal finished sizes, one quilt consists of just twelve blocks of the same vintage as the other, plus eight blocks made at a later date or by a less skilled quilter. Both quilts had some identical patches, including miniature silk appliqué American flags, printed cigarette silks, and ribbons commemorating the death of Ulysses S. Grant on July 23, 1885. The maker or makers of these quilts was an accomplished embroiderer and painter on fabric.

An identical American flag ribbon seen on the pair of quilts was found in the MTS study collection in a box of Director Camille Myers Breeze's family textiles. A hand-written label accompanying the ribbon tells us that they were worn by Camille's grandmother and great aunt on "Decoration Day," more commonly known now as Memorial Day. This reminded us that crazy quilts are fabric scrap books containing memories of clothing worn and historical events.

Crazy quilts often survive in poor condition due to the interaction of the varied fibers and weave structures, the presence of weighted silks, and the practice of repurposing fabrics that were already worn. The three crazy quilts mentioned here were stabilized to prevent additional loss of textile fragments and allow safe display. The Dudley Farm quilt was completely encapsulated in sheer nylon net in order to protect the deteriorating fabrics on both the front and back. The private collector chose instead to have us cover only the most deteriorated patches with different shades of sheer nylon net. All three quilts will be displayed in the future, so we also installed twill-tape sleeves to accommodate magnetic hanging systems.



This crazy quilt consists of 12 central blocks of equal quality and 8 simpler blocks added to make the quilt full sized. Photo by MTS.

Honoring Heirlooms

While our name may suggest that most of the clients we work with at Museum Textile Services are institutions, this is actually not the case. Each year more families, collectors, and individuals seek out conservation and advice for textiles and clothing deemed vulnerable—and valuable—enough to invest in preserving. The solutions we find for meeting the clients' needs while also meeting the objects' needs make these some of our most satisfying projects.

Margaret Hodges brought us a number of family heirlooms over the course of the past 2 years. After we assessed them, she decided to conserve some items for her family, and to



Gretta Hempelmann at IPSC in summer, 2016.

donate others to the MTS study collection. Among the loveliest textiles are a blue cloak and bonnet worn by Margaret's sister Mary Bloxam, who was born on March 2, 1957. The ensemble came with an extra skein of blue wool yarn and family memory is that it is Italian. The style and craftsmanship bear this out.

Among the costume items Margaret Hodges donated to our study collection for teaching and research is a blue satin skirt. Based on the cut, we estimated the skirt to be from ca. 1900. This was borne out when the owner shared with us a photograph of her great-grandmother Ella Bishop Freidinger wearing what is likely the same satin skirt. Ella married her husband Daniel on February 19, 1896. The family also has great-grandmother Freidinger's brown ponytail, stored for over a century in an Armenian linen handkerchief box. The skirt was used as a teaching tool by MTS Director Camille Myers Breeze in 2016 at the International Preservation Studies Center. The picture above shows future MTS technician Gretta Hempelmann repairing the skirt the week that she and Camille met.



Italian child's cloak. Image by MTS.



Ella Bishop Freidinger wearing the satin skirt, next to her husband Daniel.

A four-piece uniform worn by William Raymond Brown of Winchenden, Massachusetts, came to MTS from his great-granddaughter Heather Brown. First Lieutenant Brown served with the 10th Engineers in France, where he was responsible for keeping the lumber mills running for the duration of the war. The uniform consists of a tunic jacket, jodhpur-style trousers, a brown leather belt with shoulder strap, and an officer's service cap with leather brim. Brown's ribbons and pins have been removed and are in the possession of his great granddaughter. Rather than trust her 100-year-old heirloom to a commercial dry cleaner, Heather Brown had Museum Textile Services clean it before framing.



William Raymond Brown in his WWI uniform (l) and his uniform trousers after conservation (r). Right image by MTS.

A moth-eaten service flag and two other textiles were discovered by Anne Berardi while cleaning out her mother's house. Destined for the dumpster, she could not bear the thought of losing these heirlooms without learning more about why her mother had



Service flag before (l) and after (r) conservation and framing. Photos by MTS.

saved them. During our assessment of the textiles, we explained that this three-star service belonged to a family that sent three men to war—perfectly describing the owner's grandfather and his two brothers. None of the stars were replaced with gold, confirming that all three men returned home from war. Conservator Courtney Jason mounted and framed the flag on color-compensating fabric, and it once again garners the respect it deserves.



L to R: Morgan Carbone, Camille Myers Breeze, Courtney Jason, and Gretta Hempelmann on site in Portsmouth, Rhode Island, for the mounting and installation of two Chinese robes using custom Andover Figures® suspended by rare-earth magnets.

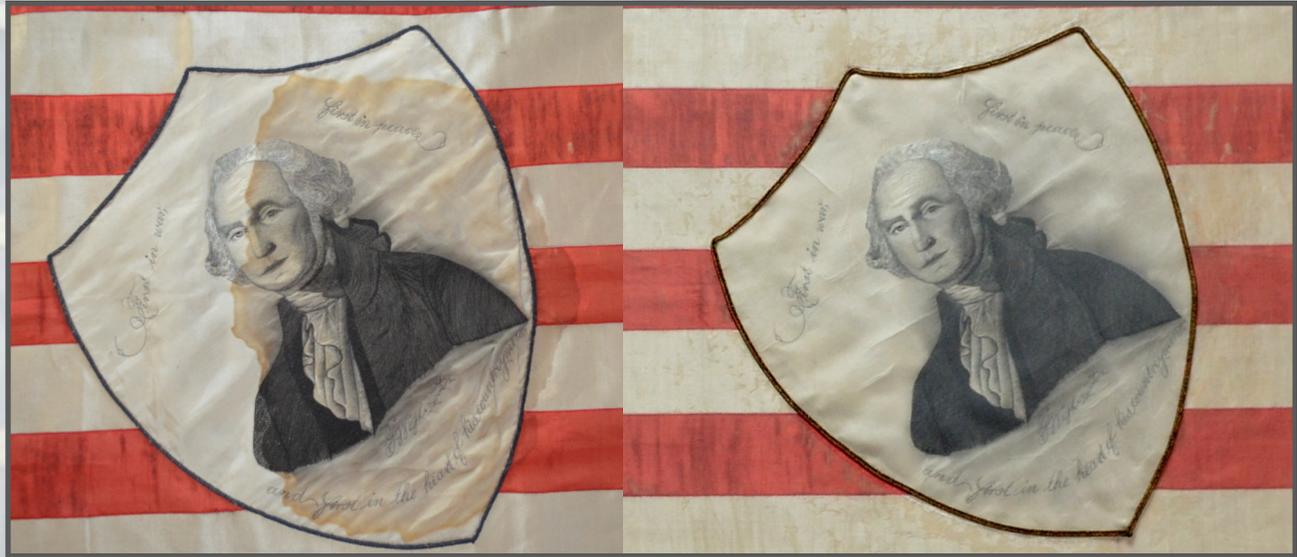
Following a flood, collector Judy McLennan searched for a qualified firm to clean and mount two Chinese robes in her Rhode Island home. MTS conservators tackled the stains and repairs on the ornate silk garments before developing a custom mounting solution. Based on our Andover Figures® suspension forms, these 4-inch-thick padded Ethafoam inserts support the garments passively. Each is suspended inside a deep acrylic case using rare-earth magnets embedded in the Ethafoam. The fabric-covered panels incorporate hidden steel bars that line up with the location of the magnets. We look forward to using this innovative, reversible technique for future clients.



Courtney Jason finalizing padding inside a robe. Photo by MTS.

www.andoverfigures.com

The Two Faces of George Washington



*Embroidered portrait of George Washington before (l) and after (r) conservation.
Courtesy Manchester Historic Association. Photo by MTS.*

A concerned call came from the Manchester Historic Association following the discovery of a water leak in their storage facility that had damaged a century-old flag made by Edith Roosevelt (1861–1948), First Lady of the United States from 1901 to 1909. A paper card tacked inside the ornate wood frame read “For the fair with good wishes. Mrs. Theodore Roosevelt.” A famously accomplished needle worker, museum records showed the flag was presented in 1903 to the W. H. Brown camp, No. 1, Sons of Union Veterans by Edith herself.

The serious nature of the damage required swift action on the part of MTS conservators. The flag was unframed and the appliquéd portrait of George Washington was removed. The embroidered portrait was flushed with deionized water on the suction table until all of the soiling and much of the dye bleed was removed. The small amount of staining on the flag itself was isolated with a barrier of cyclododecane and likewise cleaned.

A successful crowd-sourced fundraising campaign including a lecture by Camille Myers Breeze allowed the project to be completed. The flag will be on display in “Rally ‘Round the Flag” from November 9, 2017 through February 17, 2018.



Flag after conservation. Courtesy Manchester Historic Association. Photo by MTS.

Meet The Masters

Morgan Blei Carbone

I completed my qualifying paper for my degree in Fashion and Textiles: History, Theory, and Museum Practice at the Fashion Institute of Technology in May 2016, and received my diploma in December, 2016. For my thesis I studied and conserved a Han-Chinese woman's pleated skirt panel dating to the late nineteenth or early twentieth centuries. Since joining MTS in 2015, I have had the opportunity to work on many Chinese and East Asian object, including a Qing dynasty ceremonial umbrella cover belonging to Wheaton College and a embroidered panel from Wesleyan College.

Courtney Jason

To finish Harvard Extension School's Masters Program in Museum Studies, I wrote my capstone project on the 2016 closing of the American Textile History Museum, after 56 years. When an institution with such an important collection fails, it is important to look at why so that other institutions can avoid making the same mistakes. Examination of the Museum's history, location, revenue, costs, assets, and reviews, as well as comparing other similar local institutions, provided a complete picture of its circumstances. I continue to contract for Museum Textile Services while looking for a full-time museum position.

Gretta Hempelmann

In May, 2017, I graduated with an MA in Clothing and Textiles from the University of Missouri. My thesis involved reproducing corsets from three different time periods for students and the public to wear to better understand how a corset feels on the body. I completed my summer internship and joined the staff of MTS as part-time technician, where I am looking forward to working on more historic garments.

Survey Says...

On March 29th and 30th, 2017, Museum Textile Services Director Camille Myers Breeze and Conservator Morgan Carbone indulged in every textile specialist's favorite activity—surveying costume from one of the finest collections in New England. Old Sturbridge Village, a c. 1830 living history museum in Sturbridge, Massachusetts, received a generous Preservation Assistance Grant from the National Endowment for Humanities, which covered our fees.

The goal of this survey was to photograph as many items as possible and record their condition issues, any treatment needed prior to exhibition, and whether they should no longer be stored hanging. In order to do this as efficiently as possible, MTS Administrator Kathy McKenna created a spreadsheet based on catalog data provided by OSV. Using this system, we were able to assess 352 garments in a mere 14 hours!



Camille and Morgan at OSV. Photo by Rebecca Beall.



Early 19th-century printed cotton dresses in the OSV collection. Photo by MTS.

Among the 352 items we condition reported were bodices, dresses, capes, cloaks, coats, dressing gowns, frock coats, jackets, pelisses, petticoats, shirts, smocks, tailcoats, vests, and one uniform jacket. Over 50% of the items are in excellent condition and require no conservation prior to exhibition. Of the remaining garments, fewer than 10% require substantial conservation for their ongoing preservation. Overall, the collection is extremely well preserved and has been acquired and cared for to the highest standards by several generations of museum colleagues. Now that we know what the collections needs are, we look forward to organizing volunteer training sessions both on site and in our Andover Studio.

If your institution needs a collections survey like this NEH funded project with Old Sturbridge Village, please contact MTS Director Camille Myers Breeze.



Courtney Jason putting the final touches on the Perot flag while the museum was being built. Photo by MTS.

The MTS staff has been well traveled this past year. Camille, Morgan, and Courtney participated in the annual New England Museum Association conference in Mystic, Connecticut in November, 2016. Camille had double duty as the chair and presenter of a session entitled “Forensic Finds: Telling the Hidden Story Behind Museum Objects.”

A few weeks later, the team headed down to Dallas, Texas, for a long week spent mounting the 19-star flag we had worked on the previous summer. Purchased at auction by Ross Perot Junior for his father’s 80th birthday, the flag—which has provenance to the USS Constitution—was installed in the soon-to-be-complete museum inside the new Perot Industries campus.

Two winter webinars taught by Camille allowed her to reach a wider audience from the comfort of the MTS studio. “Caring for Textiles” was offered through the Northeast Document Conservation Center. Her “Quilt Care and Display” webinar for the Connecting to Collections Care online community can be accessed [here](#).



Camille and colleagues at Huaca Huallamarca in Lima, Peru.

A fund-raising lecture given by Camille in March, 2017, at the Manchester Historical Association in Manchester, New Hampshire, provided additional support needed to complete conservation of the George Washington flag (see page 25).

This May saw Camille returning to her beloved Lima, Peru to participate in a *convocatorio* of researchers in preparation for a forthcoming book about conservation at Huaca Malena. There she saw several friends and colleagues whom she had helped get scholarships

to attend the American Institute for

Conservation annual conference later that month.

While at AIC, Camille and Morgan co-presented their paper *You Say You Want A Revolution?* Camille also contributed to the APOYO workshop, where she shared her *Secrets to a Successful Private Practice*.

In September 2017, Morgan and Camille journeyed all the way to Copenhagen for the 50th meeting of the

ICOM-Conservation Committee, after which they spent three glorious days touring Iceland. They both want to return to Iceland again!

In addition to being interviewed for *Hue*, the Magazine of the Fashion Institute of Technology, Camille was featured in Boston Voyager Magazine as one of “Boston’s most inspiring entrepreneurs.”



Gretta, Courtney, and Morgan share a toast.



Morgan and Camille in Iceland.



Friends Ricardo Franca, Selene Gomez, Ruben Buitron, and Camille at AIC.

About Us



Camille Myers Breeze, Founder & Director

Camille began her textile conservation career in 1989 at the Textile Conservation Workshop in South Salem, NY. After earning a BA in Art History from Oberlin College, she received an MA in Museum Studies: Costume and Textiles Conservation from the Fashion Institute of Technology. She spent five years in the Textile Conservation Laboratory at the Cathedral of St. John the Divine in NYC before moving to the Textile Conservation Center at the American Textile History Museum, in Lowell, MA. Camille is an avid singer, motorcyclist, gardener, and chicken keeper.

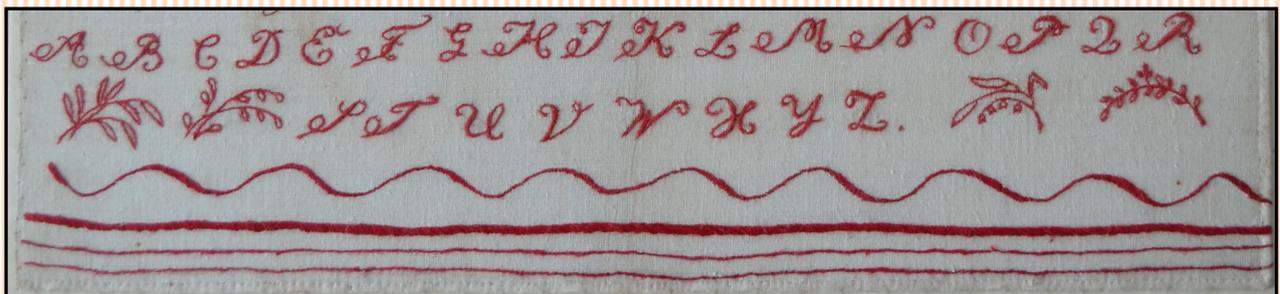
Kathy McKenna, Administrator

Kathy McKenna came to MTS after eleven years as the Assistant Town Clerk in Andover. In addition to being a seasoned manager of large-scale projects and re-organizations, Kathy has a background in Law. On her days off, Kathy is dedicating herself to writing a novel.



Gretta Hempelmann, Technician

Gretta Hempelmann is a 2017 graduate from The University of Missouri with a MA in Clothing and Textiles. She has a BA in Fashion Design and Merchandising from West Virginia University. While in Missouri, Gretta worked as a teaching assistant for the university and a research assistant in the Missouri's Historic Costume and Textile Collection. She received a certificate in 2016 for Care of Special Collections for Textiles from International Preservation Studies Center.



About Us

Morgan Blei Carbone, Conservator

Morgan Blei Carbone joined Museum Textile Services in 2015. After earning her BA in Art History from Grinnell College in Iowa, she received an MA in Fashion and Textiles: History, Theory, and Museum Practice at the Fashion Institute of Technology in New York. Since working at MTS, Morgan has come to specialize in wet cleaning and bleaching, mounting and framing flat textiles, and historic clothing. She is volunteer with the AIC Textile Specialty group. Morgan is also an avid knitter of laced shawls and scarves.



Courtney Jason, Conservator

Courtney Jason has worked with MTS since 2010, when she began a Knowledge Management internship. She quickly moved into the lab to work on the thangka conservation project for the Mead Art Museum. Courtney has been a key player in many of our most important projects, with her specialties in tapestry, flags, and large-scale mounting. She is looking for a full-time museum job.

Melissa King, Intern

Melissa King has experience in objects and paintings conservation. She received her B.A. in Art History and Communication Studies from the University of Michigan in Ann Arbor, and has been accepted into the next class at the Winterthur/ University of Delaware Program in Art Conservation.



2018 Internships

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 Museum Textile Services volunteer internships. Anyone with an interest in art conservation, museum studies or art history is encouraged to apply, but preference is given to those preparing for graduate school. Applicants must have accommodation in the greater Boston / southern New Hampshire area and be willing to commit to one day per week for a minimum of 120 hours. For more information please visit www.museumtextiles.com/mts-internships.

