

North Carolina Textile Museum
Feasibility Study

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Executive Summary

It is desirable for the Department of Natural and Cultural Resources to create a museum to interpret the history of textile production using the real property and collections of the Randolph Heritage Conservancy, given the appropriate level of one-time and continuing resources.

The North Carolina Office of Archives and History was directed, pursuant to Senate Bill 525 (2019), to evaluate the feasibility of establishing a textile museum to interpret the state's textile production and industrial history. Specifically, the Office of Archives and History (OAH) was directed to "evaluate the real property and textile collection held by the Randolph Heritage Conservancy, Inc., located in the Town of Franklinville, to determine the feasibility of its use in establishing a State historic site or State museum" and to "evaluate and determine the feasibility of establishing the Erwin Textile Museum, located in the Town of Erwin in Harnett County, as a State historic site or State museum to interpret the State's textile production and industrial history."

The Office of Archives and History has long acknowledged the need for a state museum, historic site, or combination to preserve and interpret the history of textile manufacturing and labor in North Carolina. Since the 1980s, several attempts have been made to establish a state textile museum, although none of these came to fruition, primarily due to lack of ongoing state appropriation. During the same time period, several local organizations proposed or developed their own exhibits and programs, including, for example, the Town of Erwin, the village of Glencoe, the Randolph Heritage Conservancy, Cooleemee Textile Heritage Center, Kannapolis History Associates, and the Kessel History Center at Loray Mill. Many of these have sought to become a

part of the Department of Cultural (later Natural and Cultural) Resources or, at least, partner with the department to operate such a facility.

The study committee developed criteria to evaluate the two candidate organizations—taking into account their unique collections, facilities, and locations—against the goals of a textile museum for the state. In considering the factors discussed in the attached report, the committee finds that the collection of the Randolph Heritage Conservancy, Inc. (RHC) and its real property located in Cedar Falls, a non-incorporated community just outside Franklinville, in Randolph County, provides a more feasible basis for a state textile museum than the property and collection of the Erwin Textile Museum in Harnett County. RHC holds a large collection of machinery and artifacts as well as a historic mill facility in a location central to the state. The Erwin Textile Museum has an established collection of textile-related artifacts; but its collection includes no machinery and has no facility sufficient to house a state textile museum.

The feasibility of establishing this new museum, however, depends upon meeting several criteria. Because none currently exists, the Office of Archives and History would need to create an administrative structure of management, staff, and procedures to operate the textile museum. The museum would not need to assemble a new collection of textile machinery, as RHC holds a unique, national-caliber collection of textile equipment and documents, which formerly belonged to the American Textile History Museum (ATHM) in Lowell, Massachusetts. When ATHM closed in 2016, it transferred much of its museum collections to RHC. This fact could help reduce the cost, labor, and time of creating a new textile museum. Still, the committee recommends that the museum seek out and acquire more signature North Carolina elements for its collection, as well as a broader range of artifacts that would help interpret the life of textile worker families and other aspects of the textile industry separate from manufacturing (advertisements, etc.). RHC owns a 150,000-square-foot mill facility on the Deep River in Cedar Falls in Randolph County. The structure encompasses much of North Carolina's textile history: its oldest section dates to the 1840s, and its most recent addition was in the 1980s. This mill is located in one of the state's early textile centers. The very fact

that a collection of artifacts of national significance is located in a former mill that itself reflects more than 180 years of textile history and which just happens to be located in one of the state's early industrial centers is difficult to ignore.

The mill building's physical plant is in need of repair and improvement. It will require a new roof, HVAC repair or replacement, and a range of modifications that would be expected to convert an industrial facility into a public space. Altogether, these improvements would require significant investment in time and capital before the building could become operational within the state system. RHC has stated its intent to transfer this facility and most of its artifact holdings to the state before transforming itself into a support group with some of its own retained operations in a separate, nearby facility, which it owns.

The committee recommends a phased approach to creating the museum. The first phase would aim to rehabilitate the building and envelope to significantly prepare the building for use. This phase would include structural repairs and stabilization as well as repair and/or replacement of building systems (such as HVAC, electrical, plumbing, and ADA) to be spread over two biennia. The next phase would prepare portions of the facility into active exhibit spaces and outfit a visible storage area to prepare the building for transfer from the nonprofit to the state. The final phase would involve hiring staff and fully opening to the public. It is currently estimated that it would require at least \$30 million in capital improvements to complete Phase 1 and \$600,000 to complete Phase 2. Without a more specific programming and exhibit plan, it is impossible to estimate the cost of fully opening the entire facility. As an initial investment, the committee recommends a legislatively-directed grant to RHC, the private nonprofit organization that owns the building and holds the ATHM collection, over two biennia to rehabilitate the building and renovate its systems as well as allowing for the development of the initial exhibit for Phase 2 before transfer of the facility to the state, which would happen upon continuing appropriation for staffing and other recurring costs. It is the intent of Archives and History to work with RHC to make sure that all repairs and renovations during Phase 1 and Phase 2 follow State Construction Office guidelines. Archives and

History also plans to help develop the initial exhibit(s) required for Phase 2. Artifacts and facilities would not be transferred to the state until Phase 3 is initiated with the hiring of state staff. Given the appropriate level of funding, Phase 1 and Phase 2 could be accomplished in approximately four years (two biennia). The committee recognizes that full development of Phase 3 will require gradual development implemented by full-time staff over a number of years. To initiate Phase 3, staff will need to be in place. The committee estimates the annual staffing cost for such a facility, based upon similar institutions within the state, to be approximately \$820,000. Once Phase 3 begins, there would also be other recurring annual expenses for the museum, such as utilities, supplies, equipment, maintenance and security contracts, and basic repairs of approximately \$500,000. At this time, annual recurring costs (including staffing) are estimated to be between \$1,320,000 and \$1,600,000. More specifics with regard to costs would need to be estimated at the time of Phase 3 implementation. Most costs associated with programming, exhibits, and artifacts would, as is the case with other museums in the state's system, be supported by receipts and donations. The committee does not envision admission fees for this institution. Instead, it recommends a free basic experience with charges for enhancements (special exhibits, programs, etc.), which would be supplemented by friends group fundraising. As is the case with other institutions found within the Department of Natural and Cultural Resources, this museum would benefit from back-of-house support at the departmental level, including budget and finance, human resources, capital projects, general counsel, marketing and communications, and internal audit. It would also be able to share expertise with the department's historians, curators, conservators, archivists, librarians, exhibit designers, and educators, among others. The Department of Natural and Cultural Resources' "federated" organization with central administrative support allows the state of North Carolina to provide excellent educational and cultural/natural tourism experiences at relatively low overall costs.

The committee further recommends the establishment of a North Carolina Textile Heritage Network, wherein the state textile museum would be the central hub. Other museums—such as

those in Cooleemee, Edenton, Erwin, Gastonia, Glencoe, Kannapolis, and Mooresville—would remain private nonprofits or local government-sponsored entities but would become nodes in this network, allowing access to a wider variety of materials and visitor experiences across the state. The network would provide for joint programming, coordinated calendars of events, and similar services. Administration of the network would be included in the work plan of the textile museum and should require no additional appropriations. The Textile Heritage Network could also encourage or promote other kinds of partnerships and activities, such as joint programming with the Wilson College of Textiles at North Carolina State University.

The lack of a major institution to collect, preserve, interpret, present, and continue to explore the state's textile industry (with a focus on its history but without ignoring its present or future) has been recognized by many since at least the 1980s. Numerous communities, scholars, local history organizations, professional associations, and members of textile families, owners, managers, and workers have decried this gap in the state's public history coverage. The state's Museum of History in Raleigh has mounted exhibits and held programming about textile history, but the museum is not able to maintain a deep, permanent focus on the topic. The state's flagship history museum does have a section in its permanent exhibit dedicated to textiles, but it simply notes the importance of the industry to the state without much exploration. Numerous local organizations have attempted to exhibit and hold programs, but they most often focus on preserving a local textile story. None have been able to grow beyond their own town, county, or region in their interpretation for extended periods of time. On several occasions, there have been movements to create a state-supported institution, but their early development has inevitably met with ill-timed economic crises and thus no ongoing appropriation. As a result, there is no major institution dedicated to interpreting the statewide impact and import of textiles in an ongoing fashion. Indeed, there is no major textile museum in the American South. Surveying this landscape more than a decade ago, the North Carolina Historical Commission noted that the redress of this situation should be a top priority for any expansion of the North Carolina Office of Archives and History. This report describes the best

opportunity yet presented to preserve and present North Carolina's textile heritage through the creation of a state textile museum.

Importance of the Textile Industry to North Carolina

Probably few other institutions transformed North Carolina more thoroughly than did the textile industry. The first textile mill in North Carolina was the Schenck-Warlick Cotton Mill built on a fork of the Catawba River near Lincolnton about 1814. By the 1820s, there were a number of mills located in present-day Randolph, Alamance, and Cumberland Counties, with their number spreading from these early centers. Before the Civil War much of the yarn and cloth produced in the state was of a lower grade and consumed locally. For example, Rocky Mount Mills around 1850 sold most of its yarn to local country women working hand looms in their own homes, with other materials being shipped as “filling” to the textile industry in Philadelphia. A few of these early mills in the state became known outside of their local regions, such as Henry Elliott’s yarn labeled, “Cedar Falls,” drawing at least regional attention to the products made along the Deep River in Randolph County. The jeans cloth of Forsyth County’s Fries family gained recognition for being especially suitable as “negro clothing.” This jeans cloth was purchased by plantations throughout the South for clothing enslaved people and later by the Confederate government for uniforms. (The Fries family also built the state’s first power transmission lines of any length to run their mills in the late 1890s.) Probably the best known early North Carolina textile product was Edwin Holt’s Alamance Plaid, made in Glencoe and other nearby communities, the first colored cloth to be produced in the South on a powered loom. Textiles became even more associated with North Carolina during the Civil War. By the end of that war, North Carolina mills were producing the Confederacy’s entire supply of cloth, but the war did not leave the industry stronger in the state. In 1850, seven textile mills ringed Fayetteville, the largest collection of plants in the state at that time; however, all but one were burned during the war, shifting North Carolina’s textile center further west.

By the late nineteenth century, North Carolina's textile industry was still primarily known for its production of coarse yarn and other rough materials sold to plants in the North with rough woven items (plaids, gingham, denims, toweling, socks) sold locally. Individual companies such as Cannon and Cone Mills developed during the "coarse weaving years," and upon this foundation became international leaders in textiles. The Erwin Mill in Durham produced cotton pouches for the Duke family's tobacco and later became the world's largest denim manufacturer. The Chatham Mill in Elkin, begun in the late 1860s, primarily wove woolen blankets, which gained a national sales distribution early before branching out into upholstery fabrics for homes and automobiles. Charlotte newspaperman and industrialist D. A. Tompkins helped further develop North Carolina's own form of textile industry by promulgating a textile plan that allowed small investors and communities to build their own mills, which—along with later electric power distribution—fueled a rural industrial base that spread from small town to small town, from one end of the state to the other. This expansion included the first African American-organized cotton mill in the nation, established by Warren C. Coleman near Concord. Many of these mills were later merged into larger textile enterprises but remained spread across the state. The textile industry grew dramatically in North Carolina during and immediately after World War I, and by 1923, North Carolina was the leading textile state in the nation. The world wars solidified this standing, making North Carolina one of the most productive textile centers on earth. It was during World War II that the use of synthetic fibers exploded, and North Carolinian J. Spencer Love and his Burlington Industries became the leader in these new fibers and fabrics, eventually becoming the most geographically widespread company in the state by the late 1960s (at that time, Burlington Industries comprised 20 percent of all textile workers in the state in seventy-eight plants located in forty-seven North Carolina communities). Following World War II, the Hanes Brand also became internationally known, especially for its women's hosiery, changing the entire industry with the creation and distribution of L'eggs pantyhose in 1969. More people worked in textiles in the state of North Carolina than in any other

industry during the twentieth century except for agriculture—and, unable to predict the weather, many farm families had members who worked for the mills to help stabilize their income.

One of the defining characteristics of textiles in North Carolina were the textile mill villages that grew up alongside or, more frequently, were built by the mills themselves. The textile companies provided modest, tiered rental housing for employees (with managers often receiving better accommodations than workers, who sometimes lived in certain types of homes based upon their own role in the mill). The rent was extremely low, and the mills also often provided water, coal, and electricity free or at a nominal charge. Mill owners also often built stores, theaters, YMCAs, swimming pools, libraries, and churches, among similar institutions, for their workers. Some of the larger mills even provided semiprofessional, company-based baseball teams. Such services were welcomed by the rural textile workers, many of them women and children. These workers were accustomed to working hard with few amenities, while also being at the mercy of events beyond their control that could lead to crop failures, animal illnesses, and other circumstances that had bedeviled rural people since the dawn of agriculture. Over the decades, mill villages such as Kannapolis, Belmont, Mooresville, and Mount Holly developed their own culture that was rooted in free-form agrarian values transplanted into highly scheduled, planned communities with their amenities. While companies provided many of these services to better the lives of their employees, they were also a form of patriarchal control. These amenities and services helped the mills keep their workers relatively content and loyal to the company, despite the extremely long hours; hard, repetitive work; dusty, hot, and humid working conditions; and low pay.

Mill management hoped that these kinds of welfare work would, in part, prevent labor organization. Through various means, including intimidation and violence, North Carolina's textile industry kept labor union membership relatively low. The industry, however, was not immune to conflicts between labor and management over working conditions, pay, and unionization. The attempt to organize workers at Loray Mill in Gastonia in 1929 led to several waves of violence and two fatalities. The General Strike of 1934 demonstrates the desire for organization shown by

workers in North Carolina and elsewhere. Encouraged by New Deal policies that could have benefited mill workers, unions expanded quickly in 1933 and into 1934. The United Textile Workers eventually called for a nationwide strike to begin in September 1934. Momentum in support of the strike grew quickly in North Carolina's mills, aided by organizers who moved from mill to mill to encourage participation. Eventually, almost 400,000 textile workers across the country joined the strike including tens of thousands in North Carolina. Local, state, and federal authorities did little to support workers and the strike ended in a defeat that unions struggled for decades to recover from. Other conflicts erupted in the state and region, including the Chatham Dispute in Elkin in 1960 and the Harriet-Henderson Mills Strikes of 1958–1961 in Henderson, which resulted in violence and mixed results for workers looking to secure their safety and livelihoods.

During the early 1970s, other nations began to compete with North Carolina's textile industry. Along with low-wage workers, these nations also had relaxed environmental regulations. Additionally, during the 1970s, North Carolina textile workers joined others in the United States to agitate for higher wages and better benefits. At about this same time, brown lung, a respiratory disease caused by inhaling cotton and other particles, was identified, giving a name and more attention to a persistent complaint of workers. Perhaps most notably, the United States' monetary policy also made it more difficult for North Carolina's textile industry to compete. Exports from the United States ended up costing more than those from other nations, and operating under these conditions, foreign textile plants could undercut the prices of the state's manufacturers. These and other factors led to the decline of the industry that, arguably, built modern North Carolina. Between 1974 and 1984, textile imports into the United States nearly tripled, and, beginning in 1994, various free trade agreements made the traditional North Carolina textile mill nearly extinct. Beginning in the 1970s and intensifying over the next two decades, the industry tried to respond to this near-overwhelming competition by investing more heavily in highspeed automation and the creation of high-end specialty products. During these same years, the faltering textile corporations also began to be taken over by other industries, bought out, and merged. Fieldcrest bought Cannon, and West

Point-Pepperell bought J. P. Stevens. Burlington Industries and Cone Mills became a part of the International Textile Group. These buyouts and mergers often were difficult for workers who lost not only jobs and pensions, but also their entire communities.

By the early 2000s, often inspired by the work of the College of Textiles at North Carolina State University, North Carolina's much smaller textile industry began to turn around by manufacturing highly specialized technical products in highly automated plants. Some were designed to withstand the effect of sun and rain; others were used in medical devices and computer technologies. For example, the Buie family, highland Scots who had migrated to North Carolina following the Jacobite uprising of the 1740s, began working in textiles near Fayetteville in the 1840s. The family moved to Cedar Falls after the Cumberland County mills were destroyed in the Civil War. Individual family members moved up from sweepers to supervisors and eventually built their own plants in Montgomery County in the 1960s. They successfully transitioned from making potholders and dish towels to fibers used in Kevlar, among other specialty products. Others associated with the old textile industry in the state began to offer nonmanufacturing business, marketing, and design expertise to those overseas companies now producing most of the yarn and fabric.

Few institutions have had a greater impact on the state than have textiles. For nearly one hundred years, this industry was the economic backbone of the state. It provided a livelihood to thousands of individuals, many of whom sent their children to work beyond the mills, contributed resources for churches and community organizations, and generated revenue for government at all levels. North Carolina's vaunted system of higher education, its community colleges, and first-class roads and infrastructure for high-tech industries were all fueled by the hard work of the textile hand and the ingenuity and business acumen of the owners and managers.

Background and Methodology

Charge

In July 2019, the North Carolina General Assembly passed Session Law 2019-118, Senate Bill 525, directing the Office of Archives and History to “determine the feasibility of establishing a state historic site to interpret the state’s textile production and industrial history.” Pursuant to that bill, the Office of Archives and History, under the direction of Dr. Kevin Cherry, assembled a committee to gather information, assess their findings, and make recommendations to the North Carolina Historical Commission and Joint Legislative Oversight Committee on Agriculture and Natural and Economic Resources.

Committee

The committee comprised the following individuals from the Department of Natural and Cultural Resources (DNCR): Dr. Kevin Cherry, Deputy Secretary and Director, North Carolina Office of Archives and History; Jeff Adolphsen, Senior Restoration Specialist, North Carolina Historic Preservation Office; Dr. Joseph Beatty, Research Supervisor, North Carolina Office of Archives and History; Dr. Benjamin Filene, Chief Curator, North Carolina Museum of History; Ken Howard, Director, North Carolina Museum of History; John Mintz, State Archaeologist, North Carolina Office of State Archaeology; and Brett Sturm, Restoration Specialist, North Carolina Historic Preservation Office. These members were selected for their experience in public history, museum programming, industrial history, and historic structures. The committee contacted external and internal subject matter experts to serve as an advisory panel. Members were chosen for their experience in textile manufacturing, labor organizing, interpretation, and preservation. The committee requested assistance from the following individuals: Bobby Allen, Bob Anthony, Margaret Benjamin, Charles Bossong, Snow Bowden, Agnes Brame, Charles Buie, Bill Cannon, B.

C. Cone, Jeff Crow, Ginny Erwin, Gary Freeze, Blan Godfrey, Bobby Ray Hall, David Hinks, Clarence Horton, Jim Leloudis, Arch Lineberger, Grey Watkins Lineweaver, Sam Powell, Lynn Rumley, Roger Sharp, Jean Armfield Sherrill, Everette Sherrill, R.L. Stowe, Jim Warlick, Mark Wilhoit, Mac Whatley, Bob Korstad; and from DNCR, Joseph Beatty, Ramona Bartos, Deans Eatman, Ken Howard, John Mintz, Raelana Poteat, and Brett Sturm. A meeting of this panel was scheduled for April 15, 2020, but could not be held because of precautionary closures due to the COVID-19 pandemic. The committee determined that it was not practicable to convene the meeting by teleconference due to the size of the group and the fact that it had never met together before. Individual members of this group were interviewed or were asked to share their thoughts with the committee in other ways. The committee did not conduct an economic impact study, as there was no appropriation to support those activities. The Harnett County Tourism Authority and the Randolph County Tourism Development Authority are aware of the feasibility study and may have conducted impact studies independent of this report.

Selection

The committee followed the provisions of Senate Bill 525 by evaluating the property and collections of both the Randolph Heritage Conservancy and the Erwin Textile Museum. In addition, the committee considered how other textile museums and/or textile-related historical resources might be incorporated into a proposed North Carolina Textile Heritage Network.

Methodology

The committee conducted **site inspections** of the facilities and collections of both candidate organizations. The committee also held **interviews and meetings** with key stakeholders from the Town of Franklinville and Randolph County and the Town of Erwin and Harnett County. Both

communities provided the committee with ample access to local leadership, stakeholders, tourism development staff, and organization personnel.

The committee established a **comparison cohort** to provide context for evaluating the information collected on the proposed museum sites. The committee considered several flagship textile museums in the United States, including: Boott Mill Museum (National Park Service) in Lowell, Massachusetts; Old Slater Mill Museum in Pawtucket, Rhode Island; and Watkins Woolen Mill State Park and State Historic Site (Missouri State Parks) in Lawson, Missouri. These three museums offer a range of textile history preservation and interpretation work, focused around a historic mill building with equipment. This comparison cohort helped provide some examples of success factors for textile museums. Against these other museums, the committee judged the Franklinville and Erwin sites according to the criteria below. These criteria are listed roughly in their order of importance. The first four are critical, the second three are important, and the last two are contributing to the launch and successful operation of a state textile museum. A museum host/site should have:

- 1) potential fit of scope and mission and comparable and complementary programming with DNCR's mission and goals;
- 2) existing collection of textile manufacturing artifacts;
- 3) access to enough physical infrastructure to house artifacts, maintain permanent and changing exhibitions, host programming, and include revenue generating spaces;
- 4) local town and/or county government support;
- 5) proximity and access to other natural, historical, or cultural resources;
- 6) proximity and access to population centers and major transportation routes;
- 7) ability to tell both the industrial and human story of textile production;
- 8) existence of a nonprofit support group; and
- 9) proximity to local amenities, such as dining.

DNCR maintains **specialty museums** to ensure that key elements of statewide significance from North Carolina's past can be shared and preserved in an appropriate context and in sufficient detail. Current specialty museums include the North Carolina Transportation Museum in Spencer, the Graveyard of the Atlantic Museum (part of the maritime museum system) in Hatteras, and Roanoke Island Festival Park in Manteo. Currently, a regional history museum in Fayetteville is in the process of being transformed into a specialty museum, the North Carolina Civil War and Reconstruction History Center. Because of the importance of textile manufacturing technology and labor to North Carolina's history, and the statewide distribution of the textile industry in the state, this topic is appropriate for a specialty museum. Such a specialty museum should be located so that the greatest number of citizens as possible can enjoy its services. Its collecting and programming should complement those of other museums in the Department of Natural and Cultural Resources, especially the state's flagship Museum of History, located in Raleigh, with which it should be most closely affiliated. As a new museum, it should explore and experiment with new museum exhibition and programming techniques while not abandoning some tried and true museology methodologies.

General Philosophy for a Textile Production and Industrial History Museum

Because no flagship state textile history museum currently exists, the committee formulated a vision plan for what a North Carolina textile production and industrial history museum should include and deliver. **The North Carolina Textile Museum should, first and foremost, be an educational institution that preserves and presents the state's past and current textile culture; demonstrates the science, engineering and technology involved in the industry over time; and do both in an interesting and entertaining way for the widest possible audience to aid in economic development.** Several institutions elsewhere are helpful as a **comparison cohort** to provide context for what should be included in such a proposed museum. The committee considered other flagship textile museums in the United States, including: Boott Mill Museum (National Park Service) in Lowell, Massachusetts; Old Slater Mill Museum in Pawtucket, Rhode Island; and Watkins Woolen Mill State Park and State Historic Site (Missouri State Parks) in Lawson, Missouri. These three museums offer a range of textile history preservation and interpretation work. Each one is housed in a historic mill building, which the committee considered to be an essential feature of any future North Carolina textile museum. To various extents, the cohort museums hold collections of milling equipment. In some cases, the museums demonstrate thread- and cloth-making activity with live demonstration equipment. Slater Mill interprets mill village life, and Watkins Mill offers some nineteenth-century living history programming. The committee considers the interpretation of mill labor and mill village life and the interpretation of textile industry and production equally important. In addition to a review of cohort museums, discussions with departmental staff, scholars of North Carolina's textile industry, supporters and managers of local textile heritage initiatives, and representatives of leading textile industry owner/manager families and workers, has led to an emerging list of desirable components for a North Carolina Textile Museum.

Desired Components of a State Textile Museum

While no one institution could provide each of the elements suggested below in an in-depth fashion, stakeholders relate that the North Carolina Textile Museum should:

- be located in a community with a rich textile history, in a facility(ies) that was once used by the textile industry;
- tell a statewide textile narrative, interpreting the development of North Carolina's industry within broader industrial development and socioeconomic/political contexts;
- explore and interpret the science, technology, and engineering of textiles over various decades using hands-on, science-museum-style exhibit techniques;
- contain working textile equipment of various ages to demonstrate a bit of what a working mill looked and felt like (a small weave room or something similar);
- maintain exhibits able to demonstrate (static or functioning) the full span of textile production from farm to fabric;
- relate other aspects of the textile industry beyond manufacturing, such as marketing and sales;
- interpret the experience of both owners/managers and textile workers, using their own words as much as possible;
- explore the development of mill village life and culture and include a "mill house museum" or related structure(s) to interpret that life and culture in a hands-on fashion;
- address both worker amenities provided by the mills, as well as labor conditions and attempts at unionization;
- provide a child-friendly gallery that uses educational play, children's-museum-style, to show how products from plants and animals lead to the clothes that we wear, the sheets that we sleep on, the towels that we use, etc.;

- include an outdoor play area for children, along with picnic spaces and similar items to attract young families and encourage their revisits (located as to neither detract from the natural setting nor the industrial context of the site), perhaps including a small cotton patch for demonstration purposes;
- have a curriculum-based tour and hands-on program, as well as classroom(s) and online resources, to support schools and attract field trips;
- sponsor afterschool, kid-friendly STEM and history clubs and camps;
- encourage the preservation of knowledge, skills, and abilities to make antique textile machinery work, much like railroading museums teach steam engine maintenance skills or certain agriculture museums teach bygone farming techniques;
- include a regular array of programming and festivals on a broad range of topics, from fashion shows to seminars on advances in textile science and technology, to history symposia and concerts (even seasonal or holiday-based textile-related fundraising events);
- have an auditorium or similar large space with social media broadcasting abilities to support museum programming onsite and online;
- maintain an active collecting program to document a wide array of textile-related topics, with a focus on those supporting North Carolina-related narratives;
- include visible storage of a portion of artifacts, as well as a repair shop/conservation lab to allow visitors to watch formerly behind-the-scenes museum work;
- contain at least one gallery on the current state of the textile industry and examples of potential future products or areas of exploration;
- explore the use of nontraditional museum interpretive techniques, such as public art, video productions (projected on walls or high screens), and soundscapes alongside

immersive exhibits to attract visitors who think they are not interested in the subject matter;

- be able to house permanent exhibits, rotating exhibits, and receipts generation spaces (retail, dining, rental space), as well as back-of-house administrative offices in the same facility, as well as sufficient parking;
- maintain relationships with the state's college and university programs of history, public history, and apparel and textiles for research, programming, internships, and other opportunities;
- be allied with and help coordinate local textile heritage initiatives located throughout the state;
- be an active member of professional museum organizations to aid in professional development of staff and build other opportunities through networking;
- build relationships with a wide range of textile-related interest groups such as current industry leaders, fiber artists, quilters, weavers, etc.;
- have an active volunteer program;
- enjoy the services of an active support group to assist with advocacy, receipts generation, volunteer recruitment, and marketing;
- have support of town and county governments, including appropriate tourism and economic development authorities;
- be proximate and accessible to population centers, as well as to other natural, historical, or cultural resources; and
- have multiple sources of revenue to support state appropriations (rental space, gift shop, local government support, private donations, and special fee-based programs).

Containing these elements, the North Carolina Textile Museum would be an amalgam of history, science, and children’s museums, with elements taken from art museums and historic sites. It would be an active preservation organization, but one that would also be involved in presenting information about current textile trends and the future of the industry. It would present its information in novel exhibition design and experiences, as well as through traditional historic sites-style living history techniques. This museum would be dedicated to educating in an entertaining way an audience with little or no connection to the textile industry, with a focus on attracting young families while continuing to recognize and honor the contributions of the state’s textile families, the industry leaders and their workers: openers, doffers, pickers, twistors, warpers, carders, spinners, spoolers, weavers, fixers, and sweepers, among others. It also would strive to be a part of a regional destination tourism package to aid in the state’s economic development. Finally, such a museum would serve as a nexus for a wide range of textile culture-related activities in the state. This vision formed the background and context for the study committee’s work.

Textile Heritage Network

Textile mills once dotted North Carolina’s map from the mountains through the Coastal Plain. Reflecting this, there are numerous small- to mid-sized institutions located across the state dedicated to preserving the state’s textile history. Most are run by volunteers. A few enjoy the support of local government. While providing solid service for the resources at hand, none are robust, and none have attempted to reach beyond their local community or region in their interpretive scope for extended periods of time. Taken together, however, these institutions can provide a good picture of textiles with attention to local, regional, and specialty topics. Unfortunately, these organizations and institutions lack a collaborative and coordinating framework, as well as a “convener” and ongoing organizer of this framework. Recognizing this, the committee recommends that the proposed North Carolina Textile Museum become the central hub of a

proposed North Carolina Textile Heritage Network, which would connect textile museums and sites across the state. The Textile Heritage Network would establish criteria for partnership (such as a minimum number of days open per month) to participate and would coordinate activities such as driving tour guides, online calendars of events, shared traveling exhibits, and similar activities. A model for this initiative is the West Georgia Textile Heritage Trail, administered by the University of West Georgia Center for Public History. The network would carry the impact of the state museum beyond its single facility while allowing all involved to maintain independent organizations that would benefit from shared resources, especially expertise and marketing.

Site Selection

Consideration of Randolph Heritage Conservancy, Inc. Holdings

The Randolph Heritage Conservancy, Inc. (RHC) is a nonprofit organization based in Franklinville, North Carolina. It was founded in 1994 to act as a historic preservation organization for the 1838 cotton mill village of Franklinville, located on the Deep River in Randolph County. It currently owns a substantial collection of textile machinery, two small mill buildings in Franklinville, and a large mill facility in nearby Cedar Falls.

Franklinville & Cedar Falls Visits

The committee visited Franklinville in September and November 2019 to meet with stakeholders and to view the collection and property of RHC. In September, the committee was briefed on the history of textile production in Randolph County by Mac Whatley and Franklinville mayor Perry Connor. In November, the committee met with representatives of RHC, the town of Franklinville, Randolph County Tourism Development Authority, Randolph County Trails, and the North Carolina Textile Museum, Inc. (a private nonprofit board chaired by Bobby Ray Hall).

In September, the committee visited two sites proposed by Franklinville and RHC as potential museum locations. The Franklinville site, owned by the town, is the remains of the Randolph Milling Company building. Part of the building had collapsed, but the powerhouse and parts of the picking room remained intact. The committee shared its concern that the surviving parts of the structure would be insufficient for a museum space. The committee then viewed another mill building in Cedar Falls, an unincorporated community approximately 1.5 miles from the Franklinville site. This building, wholly owned by RHC, is the former Jordan Spinning Company (later Jockey Spinning) mill building. With approximately 150,000 square feet under roof, the

Jordan/Jockey facility has ample space to house the machinery collection, exhibits, and administrative space if the textile museum were to be authorized and this site selected as its home.

The committee also viewed the ATHM and RHC collections, which in September were spread across three different facilities (some rented) in Franklinville and Cedar Falls. In November, when the committee returned, RHC was in the process of consolidating the collections into the Cedar Falls location.

The Collections of Randolph Heritage, Inc.

Since June 1, 2018, RHC has been the owner of the industrial machinery collection of the American Textile History Museum, formerly of Lowell, Massachusetts. The ATHM collection was selected as a landmark of American Mechanical Engineering (Landmark #251) in 2012 by the American Society of Mechanical Engineers (ASME), which described it as a “national treasure.” [See Appendix A for information from ASME.] In 2005, ATHM began warehousing some of its equipment collection in North Carolina with the assistance of RHC. RHC principal L. McKay (Mac) Whatley, then on the ATHM board, proposed that the machinery in North Carolina could be used as a satellite branch of the Lowell museum, given the absence of a substantial textile museum in North Carolina or in the South.

Following the Great Recession (during which the institution lost considerable federal funding) and an extremely ill-timed expansion, ATHM voted to close permanently. [See Appendix B for a brief history of ATHM.] The full collection was dispersed among several other institutions, including Cornell University, the Henry Ford Museum, the National Museum of Industrial History, and the Marshfield School of Weaving. The bulk of the machinery collection moved to RHC in Franklinville, with a subset going to Greensboro. The ATHM machinery collection owned by RHC includes approximately 1,400 artifacts: 356 pieces of large equipment (looms, spinning frames, carders, and the like), 123 weaving machines, and numerous small items (including shuttles,

bobbins, and tools, for example). In addition, the collection includes at least 784 books, file cabinets, furniture, fabric swatches, blueprints, and other institutional ephemera. [A list of deaccessions is available.] These are primarily stored at Cedar Falls and Franklinville. Portions of the collection are stored at Revolution Mills in Greensboro, and at least two machines are stored at the North Carolina Transportation Museum in Spencer. (The textile machinery found in the permanent “Story of North Carolina” exhibit in the Museum of History in Raleigh was once a part of this collection.) By virtue of agreements originating with ATHM, a small number of machines are on loan to the National Park Service, Museum of the New South, and a private firm in Massachusetts. The ATHM collection was transferred to RHC in a series of five deaccessions between 2006 and 2017, all of which filled more than forty tractor trailers. This material increased RHC’s own collections, which contained more than sixty machines, including knitting machines, looms, hand looms, and spinning wheels. RHC also collected many North Carolina artifacts, including more than a hundred handweaving drafts, more than 350 seamless bags from different manufacturers, documents from North Carolina mills and manufacturers, and more than five hundred volumes, including numerous technical manuals on machinery.

Examples of machinery exist in the present RHC collection that can be used to demonstrate (static and otherwise) various textile manufacturing operations. This ability would be strengthened, however, if there were multiple copies of various pieces of machinery to mimic a series of production steps leading to a product readily identifiable by the average person. In effect, this would give the public the opportunity to see a small weave room in action and not just one or two looms at work. The ability to tell the industrial story would be even more enhanced if the collection held more artifacts to help interpret industrial processes beyond manufacturing: marketing and sales and research and development, for example. These relatively small concerns aside, the collection and facility at Cedar Falls has the necessary ingredients for a first-rate interpretation of the industrial textile story. The committee believes that the holdings of RHC comprise a nationally significant

collection of textile industrial history. Further, that collection could reasonably outfit a museum charged with preserving and interpreting the labor and technology of textile manufacture.



Figure 1 Spinning Frames in Storage



Figure 2 Looms in Storage



Figure 3 Display Loom



Figure 4 Display Loom

The Cedar Falls Jordan/Jockey Mill Building

The floor plan of the building encompasses approximately 150,000 square feet of space under roof. The current core useable portion of the building is a three-level mill facility with significant expanses of open manufacturing space. Attached to the east is the original 1846 mill structure, which houses the water turbine, machine shop, and cotton warehouses. Attached to the west of the core structure is the 1984 warehouse and dock facility. Current museum exhibit design favors large, open, flexible spaces. This facility has abundant large, open, flexible spaces that are conducive to visible storage, permanent and changing exhibits, revenue-generating spaces (gift shop, restaurant, and meeting room rentals), as well as administrative offices and other behind-the-scenes activities. There does not appear to be an obvious space for an auditorium, but there is ample room for a large meeting space. These spaces also have a significant story of their own, spanning much of the history of the industry in North Carolina, from early water power through the transition to electricity and into the late twentieth century, accurately reflecting the development and decline of

the textile industry in the state. A brief timeline of the Cedar Falls factory is attached as Appendix C. The building has surrounding land that could hold outdoor amenities such as a playground, picnic area, and ample parking in a natural setting along the Deep River. These facilities should be located in such a way that they would neither detract from the natural setting nor the industrial context of the facility. While the facility is largely intact, it would require substantial renovation costs to be opened to the public, but this would still be considerably less than building a new structure of similar size.

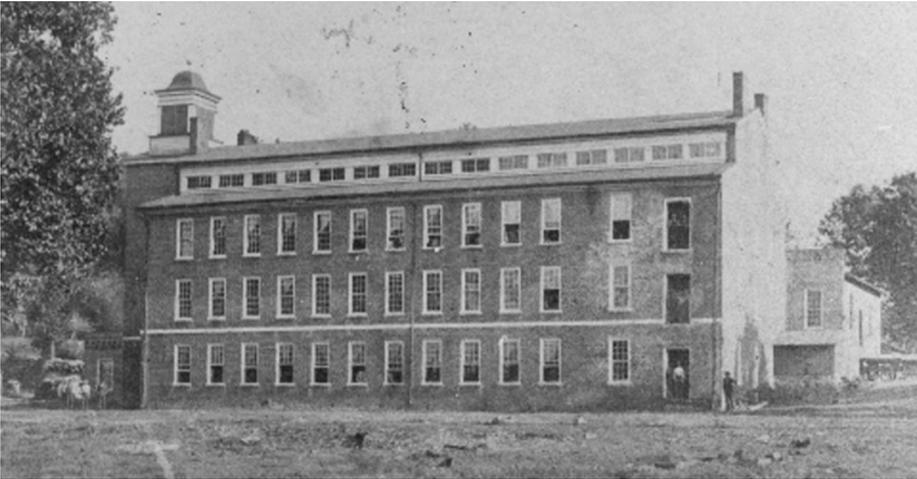


Figure 5 Cedar Falls Mill ca. 1900



Figure 6 Cedar Falls Mill at present

Local Government Support

Randolph County and the Town of Franklinville are extremely supportive of the North Carolina Textile Museum locating to Cedar Falls. The Randolph Tourism Authority, one of the most active in the state, has pledged its support of the project, sending representatives to the various meetings associated with the study, offering to conduct visitor studies, and noting that it is more than willing to promote the institution as a part of its own marketing efforts. The county trails coordinator explained how she would work to incorporate the institution into the county and regional trail system. The Town of Franklinville has already contributed municipal staff time to the project and recently made an economic development grant of \$25,000 to RHC to help the organization consolidate artifact holdings and make further repairs on its facilities. This is a considerable sum of money for a town the size of Franklinville.

Proximity and Access to Other Natural, Historical, or Cultural Resources

Experience has shown that nonformal educational institutions (libraries, archives, museums, historic sites, zoos, parks, aquaria, botanical gardens and natural/cultural trail systems) are most successful when they are located near one another in a critical mass to provide destinations, as opposed to drive-by opportunities. Balboa Park in San Diego is a good example. It brings all sorts of these institutions, large and small, together in one space. Save for its anchor institutions, few of these would be a destination in and of themselves. Atlanta, learning this lesson, developed a museum area to include the World of Coke, the nation's largest aquarium, and outdoor venues with other smaller institutions to build a tourist destination. In the Department of Natural and Cultural Resources, locating the Museum of History, the Museum of Natural Sciences, the State Archives, and the State Library near the Legislative Building, the Executive Mansion, and the State Capitol benefits visitors of all types by keeping the institutions "close together" and easily visited in a day trip. This co-location also helps each of these individual institutions attract more visitors, allowing the state to get

a better return on its educational investment. At Kure Beach, the Department has Fort Fisher Aquarium, Fort Fisher State Historic Site, and Fort Fisher State Recreation Area (in State Parks), as well as a public access beach, which encourages cross-visitation. Where the department has resources located at a distance, it seeks to link these resources to others nearby or thematically through marketing.

If chosen, the Cedar Falls location would be near the pottery center of Seagrove and only a few miles from the North Carolina Zoological Park, the world's largest zoo. It would be located on the county-maintained Deep River Trail, which follows the abandoned rail bed of the Atlantic and Yadkin Railroad alongside the Deep River. The Deep River Trail will become part of the State Parks trails system upon its completion. There are also wooded natural areas surrounding the mill, which could provide a "node" for this trail.

Proximity to Population Centers and Major Transportation Routes

While the North Carolina Textile Museum does not have to be located in a major metropolitan area, it should be easily accessible to the state's population centers to gain the most visitation from the citizens of the state (and field trips). It should also be along major transportation routes to encourage out-of-state visitors to stop. The Cedar Falls site is located about six miles from Asheboro and approximately thirty minutes from Greensboro (via I-73) and High Point (via I-74); it is an hour to Winston-Salem (via US-421), an hour to Durham (via Hwy 62 and I-85), and an hour to Cary (via Hwy 62). It is halfway between Charlotte (via Hwy 49) and Raleigh (via Hwy 64), each of which is approximately an hour and a half from the site, as is Fayetteville, NC (via US-421 and Hwy 87). In short, within a 1.5-hour drive of Cedar Falls are nine of the ten largest cities (by population) in the state of North Carolina. (Wilmington is three hours away.) Good travel time for a field trip is approximately one to 1.5 hours in one direction, which allows buses to arrive about 9:00 or 9:30 A.M. and leave around 2:00 or 2:30 P.M. With thirty to forty minutes for lunch, that leaves

around four hours of instruction onsite. (Most field trips will have received pre-visit orientation and activities to help prepare for the visit and will leave with materials for post-visit activities to help reinforce the lessons presented during the field trip.) Consequently, a very high percentage of the state's schoolchildren would be within field trip distance of the Cedar Falls location. Also, while not on one of the state's major interstates (I-95, I-85, I-40), the Cedar Falls site is close to major state highways, although not directly on any of these roads.

Ability to Tell Both the Industrial and Human Story of Textile Production

The Cedar Falls facility has the infrastructure and artifacts to tell the textile manufacturing story well. For this facility to tell the "human side" of textile production, a great deal more investment and work will have to take place. Many of the visitors will make connections to the production processes and machinery through the stories of those who operated them. Many visitors would be more interested in the human story of textiles than in the narratives associated with production of yarn and cloth. The present collection of artifacts does not currently contain a great deal of information about workers, owners, or managers or examples of mill village life or worker interests. This information does, however, exist in numerous repositories about the state, as well as in private hands. It would simply require the work of dedicated curators and historians to pull these materials together and build the collection. Perhaps of most concern, however, is Cedar Falls's lack of a surrounding mill village to help relate the stories of mill workers. The town's mill village has all but disappeared. Not too many years ago, some of the oldest mill houses in the state were still standing nearby, but these structures were lost to the mill's own attempts at upgrades and expansions to meet growing competition. Still, there are a handful of mill homes located near the facility, as well as the company office/post office, which is owned by the Cedar Falls Historical Society. The Franklinville mill village does exist, but it is a bit more than a mile away and would not be an intuitive connection to the mill. Visitors would need to be directed and perhaps conducted between

the two locations. Franklinville and the mill could be interpreted together, but it would not be easy. If the North Carolina Textile Museum were to be located in Cedar Falls, the best option would be to purchase one or more of the nearby mill houses and interpret them at their present location, as well as establish an active partnership with the Cedar Falls Historical Society, owner of the company office/post office. Supplementing these could be immersive exhibits within the museum itself. For example, visitors would view exhibits on mill village life while standing inside artificial spaces built to resemble various rooms of a mill house, company store, etc. Cedar Falls does have the necessary components to relate both the industrial and, to some extent, the human side of textiles, but the latter will require more investment to realize.

Support Group

The Cedar Falls facility and artifact collection is now owned and maintained by the Randolph Heritage Conservancy (RHC). RHC, a private, nonprofit organization, has stated its intent to contribute its facility and most of its artifacts to the state, maintain its present board structure, expand its membership component, and become an active support group of the North Carolina Textile Museum if that institution were to be located in Cedar Falls. While not a large membership organization, RHC maintains an extremely active board with an impressive level of achievement, having secured an artifact collection of national significance and a 150,000-square-foot facility. Its board is composed of members who have participated in textile heritage activities at the national level. This organization has built solid connections to local government at municipal and county levels, especially the Randolph County Tourism Development Authority and the town of Franklinville. It has been sustained at its current level of activity by private, nonprofit, and local government grant funding, along with private donations, especially from members of the board. During the last year, RHC has come to enjoy the active collaboration of another private, nonprofit textile heritage organization in the state, the North Carolina Textile Museum, Inc., which received a substantial legislatively directed grant to establish a textile museum approximately twenty years ago.

The North Carolina Textile Museum, Inc. has contributed more than \$200,000 of those state grant funds to RHC to finalize the purchase of the Cedar Falls facility. In addition to providing standard support function (advocacy, receipts generation, volunteer recruitment, and marketing), RHC also has stated its intent to maintain an operations base of its own in a separate facility in Franklinville to include various behind-the-scenes activities such as machinery repair, research, and the like. In addition, RHC has a good working relationship with the Cedar Falls Historical Society, a private, nonprofit organization that owns a historic church building, a lunchroom/auditorium of a former school, the company office/post office, and a few wooded acres, all near the mill. The Cedar Falls Historical Society has also pledged its support to collaborate with the museum in programming if the textile museum were to locate in Cedar Falls. The only weaknesses with the current support group situation are the local focus of the nonprofit and the relatively small membership base. If the institution were to locate in Cedar Falls, the focus of the support group would need to be expanded considerably, and its board made more representative of the statewide nature of the facility. It would also have to increase its membership base considerably.

Proximity to Local Amenities Such as Dining

Lack of nearby visitor amenities is a serious challenge for the Cedar Falls site. The proposed facility at Cedar Falls is a few miles from any businesses such as shops and restaurants. Nearby Franklinville has a diner and available infrastructure to hold other visitor amenities, but this is disconnected from the proposed site. If the North Carolina Textile Museum were to locate in Cedar Falls, it would have to provide a substantial gift shop (holding more than the normal souvenirs and gifts) and some sort of sandwich shop, small restaurant, etc., as a rental within its facility. To be successful, the latter should probably remain accessible when the museum is not open to the public.

Other Considerations of Cedar Falls site

The Cedar Falls site:

- is a brick facility, reducing the ongoing maintenance costs of painting (which is usually significant with historic buildings in North Carolina); and
- is located in a historic center of textile manufacturing in the state.
- The building will need to be evaluated for Americans with Disabilities Act (ADA) compliance and will probably require at least replacement of current elevators and redesign of exterior entrances and exits, if not other areas;
- has the best potential for guest parking located across a road from the facility, which causes some safety concerns;
- has relatively limited property behind the facility, restricting location of systems, support facilities, or other “back-of-house” activities in an out-of-the way location;
- does not have an obvious location for inclusion of a high-ceiling auditorium but does have space for large gatherings;
- lacks an intact surrounding mill village, a matter of serious concern, although several extant mill houses are located within easy walking distance of the plant, as is the former company office/post office.

Facility Condition Assessment Program

The committee requested an inspection of the Cedar Falls building by the North Carolina Department of Administration and its Construction Management office. Through the Facility Condition Assessment Program (FCAP), Construction Management inspects state-owned buildings to identify repair and renovation needs and provide cost estimates. The FCAP team inspected the building and estimated the cost to make the building occupiable by the State at \$47.639M. [See Appendix D.] Based upon local estimates received for roofing repairs and the FCAP assessment, a similar scope of work undertaken by the RHC or the museum support group per state Construction

Office specifications could be done at a significant savings over the direct cost if undertaken by the state. Based on this, the committee recommends that if the North Carolina Historical Commission and Joint Legislative Oversight Committee on Agriculture and Natural and Economic Resources select the Cedar Falls site for the museum, a legislative grant of \$30M be provided to RHC or the museum support group, perhaps over two biennia.

Consideration of Town of Erwin Holdings

The town of Erwin in Harnett County has a history in the textile industry dating to the beginning of the twentieth century. The town was originally called “Duke,” after the Duke family who established the Erwin Cotton Mill there on the Cape Fear River in 1904. In 1926, when Trinity College changed its name to Duke University, the town was renamed Erwin to avoid any potential confusion. The town grew with the support of the mill, which built a hospital, zoo, library, fire station, community swimming pool, and tennis facilities. The mill also offered bus service to nearby Dunn, provided land for churches and schools, and supported semiprofessional baseball and basketball teams. Over the course of the decades, the mill facility specialized in the production of denim cloth and continued to expand and modernize along with the town. In 1962, Burlington Industries purchased Erwin Cotton Mills and operated the plant for several decades, including construction of a nearby satellite facility in 1981. In 1987, Burlington was purchased by Swift Textiles, who ran the mill until its closure in 2000. At peak capacity, Erwin’s mills produced more than one million yards of denim cloth per week, earning the town the nickname “Denim Capital of the World.”

Erwin has long held an interest in establishing a textile museum in the town. Advocacy by town and county representatives (including Rep. Bobby Ray Hall and others) succeeded in getting legislative grants and other appropriations in support of a textile museum in the late 1990s. No textile museum was built with those funds, and at present no full-scale textile museum exists in Erwin. The Erwin Historical Society operates the Erwin History Museum in the town government complex. This museum houses a large collection of documents, artifacts, and memorabilia related to the history of Erwin, the earlier town of Averagesboro, and Harnett County. Included in the museum’s collections are artifacts representative of the experience of mill workers and town residents. The

town also owns a former railway depot building that is both a historical artifact and a potential home for a museum or exhibit space.

Representatives of the study committee visited Erwin in September 2019 to meet with local stakeholders. At that time, representatives from Erwin (including the town manager, engineer, commissioner, and mayor), the Erwin Historical Society, and Harnett County discussed their interest and support for locating a state textile museum in Erwin. The visit included a tour of the Erwin History Museum and the depot building. Committee members also explored the perimeter of the former mill facility, the downtown National Register Historic District, and the surrounding neighborhoods, which are a National Register study area.

The committee evaluated the feasibility of establishing a museum in Erwin using the criteria outlined below. With each is a brief summary and analysis of the relevant materials with respect to the town of Erwin.

Collections of the Town of Erwin

The Erwin History Museum is committed to preserving and telling the history of Erwin and Harnett County, with significant focus on the history and importance of cotton/denim production there and the experience of mill laborers. The museum holds a significant collection of artifacts, documents, and memorabilia related to the town and county, including materials related to textile manufacturing. The Historical Society has evidently built its collection over many years and appears to exercise responsible care of its holdings (its leadership includes, for example, a retired staff archivist of the State Archives of North Carolina). The collections on display demonstrate a capacity for telling the human story of mill work, which is discussed more in the section below. At present, the Erwin History Museum occupies a storefront space of approximately two thousand square feet immediately adjacent to the town hall complex. The museum appears to be operating at its capacity to hold artifacts. It is likely that the renovated depot building would more than double the available

square footage for museum and exhibit space. The town and Historical Society are not in possession of any significant collection of mill equipment to be used either for display or demonstration. If any collection of mill equipment were acquired and were to be moved to Erwin for use in a state-level textile museum, a new building would need to be acquired or constructed for that purpose, as the depot building and museum space appear to be insufficient to meet the specifications of the committee's vision plan.

The Erwin Depot Building

At present, the town does not have any space immediately available to house a full-scale state textile museum. The town of Erwin owns a depot building from the Durham & Southern Railroad and has made that structure available for use as a museum space. The depot is located in a vacant lot adjacent to the town hall. The depot is approximately 2,867 square feet, though its final capacity for exhibit space may vary after renovation. Approximately two fiscal years ago, the legislature made a grant of \$50,000 to support renovation of the depot building. When committee representatives met with town representatives, a bid had been issued for renovation of the structure. At that time, the depot was not suitable for entry. As both an artifact and a functional structure, the depot represents an interesting piece of town history that could be used as all or part of the Erwin History Museum. [The depot structure is not eligible for listing in the National Register because it has been relocated away from the railroad tracks and out of its historical context.] On its own, the building is too small to house a comprehensive state textile museum. In addition, key stakeholders and DNCR staff believe that a state textile museum should be located in a building with a significant textile history. The large former Burlington/Swift mill complex still stands but is in private ownership. Portions of the mill are leased to private enterprises, and other portions are in need of repair or renovation. Study committee representatives were not able to see any of the interior portions of the Burlington/Swift buildings. It is not known whether any of this facility is available.



Figure 8 Erwin Depot Building



Figure 7 Erwin Depot Building

Local Government Support

The town of Erwin has enthusiastically communicated its support for locating the state textile museum in Erwin. During the September meeting, the mayor, town manager, and commissioners expressed that plans to locate the museum in Erwin had the full support of the town and Harnett County boards. The town offered to make some parcels of town-owned land (Public Works sites 421 and 55) available for the museum. In subsequent emails, town leadership communicated that Harnett County Economic Development, Dunn Tourism, and the Erwin Area Chamber of Commerce all supported the museum's location in Erwin. The town is currently preparing a comprehensive town plan, including a land use plan.

Proximity and Access to Other Natural, Historical, or Cultural Resources

Experience has shown that nonformal educational institutions (libraries, archives, museums, historic sites, zoos, parks, aquaria, botanical gardens and natural/cultural trail systems) are most successful when they are located near one another in a critical mass to provide destinations, as opposed to drive-by opportunities. Balboa Park in San Diego is a good example. It brings all sorts of these institutions, large and small, together in one space. Few of these would be a destination in and of themselves. Atlanta, learning this lesson, developed a museum area to include the World of Coke, the nation's largest aquarium, and outdoor venues with other smaller institutions to build a tourist destination. In the Department of Natural and Cultural Resources, locating the Museum of History, the Museum of Natural Sciences, the State Archives, and the State Library near the Legislative Building, the Executive Mansion, and the State Capitol benefits visitors of all types by keeping the institutions "close together" and easily visited in a day trip. This co-location also helps each of these individual institutions attract more visitors, allowing the state to get a better return on its educational investment. At Kure Beach, the Department has Fort Fisher Aquarium, Fort Fisher State Historic Site, and Fort Fisher State Recreation Area (in State Parks), as well as a public access beach, which

encourages cross-visitation. Where the department has resources located at a distance, it seeks to link these resources to others nearby or thematically through marketing.

If chosen as the museum site, Erwin would offer connections to several other nearby natural, historical, and cultural resources. Outdoor spaces include the Dunn-Erwin Rail Trail (which connects Dunn and Erwin), the Cape Fear River Trail Park (which also joins the Dunn-Erwin Rail Trail), and several municipal parks. Raven Rock State Park (with hiking and bridle trails, boating, and camping) is located on the Cape Fear River in Harnett County, approximately twenty-one miles (thirty minutes) west of Erwin. Two museums, the Dunn Area History Museum and the Gen. William C. Lee Airborne Museum, are located in Dunn, a few miles away. The Averagesboro Battlefield Museum (an affiliate of the Department of Natural and Cultural Resources) is located approximately five miles south of Erwin.

Proximity to Population Centers and Major Transportation Routes

While the North Carolina Textile Museum does not have to be located in a major metropolitan area, it should be easily accessible to the state's population centers to gain the most visitation from the citizens of the state (and field trips). It should also be along major transportation routes to encourage out-of-state visitors to stop. Erwin is approximately midway between Raleigh and Fayetteville (about thirty-five miles from each) and midway between Greensboro and Wilmington (about ninety miles from each). The town is located off Highway 421, approximately six miles west of the Dunn interchange on Interstate 95. The volume of traffic on I-95 and the access it provides to the eastern portion of the state, along with the ease of travel on Highway 421, is a strength of the Erwin location. The roads through the area are all multilane high-capacity highways or streets. The transportation infrastructure should be capable of handling any additional traffic volume that might result if the textile museum were located in Erwin. In addition, the town's

participation in the annual “Denim Days” festival should provide experience in managing traffic and crowds, should that be needed.

Ability to Tell Both the Industrial and Human Story of Textile Production

The materials collected by the town of Erwin and the Erwin Historical Society primarily represent the human story of textile production. The town museum’s artifact collection shows a cross-section of mill workers’ experience both in the factory and at home. The presence of the Erwin Commercial Historic District (a National Register district) and the survival of period residential, commercial, and community building offers some of the viewscape of a twentieth-century mill town. [See Appendix E.] The committee sees the potential for the development of a walking or driving trail through Erwin that could highlight different elements of mill village life, including the mill, supervisor housing, worker housing, businesses, schools, and churches. The addition of a mill village home as an addition to the museum would increase the ability of the Erwin site to tell the human side of the textile story.

Support group

The Erwin Historical Society, one of the state’s more active local history organizations, has expressed its enthusiastic support for the museum and for the museum’s use of its present holdings. The committee does not know of any grantmaking or development activities of the Historical Society board or its members. The Historical Society has demonstrated success in building a collection for the town museum. In addition, the Historical Society is working on writing a town history and creating a catalog of all known mill jobs with descriptions and, if possible, oral histories. Finally, the Historical Society has plans to produce a film that shows the full scope of the denim production process, from baled cotton to finished rolls of denim. While the Society has a broader

interest in local history than just textiles, the mill story is at the heart of what it does since the mill was at the center of Erwin for so long.

Proximity to Local Amenities Such as Dining

The Erwin Commercial Historic District is the nearest location with dining; at the time of this report, it houses at least one restaurant and a bakery. The nearest concentration of local amenities is in Dunn, approximately five miles away. Many dining options exist either in Dunn or on Highway 421 between Dunn and Erwin.

Summary Comparison of Sites

For the purposes of making comparisons between the different sites, the committee views the criteria in the previous sections as having different levels of importance. Four of the criteria are critical factors that are necessary for the planning and operation of the museum: alignment with DNCR's mission, access to physical infrastructure to house artifacts and host programming, existing collection of textile manufacturing artifacts, and local town and/or county government support. Three criteria are important factors that could have an impact on the programming and marketing of the museum: proximity and access to population centers and major transportation routes, proximity and access to other natural, historical, or cultural resources, and the ability to tell both the industrial and human story of textile production. The remaining two criteria are contributing factors. In summary, the committee finds that each location offers some unique advantages when considering the possibility of establishing a state textile museum. The chart below offers a minimal visual basis for comparison.

The committee's evaluation of fit within the department's mission and scope is somewhat speculative because neither location has a functioning textile museum in operation at the present. However, the Cedar Falls institution is textiles-focused, while the present Erwin institution has a focus on local history, with textiles at its core. It is the committee's belief that both locations are more than conducive to the creation of institutions that are amenable to DNCR's focus on education, preservation/conservation, and economic development.

The committee finds that the collections and facility of Randolph Heritage Conservancy in Franklinville and Cedar Falls are exceptional. The ATHM collection is unrivaled in its breadth and depth and was described by the American Society of Mechanical Engineers as a "national treasure." The RHC collection is focused on machinery and needs to be supplemented with artifacts related to

workers' lives and, to a lesser extent, the North Carolina story. The Jordan/Jockey building in Cedar Falls holds in its wall more than 170 years of textile manufacturing history and is located in one of the state's earliest textile production centers. The building, however, is in need of repair, maintenance, and upgrades before it could be opened to the public. These repairs would be costly, though are likely to be less expensive than building a new facility.

The collections in Erwin, by comparison, like most textile collections in the state, focus primarily on local history and the human side of the textile industry story. The presence of a partially intact mill village in Erwin helps supplement the museum collections with some historical and visual context. The fact that the mill complex dominates the town center helps communicate the relationship between mill and village. Erwin has generously offered its depot building for a museum space. This depot is well sited and well suited to host changing exhibits and functions of a strong, local history museum dedicated to the important task of preserving and presenting those narratives that have helped build a town and its various communities. The depot, however, is insufficient to house the exhibits and operations of a state textile museum.

Either location, if selected as the museum location, would need to expand its holdings in statewide, North Carolina-specific textile history. The committee believes that artifacts, materials, documents, equipment, and oral histories could be collected without much difficulty if a museum were established and had leadership, storage, acquisitions policies in place, and most importantly knowledgeable curators and historians dedicated to the work.

Local governments associated with both sites expressed and demonstrated support for their respective locations. Further, each town had the support of their county commissions and economic development agencies. The town of Erwin is willing to donate public property, and the town of Franklinville has already provided staff time and an economic development grant to its local institution. Both communities and their elected and professional leadership are dedicated to doing all they can to ensure that a state textile museum be as successful as possible, if located within or nearby their jurisdictions.

With respect to location, a museum in the town of Erwin would be located in a semi-urban area adjacent to a historic commercial block and the remnants of a mill town. The nearest interstate and concentration of dining and amenities, in Dunn, is approximately five miles away. A museum in Cedar Falls would be in a rural location immediately adjacent to the Deep River, its historic source of power, the historic company office/post office, and a few remaining mill village houses. Most of the surrounding mill village has disappeared, however. The nearest interstate and concentration of dining is in Asheboro, approximately seven miles away. Erwin offers some advantage in accessibility, with a highway connecting the town to the interstate. Cedar Falls is more centrally located in the state and is within ninety miles of the majority of the state's population.

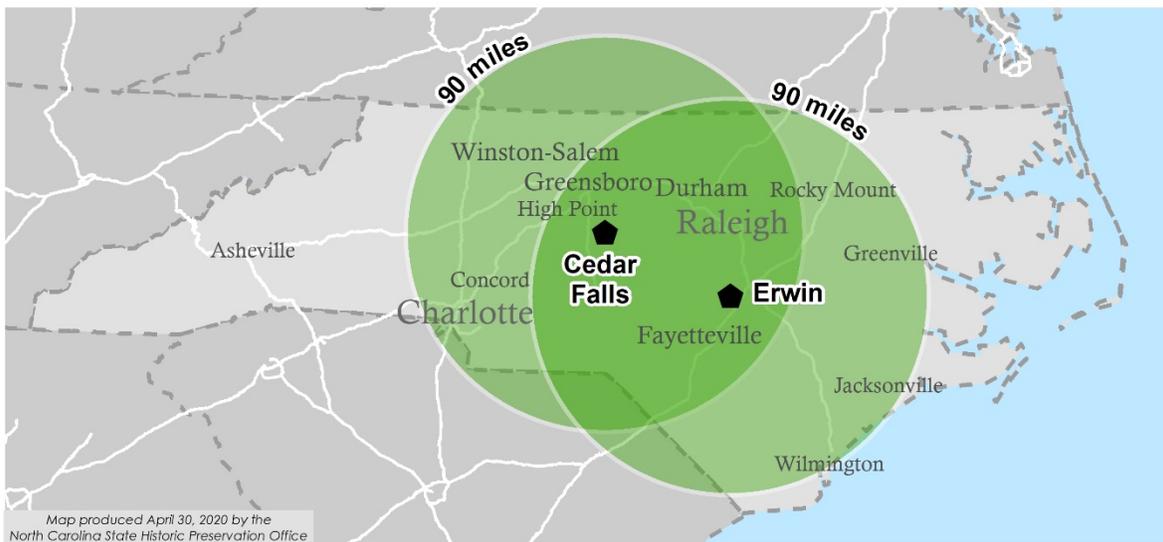


Figure 9 Areas with 90 Miles of the Proposed Sites

Both sites offer ready access to other natural, historical, and cultural resources. Cedar Falls is located on the Deep River Trail, a hike/bike/boat trail through Randolph County, which is slated to be a part of the state trail system managed by the Division of Parks and Recreation. It is also located minutes from the North Carolina Zoological Park, a DNCR site that is also the world's largest zoo. Erwin is located near the Dunn-Erwin Rail Trail and the Cape Fear River Trail Park. Both locations are close to a variety of other public recreation and heritage resources. The tourism and economic

development agencies of both Randolph and Harnett Counties have offered their support for marketing and promoting visitation to a state textile museum in their respective communities.

Based on the activity of each local group, the committee finds that support groups in both sites are committed to the establishment and success of a state textile museum. Both have demonstrated some of the core activities that would be required of a support group, such as artifact collection, fundraising, advocacy, and coordinating volunteer activity.

Taking the preceding criteria and ratings into consideration, the committee recommends that, of the two proposed sites presented for a state textile museum, the Cedar Falls location be chosen. It should be noted that both Cedar Falls and Erwin are nearly equal in all evaluation criteria the committee consulted except for two of the most critical: the artifact collection and a historic textile facility able to house a full range of museum activities: exhibits, programming, classrooms, storage, administration, visitor amenities, etc. Having an artifact collection of national significance located in a single large facility that itself reflects almost the entire period of textiles' significance in the state is a combination that would be difficult for any other North Carolina community to challenge.

Favorability of Sites by Criteria		
Criteria	Franklinville/Cedar Falls	Erwin
potential fit of scope and mission and comparable and complementary programming with DNCR's mission and goals [critical]	Favorable	Favorable
existing collection of textile manufacturing artifacts [critical]	Favorable	Less favorable
access to physical infrastructure to house artifacts and host programming [critical]	Favorable	Less favorable
local town and/or county government support [critical]	Favorable	Favorable
proximity and access to other natural, historical, or cultural resources [important]	Favorable	Favorable
proximity and access to population centers and major transportation routes [important]	Favorable, with respect to population	Favorable, with respect to transportation
ability to tell both the industrial and human story of textile production [important]	Less favorable; more human story artifacts needed	Less favorable; more industrial artifacts needed
existence of a nonprofit support group [contributing]	Favorable	Favorable
proximity to local amenities, such as dining [contributing]	Less favorable	Favorable

Further Recommendations

Phased Development

Due to the expense involved, the amount of facility repairs required for a large structure, the time needed to plan every aspect of a major new institution (while still operating a full range of other institutions), and the desire to include input from a wide range of stakeholders into the museum's development, the committee recommends a phased approach to creating the proposed state textile museum if it were located in Cedar Falls.

Phase 1. Rehabilitation of the Present Facility (two biennia; four years)

Total Estimated Cost: \$30,000,000

The first phase of the museum's development would rehabilitate the 150,000-square-foot former Jordan/Jockey plant. Currently, the roof and some floors are damaged in places, all systems (HVAC, electrical, and plumbing) will need to be replaced, and the elevators will need to be brought up to date. The building will need to be checked for lead paint and asbestos, and if present, these will need to be addressed. The entire building will also need to be made compliant with current fire codes and the Americans with Disabilities Act (ADA). Current estimate for completion of this work (barring unforeseen circumstances) is approximately \$30 million. The committee recommends that this first phase begin with a legislatively-directed grant to the Randolph Heritage Conservancy (RHC), spreading the repair costs over two biennia (four years). The Office of Archives and History and the Department of Natural and Cultural Resources Capital Projects Division will work with the nonprofit to ensure that all repairs and renovations follow the Office of State Construction guidelines. This will provide the nonprofit with the greatest amount of flexibility in how it addresses the building repairs, while also ensuring that the structure is acceptable to the state upon renovation.

As discussed earlier, a State Construction Office FCAP study found that repairs would cost approximately \$47 million. Based upon estimates received locally by RHC, this organization believes that it can achieve the same level of restoration for \$30 million.

Phase 2. Subset of Overall Space: Basic Exhibit Creation, Meeting/Programming Spaces, and Visible Storage (one year)

Total Estimated Cost: \$600,000

Following rehabilitation of the facility, the committee recommends that RHC, with advice and assistance of the Office of Archives and History, carve out a portion of the historic mill facility and within that smaller space create an initial introductory exhibit concerning textiles in North Carolina, a space or spaces for public meetings and programs, and visible storage for a portion of its artifacts. The rest of the facility would be closed to the public initially but left open and in good condition, ready to be transformed for different functions and purposes. The Cedar Falls facility is approximately 150,000 square feet. Without the expenditure of significant capital and staff time, as well as a great deal of planning, stakeholder consultations, etc., it will be nearly impossible to fully develop every gallery and every public and administrative space required for full operation in a short period of time. For this reason, full development of the entire museum with galleries, gift shop, rental spaces, classrooms, etc. will need to be developed over time, just as the various spaces at the North Carolina Transportation Museum have been developed over a number of years. However, some basic, initial public-facing portions of the facility should be established as soon as possible after the building's Phase 1 renovation. This would allow the nonprofit to hold some special events, occasional hours of operation, and similar activities until the museum is turned over to state control. Once a state facility, the visible storage and the initial contextualizing exhibit can form the foundation for ongoing museum development (Phase 3).

Most state history museums and historic sites have a core permanent exhibit that presents and contextualizes the facility's focus. While elements of this permanent exhibit change over time, the very fact of this central "narrative" remains. The permanent core exhibit provides the organizing principle around which smaller, more specific, exhibits are created and changing exhibits are launched. The Museum of History in Raleigh has its permanent exhibit, "The Story of North Carolina." Almost every historic site in the DNCR system has its "orientation exhibit," which introduces the major figures associated with the site, tells why the site is significant, and places the site in a state and national (if not international) context. As a part of Phase 2, the committee recommends that a contextualizing overview of the story of textiles in North Carolina be developed and built. The Office of Archives and History will work with RHC to create a professionally designed and crafted exhibit using the latest in exhibit design techniques.

All museums require spaces to hold programs, host speakers, and teach classes. One or two of these spaces need to be developed in the facility as part of Phase 2. This should involve little in the way of design or construction but will require sound, light, and video equipment, as well as tables, chairs, and similar furniture.

The museum must also develop a digital strategy for the gathering, preservation, and sharing of information in electronic media. The museum should use cutting-edge museum practices to tell the story of textile heritage to both in-person and remote audiences. Some of the products of these activities cannot be anticipated due to changing technology and needs. However, the Department's recent experience with COVID-19-related changes to visitation and access has highlighted the need for public history enterprises to have ready access to a pool of flexible digital assets. The museum should include the development of these resources in phase 2.

Finally, the proposed museum is especially suited for visible storage. Visible storage is a method of maximizing public access to a museum's artifact collection; however, this involves more than simply opening the doors to storage rooms and inviting the public to explore. Most museums have only a small percentage of their artifacts on display at one time. (Large museums estimate that

more than 90 percent of their holdings are stored and not on public display.) This small percentage of displayed artifacts is selected for its ability to capture the attention of the public while making some illustrative point. These selected artifacts are then placed amid design elements, labels, videos, and other contextualizing materials to relate narratives that curators hope will be interesting and instructive. Because of this, few museum visitors get to see a wide range of a museum's collections. Visible storage gives the public the ability to do just that. In visible storage, artifacts, densely stored, are still arranged in a way that makes sense to the viewer. They are not simply stacked randomly to utilize space. While these closely stored artifacts may not benefit from full-scale interpretive materials like videos, labels, and various design features, each item is usually provided with basic identifying information and interpretive panels for organized groupings of objects. (Those museums that do not have official visible storage often compensate by giving behind-the-scenes tours, with the tour guide providing the organization and explanations.) For example, the North Carolina Transportation Museum has an exhibit of antique cars in its old Flue Shop. It has other vehicles, not a part of any exhibit, in visible storage in the Back Shop. Yet other old vehicles are stored in a nonpublic warehouse. These vehicles are often rotated between spaces, depending upon event or exhibit narrative, and at times just so visitors can see something new on display. One of the primary resources of the proposed museum will be its nationally significant collection of textile machinery. The Cedar Falls facility has plenty of space to allow for some of these machines to be placed on view at relatively low cost, with most of that expense associated with storage racks and risers, specialized lighting, and labels (probably digital screen-based).

A central contextualizing permanent exhibit, meeting and programming spaces, digital strategy, and visible storage will provide a solid foundation for the initial opening of the museum as a state institution. Using current costs of mid-range exhibit design and construction as a guide, the committee estimates that Phase 2 activities will cost approximately \$600,000, with most of these funds dedicated to the permanent core exhibit.

Phase 3. Transfer to the State; Long-term Development of Additional Galleries, Visitor Amenities

Without a more specific programming and exhibit plan, it is impossible to estimate the cost of fully opening all galleries. The committee recognizes that full development of the museum will require gradual upgrades and expansions of the museum's galleries, educational offerings, and other facilities in a progressive fashion over time. The full development of the museum will require a full contingent of staff working over a number of years, while also interacting with the public in portions of the facility already open to the public. RHC has stated its willingness to transfer its facilities and artifacts to the state upon initiation of Phase 3. This phase would begin with the creation of a recurring appropriation for staff, supplies, equipment, contracted services, etc., required for a basic level of institutional support. As is the case with similar museums in the Department of Natural and Cultural Resources' system, once developed, the museum would use non-appropriated receipt funds to support programming and artifact-related expenses.

Staffing

A facility of the size and scope of a state textile history museum requires a number of staff with special skills to operate successfully. Because the proposed museum will be supported by departmental central staff in budget and finance, human resources, capital projects, general counsel, marketing and communications, and internal audit, and because it will be able to call upon expertise in historical research, conservation treatments, historic preservation, education, etc., the museum should be able to function with a relatively small number of staff, given its mission, scope, size of collection, and proposed programming agenda. The museum, however, will still need enough staff to perform many of its own administrative, curatorial, and collections management functions independently of the other museums in the DNCR system. It will also need to perform essentially all of its operational functions onsite. Other activities, such as day-to-day marketing and online

activities, will be performed onsite by museum staff, while joint marketing, online programming, and communications activities will be performed in conjunction with centralized departmental staff.

In seeking out a staffing plan for a proposed textile museum, the committee used the North Carolina Transportation Museum as a model. The Transportation Museum, located in Spencer, is a combination of both historic site and museum that primarily interprets and preserves large machinery with a technological focus, has significant collections in visible storage, and operates in a former industrial facility. The Transportation Museum also operates historical machinery and has programs for preserving that machinery while training interpreters and operators in the use, care, and preservation of those collections. Currently, the total number of full-time staff at the Transportation Museum (both support group and state side of the house) is eighteen individuals, with temporary part-time staff ranging in number from ten to twenty, given the time of the year and event underway. Because of the museum's unique character it is able to generate enough receipts (through train rides, onsite theatrical events, etc.) to allow a majority of this staff to be receipts-supported. The proposed textile museum would need to perform many of the same tasks of the Transportation Museum and thus will need approximately the same staffing level.

As at the Transportation Museum, the textile museum would have a director who would serve as the overall museum manager in directing daily operations. The proposed textile museum director would also serve ex officio on the Office of Archives and History's Collections Management Committee, which makes recommendations to the North Carolina Historical Commission with regards to accessions and deaccessions, while following division-level protocols for the handling all of loans. The director would also serve as an ex-officio member of the support group board, providing a connection between the state and its related private, nonprofit arm. The textile museum would have its own budget and human resources officer to manage those functions locally while also serving as the museum's liaison with appropriate departmental budget and finance and human resources professionals. Under the direction of a lead curator, all curatorial, registrar, collections, and exhibit staff would be responsible for exhibit research, registration of the museum's collection,

and selecting and preparing artifacts for display. Other tasks would include writing scripts and labels for exhibits; selecting and/or designing illustrations; and developing, designing, and installing exhibits. Under a lead educator, historical interpreters and site assistants would plan and conduct programming, special events, and similar activities. While basic maintenance will be cared for by maintenance technicians and part-time site utility workers (who would also help with event set-ups, exhibit builds, etc.), it is expected that regular cleaning, landscaping, and security would be contracted out to appropriate local vendors. While it is impossible to fully develop a final staffing plan without more in-depth planning into the extent of exhibits, hands-on activities, and programming agenda, a proposed staff list is provided below to foster a baseline understanding of extent and type of positions that might be required. This staffing plan includes fifteen full-time staff members and five half-time staff members or 17.5 FTEs.

Proposed Initial Staffing Plan for a North Carolina Textile Museum			
Position	Salary	Benefits	Total Compensation
Director (Regional Supervisor)	\$63,552	\$9,274	\$72,826
Admin Officer II (budget/HR)	\$54,486	\$4,168	\$58,654
Museum Curator I	\$54,486	\$4,168	\$58,654
Textile Historian/content creator	\$50,450	\$7,486	\$57,936
Registrar/Collections	\$46,713	\$6,976	\$53,689
Textile Machinery Technician	\$40,049	\$6,066	\$46,115
Lead Educator (Site Manager II)	\$46,713	\$6,976	\$53,689
Historic Interpreter II (Outreach and Textile Heritage Network)	\$40,049	\$6,066	\$46,115
Site Assistants (Hist. Interpret I) x2	\$33,931 x2 \$67,862	\$5,615 x2 \$11,230	\$79,092
Museum Technician III (Exhb Tech)	\$40,049	\$6,066	\$46,115
Maintenance Technician I x 2	\$40,049 x2 \$80,098	\$6,066 x2 \$12,132	\$92,230
Info and Comm Specialist II (marketing, etc.)	\$40,049	\$6,066	\$46,115
Admin Asst./Vol. Coordinator	\$33,931	\$5,615	\$39,546
Part-Time Staff			
Interpreters x2; 20hr/wk, 52 weeks \$10/hr + \$2.25 Admin fee= \$12.25/hr	\$12,740 x2		\$25,480
General utility worker x2; 20hr/wk, 52 weeks \$10/hr + \$2.25 Admin fee= \$12.25/hr	\$12,740 x2		\$25,480
Info & Comm Spec.I (web); 20hr/wk, 52 weeks \$15/hr + \$2.25 Admin fee= \$17.25/hr	\$17,940		\$17,940
Total Projected Staffing Cost			\$819,676

Estimated Recurring Non-staff-Related Costs

Once Phase 3 begins, the museum will open to the public on a regular basis but with large portions of the facility left to be developed. Along with the staffing costs explored previously, other recurring annual expenses for the museum would also begin at this time, such as utilities, supplies, equipment, maintenance contracts, basic repairs, etc., estimated to be within a range of \$500,000 to \$680,000. It is difficult to estimate these costs due to the size of the facility. More specific costs would need to be estimated at the time of Phase 3 implementation. It is estimated that the entire annual recurring appropriation (including monies for staff salaries and benefits), would be between \$1,275,000 and \$1,600,000. As is the case with most of the institutions found within the Department of Natural and Cultural Resources, the committee expects that the proposed textile museum will strive to give a free, basic experience with reasonable costs for enhancements to that basic experience. These enhancements might include guided tours, opportunities to run machinery, special events, and special exhibitions. Receipts generated by these activities would be used to supplement appropriations to fund educational programming, exhibit development, training for staff, and expenses related to collection and maintenance of artifacts, among other items.

Textile Museum in Departmental Structure

The committee recommends that the proposed state textile museum become a specialty museum located within the Department of Natural and Cultural Resources' Division of State History Museums. This division contains three maritime museums (Hatteras, Southport, and Beaufort); three regional museums (Elizabeth City, Old Fort, and Fayetteville, with the last being transformed into the North Carolina Civil War and Reconstruction History Center, a specialty museum); and the flagship museum in Raleigh. Most of this division's institutions are to be found in the eastern portion of the state. The location of the state's textile museum west of Raleigh would help spread the geographic distribution of state-supported history museums. The director of the

proposed textile museum would work under the direction of the Director of the Division of State History Museums and in accordance with a strategic plan and mission statement developed at the division level with departmental approval, all under the policy-making authority of the North Carolina Historical Commission. The activities of various divisions within the Office of Archives and History are then coordinated by the Director of Archives and History who is also secretary to the Historical Commission, deputy secretary of the department, State Historic Preservation Officer, and Keeper of the Capitol.

During the development phases of the museum, the committee expects that RHC would begin to expand its focus statewide and engage in fundraising activity in support of the museum. The Department would develop a Memorandum of Agreement with RHC to clarify the roles and responsibilities of each party in preparing the facility and collections to become a state museum. When infrastructure work is complete and programming and exhibit planning begins, RHC and OAH would work toward establishing an advisory committee, creating an endowment, transitioning RCH into a nonprofit friends group, and shifting activities to state museum staff.

Steps Toward Interpreting Mill Village Life

Interpreting mill village culture will be a focus of any state textile museum in North Carolina. As has been previously noted, perhaps the greatest weakness of the Cedar Falls location is the lack of an associated mill village to help with this interpretation. There are only a handful of mill houses left in Cedar Falls and only two that are within easy walking distance to the proposed museum facility. The committee recommends that if possible, one or both of these structures be purchased and rehabilitated for future renovation and interpretation. If these structures are lost, the ability to tell the mill village story will become much more difficult. The committee also recommends that the museum enter into a formal understanding with the Cedar Falls Historical

Society about access to and interpretation of the company office/post office once Phase 2 of the museum development begins.

Collecting Now Before It Is Gone

In parallel with phase 1 and 2 development of the facility and exhibits prior to their transfer to the state, the committee recommends hiring a researcher to perform immediate activities related to the collection of materials related to North Carolina's textile heritage. This would be a significant start to a "Recovering *Our* Textile Heritage" initiative that would solicit, gather, and preserve human and institutional memory. Suggested activities could include: recording oral histories of mill laborers and organizers, collecting artifacts related to mill work and mill village life, surveying and inventorying known collections of textile resources in the state, and creating content in support of a digital museum exhibit. The committee recommends hiring one 0.75 FTE employee to for at least one year to perform and coordinate these activities at an estimated cost of \$40,000 per year for wages and supplies. This position could be a contract worker for the state using non-recurring funds or be hired by RHC with legislatively directed grant funds.

Advisory Council

The committee recommends the creation of an official advisory council for the proposed textile museum to include a representative(s) of local elected officials, the Wilson College of Textiles of North Carolina State University, various local textile historical groups from around the state, scholars of the state's textile history, current leaders in the textile industry, and others. This advisory council would provide advice to the director and staff of the museum and act as ambassadors of the museum. Membership should be fairly limited for logistical reasons and be between nine and twelve individuals.

Development of Museum within a Natural Setting

If the Cedar Falls location is selected as the site of the state textile museum, then the committee recommends that the new museum take full advantage of the natural resources surrounding the facility, namely the Deep River Trail as well as the open and wooded land surrounding the facility. The Deep River Trail follows the Atlantic and Yadkin Railroad's former roadbed, which lies parallel to the Deep River. Local governments are providing various amenities such as picnic shelters and playgrounds along this trail, which is slated to become a part of the state system managed by the North Carolina Division of Parks and Recreation. The Deep River Trail promises to bring a number of individuals interested in natural heritage tourism through the area, and the site of the museum is perfectly situated to take advantage of this visitation driver. The committee recommends that local government, perhaps in partnership with private land trusts and state government agencies, explore the possibility of acquiring open and wooded land surrounding the proposed Cedar Falls facility to help create a natural "node" on the Deep River Trail. This surrounding land could hold a set of trails and similar natural tourism amenities, providing even more incentive for a wide range of visitors to explore the museum. The Cedar Falls mill property is historic in its own right, and was originally owned by Herman Husband prior to his involvement in the Regulator movement. RHC has options on two additional tracts of land adjacent to the mill that would increase the size of the property to more than sixty acres.

Conclusion

The textile industry has shaped the social and economic life of North Carolina for more than two centuries. Yet at present, there is no state museum to interpret that history in a comprehensive way. The committee finds that there is a longstanding need for a major institution in North Carolina (or in the South more generally) to collect, preserve, interpret, present, and explore the textile industry and its impacts.

The availability of a nationally significant textile machinery collection located in a historic textile mill facility is fortunate. The fact that these are centrally located in one of the state's earliest textile production areas is unprecedented. The committee finds that the collections and real property of the Randolph Heritage Conservancy could serve as the foundation of a museum to interpret the state's textile production and industrial history if the North Carolina Historical Commission and Joint Legislative Oversight Committee on Agriculture and Natural and Economic Resources wish to establish one. The establishment of this museum would be feasible if the appropriate level of one-time and continuing resources was provided to the Department of Natural and Cultural Resources and to Randolph Heritage Conservancy, acting as the museum's nonprofit support group. The committee finds that a legislatively directed grant of \$30 million to RHC would allow rehabilitation of the Cedar Falls mill facility through Phase 1 of the proposed development plan. Randolph Heritage Conservancy, as a private nonprofit, would be able to perform the necessary upgrades to the building more cost effectively than the state. Phase 2 would prepare a portion of the facility for an initial opening at a cost of \$600,000. A part-time contract worker would be needed to begin collecting and documenting materials related to mill village life at a cost of \$40,000 per year beginning as soon as possible and remaining until Phase 3 takes effect. Ongoing annual appropriations to DNCR in the amount of approximately \$820,000 for salaries and benefits and

approximately \$500,000 - \$680,000 for operating expenses would be necessary with the beginning of Phase 3.

The committee further recommends the establishment of a Textile Heritage Network that would connect the various local and community-based textile museums and sites across the state. This network would be administered by the textile museum and would require no additional appropriations.

Appendixes

- A. ASME Landmark Collection Textile Machinery Collection Brochure**
- B. Brief History of ATHM**
- C. Cedar Falls Timeline**
- D. FCAP Report**
- E. Erwin Commercial District National Register**

Appendix A



**THE TEXTILE MACHINERY COLLECTION
AT THE AMERICAN TEXTILE HISTORY MUSEUM**

A HISTORIC MECHANICAL ENGINEERING HERITAGE COLLECTION



Introduction

Textiles are an important part of our everyday lives. They clothe and comfort us, protect our first-responders, filter the air in our automobiles, and form the core of the fuselage in our newest aircraft. We enjoy their bright colors, wrap up in their warmth, and seldom give a second thought to how they make bicycles stronger and lighter or how they might be used to repair our vital organs. As textiles have changed from the first simple twisted fibers to high-tech smart fabrics, the tools and machinery used to make them have evolved as well. Drop spindles and spinning wheels have given way to long lines of spinning frames. And looms now use puffs of air instead of the human hand to insert the weft thread in a growing length of fabric.

During the eighteenth and nineteenth centuries, textile manufacture was the catalyst for the Industrial Revolution in America. It was the leading edge in the transformation from an agricultural to a manufacturing economy and started the move of significant numbers of people from rural areas to urban centers. With industrialization came a change in the way people worked. No longer controlled by natural rhythms, the workday demanded a life governed by the factory bell. On the consumer side, industrialization transformed textiles from one of a person's most valuable possessions to a product widely available at incredibly low prices.

For more than a century, textile mills in Great Britain and the United States dominated textile production and led the industrial revolution in both Europe and North America. At the same time, cotton production in the United States became an important factor motivating the extension of slavery and leading to the Civil War. Since that conflict, people have felt the economic impacts of textile manufacturers' incessant search for low-cost labor. With textile and clothing production moving offshore, American manufacturers have looked increasingly to niche markets and specialty products.

The collections of the American Textile History Museum (ATHM) record the interactions of textile machinery and materials with inventors, managers, workers, and consumers. The wealth of pre-industrial tools and industrial machinery within the Museum provide a comprehensive account of the changes in textile production in America, from small home and workshop equipment to large factory production machinery, as well as specialty tools, testing equipment, and workplace artifacts. Exhibits focus on a variety of textile production methods and uses, showing how both natural and man-made fibers are transformed into fabrics that furnish our homes, walk down fashion's runways, and help doctors save lives. ATHM preserves the legacy of both the art and science of textiles even as it looks to the next generation.

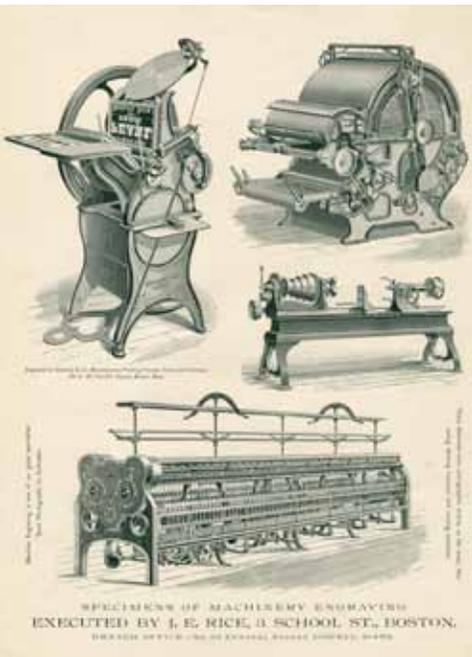
The Museum –

Presents one of the most diverse collections of textile machinery and associated artifacts in the world. ATHM holds more than 250 spinning wheels and more than 300 examples of industrial-era textile machinery. Among the artifacts in the collection are roving frames and spinning jacks; carding machines and twisters; hand and powered looms for weaving woolen, cotton, horsehair, and other fibers, and many other tools and machines necessary to the textile-making process.

Has artifacts that represent and preserve the names of many innovative individuals and companies. Companies that once were well known in the industry, including Draper, M.A. Furbush and Son, Daniel Pratt Gin Company, Whitin Machine Works, and Crompton and Knowles.

Places the machines in their proper perspective within the story of textile industry development. In addition to the machine artifacts themselves, ATHM interprets this story in the United States through its exhibitions and other collections. ATHM's Osborne Library contains operator manuals, business records, advertisements, photographs, and other artifacts of the textile industry.

Thus, the textile machinery and tools, along with important library and textile collections, provide a historical record of the textile industry. They document its impact on mechanical engineering, and the industry's interactions with society.



The Osborne Library holds an extensive collection of trade literature, including manufacturers' catalogues and advertising sheets.

History of the Textile Industry

Before the Industrial Revolution

Textile production in the United States began well before the country was established, with long-established textile traditions among some Native American groups. A different set of practices arrived with European settlers. During this pre-industrial period, textiles in America came from a variety of sources. Some were imported, others were made by professional handweavers who sold their goods, and others were made by individuals at home or on the farm. While some individuals started with shearing the sheep and ended with a blanket or suit of clothes, most people accomplished one or more parts of the process and relied on others to provide the rest. Pre-industrial textile production required a lot of time and hard work, as each of the common natural fibers required many steps in the transformation from fiber to fabric. Each had to be grown and harvested, then cleaned, combed or carded to straighten out the fibers, spun into yarn or thread, wound on bobbins and, finally, woven or knitted into fabric.

Industrialization Begins

During the colonial period when the thirteen American colonies were still part of the British empire, England discouraged the Americans from developing textile manufactures, preferring that the colonists acquire their textiles from the mother country. England had a fast-growing industry of its own, spurred by inventions that transformed production methods. In the 1760s, Richard Arkwright developed the water frame, so named because it operated on waterpower. The frame spun cotton yarns strong enough to be used as warp threads in weaving. Arkwright also made improvements in carding machinery that help speed this preparatory process. By the end of the next decade, Samuel Crompton had invented a “mule,” a further improvement in spinning technology to make a machine that could produce both fine and coarse yarns. The next decade saw Edmund Cartwright’s invention of the power loom, which sped up the weaving process, allowing weaving to catch up with the large quantities of yarn being produced by mechanized spinning.

As the textile industry developed, the British government jealously guarded manufacturing secrets and hoped to maintain the advantage they’d gained through powered machinery. They prohibited people with technical know-how from leaving the country. In spite of the restrictions, knowledgeable individuals, including Samuel Slater, slipped out of England and migrated to America seeking better opportunities. Settling in Rhode Island, Slater helped textile entrepreneurs Almy and Brown by rebuilding their faulty spinning frame to make it workable. His success spurred American industrialization and led to the many textile mills, large and small, that transformed the American landscape and economy.

The Early Textile Industry in America

In America, two different business models characterized the textile industry’s first phase of growth. Typified by the spinning mills Slater and his partners built in southern New England, the “Rhode Island System” focused on relatively small single-process factories. These mills employed whole families and became the centerpieces of villages with houses, a store, a machine shop, and adjacent farms.

The other model, the “Waltham-Lowell System” was established in Massachusetts by a group of New England merchants who saw an opportunity to organize textile production in a more comprehensive way and on a much larger scale. One important actor in the transfer of technology and ideas from Great Britain to America was Francis Cabot Lowell. During a two-year-long trip to Great Britain, like many “tourists,” Lowell visited factories to see the wonders of the age. However, he had more than a passing interest in the workings of British textile factories. On his return to America, he worked with fellow businessmen to establish in 1813 the Boston Manufacturing Company (BMC) at Waltham, Massachusetts. He also returned with technical information that helped the BMC’s talented mechanic, Paul Moody, build a workable power loom. In the BMC, the United States had its first vertically integrated factory—a mill that took raw cotton fiber and transformed it into finished fabric, all in a single factory.

The factory quickly became successful. Production, however, was limited by the power that could be derived from the Charles River. Lowell and a group of investors, known today as the Boston Associates, found a better source of waterpower on the Merrimack River. There, they modified the existing Pawtucket Canal and built a massive network of canals, mills, and boarding houses for young female factory operatives. This new city, named Lowell, Massachusetts, after the visionary who did not live to see his dream realized, became an enormously successful venture.



Spinning wheel, c. 1880. Patented spinning wheels and accessories helped speed up hand-spinning, but they could not compete against powered machinery.

In their Lowell mills, the Boston Associates laid foundations for the broad development of industrial capitalism in America. Seeking to build large-scale factories, the Associates needed to raise huge sums of capital. To obtain it, they turned to an organizational device rarely used in that era, the private corporation, empowered by the state to issue stock and bonds. To equip their factories with carding machines, power looms, and other equipment, they created a centralized machine shop, one of the first in the nation. The Lowell Machine Shop then innovated continuously in textile machinery while also building first-generation machine tools and locomotives for other rising industries.

Another critical element in Lowell's success was the labor force that worked in the mills. Rather than hiring families, Lowell mills built boarding houses that operated under strict rules of propriety and paid relatively good wages to attract young, single women from New England farms. While the workdays were as much as twelve and fourteen hours long, the life provided workers with a rare source of cash income and a rewarding interlude of independence. Almost from the beginning, tensions between owners and workers posed challenges to the textile industry. When owners increased the speed and number of machines each laborer was responsible for, the workers protested and began the process of agitation, bargaining, and change that took place over the next one hundred years. As social norms changed, so did laws, limiting the workday first to 10 hours and then to 8, prohibiting children from working in factories instead of attending school, and improving conditions for health and safety.

Manufacturing Evolution

The United States' textile industry continued growing throughout the nineteenth century. While many of the biggest operations continued to be located in New England, other areas of the country also developed textile manufactures, often with a focus on a particular type of production. Silk manufacturing was particularly important in the Mid-Atlantic states, and the Philadelphia area produced specialty fabrics such as brocades, damasks and figured fabrics. New York State and the Midwest focused on knitting. In the South, textile mills were established as early as the 1830s, but they didn't start to grow significantly until the end of the century.

In the drive for continued growth, mills made further improvements to machines and manufacturing methods. The scarcity of skilled labor in America spurred innovation and led to inventions that reversed the usual direction of technology transfer between Great Britain and the United States. John Goulding's carding machine condenser and James Northrop's filling-changing batteries are two such American inventions.

James B. Francis adapted a water turbine, designed by Uriah Boyden, to powering the mills. Paul Moody developed a system using belts and drive shafts to transfer power from the water turbine to power looms on different floors. But water-driven turbines and wheels eventually encountered environmental constraints. Streams froze in winter or slowed in summer droughts, floods could wash away expensive mill equipment, and the dams could not be extended indefinitely to provide pools of falling water. Increasingly after 1850, steam engines provided the power needed for expansion.

Other innovations required workers with new sets of skills, leading to the emergence of the professional efficiency engineer. Called an industrial or manufacturing engineer today, these people were in charge of getting ever more output from the process. In Lowell, one of the several schools established around the country to support manufacturing and train textile workers and efficiency engineers, was founded as the Lowell Textile Institute, now the University of Massachusetts, Lowell.

By the end of the nineteenth century, manufacturing and business conditions had changed in ways that made building mills in the South much more attractive. The invention and spread of electricity eliminated the need to build mills along streams having waterpower potential, and the cost of labor was much lower in the South than elsewhere in the country. Together, these factors induced many companies to relocate their operations in the twentieth century, moving the center of the American textile industry from the Northeast to the Southeast.

Textiles Today

Today, American textile manufacturing companies are hard-pressed by overseas competition. The same drive for lower costs that impelled the industry to move from north to south has led to the rapid development of textile production in other countries around the world. As factories and businesses have closed, the same dislocations and hardships that plagued "rust belt" states have troubled the South. The textile companies that have survived are now more likely to focus on niche markets and specialty fabrics not made elsewhere or research and development of technically complex textiles. Highly innovative, they use new manufacturing techniques and modifications in the machinery to produce valuable products for today's market.

Textiles tell a sweeping story of invention and innovation. Fabrics continue to be a basic commodity serving both practical and aesthetic needs of people around the world. An expanding roster of materials used to make textiles now includes hundreds of man-made and synthetic compositions such as nylon, polyester, Kevlar, Tencel and so many more. Their uses are more varied than ever before. No longer are textiles appropriate only for clothes and home furnishings. They're also critical elements in road construction, internet cables, and vehicles. The importance of textile manufacturing in the United States' economy may have declined, but the legacy of the industry, and its relevance to all our lives, remains an important story that reaches from our past through the present and into our future.

About the American Textile History Museum



ATHM's clothing collection spans nearly 300 years in American clothing.

Overview

This national treasure, affiliated with the Smithsonian Institution, houses one of the largest collections of its kind in the world. With thousands of books, manuscripts, and images, as well as millions of textile samples and hundreds of textile-making machines, the Museum is an unparalleled resource for the study of the American textile history.

Historians and textiles designers, architects and preservationists, engineers, novelists, and industrial archeologists are all drawn to ATHM's collections. There they find a wealth of information about textile art, factory design, textile production, technological invention, labor, and industrial organizations.

Collections

Tools, Machinery, and Workplace Artifacts

The Museum's collection of tools, machinery, and workplace artifacts includes a broad range of objects from eighteenth-century hand powered tools and equipment to present-day factory machines. In addition to tools and machinery, the collection includes thousands of items used in the workplace in categories ranging from communication devices to advertising displays, lighting, fire suppression equipment, and fixers' tools. The collection provides construction details not recorded in drawings or patents, as well as evidence of use and adaptation.

Clothing, Textiles, and Decorative Arts

The clothing, textile, and decorative arts collection includes clothing, textile samples and flat, finished textiles, and textile-related decorative art objects from the eighteenth century to the present. The Clothing Collection includes men's highly ornamented waistcoats and women's pockets from the eighteenth century, nineteenth-century girls' printed cotton everyday dresses and men's workshirts, as well as 1970s double-knit bell-bottom pantsuits. Textile samples number in the millions and include woolen, worsted, cotton, silk, and synthetic textiles produced by hundreds of American manufacturers. Textile-related decorative arts objects form a small and unusual part of the Museum's collections. These include objects such as a nineteenth-century bowl showing a sheep-shearing scene, a goblet presented to a mill overseer by his weavers, and a set of cuff links commemorating the Textile Workers Union of America.

Osborne Library

The Osborne Library houses the Museum's collection of books, images, and manuscripts. The book collection also includes pamphlets, trade catalogues, periodicals, newspapers, government documents, broadsides and advertising material. Researchers will find Rosetti's *Plico dell'Arte del Ingere Tutte*, printed in 1611, probably the first technical manual on dyeing textiles; manuscripts from manufacturers and other textile-related businesses, as well as the personal papers of researchers, inventors, educators, workers, and managers associated with the industry. The image collection includes paintings, prints, photographs, insurance maps, architectural and engineering drawings, and pictorial ephemera such as postcards, stereocards, and cloth labels. Prints, paintings, and photographs of textile mills, workers, and machinery constitute an unparalleled collection of textile-related images found nowhere else.

Other Activities

Education

The Museum supports many efforts to educate children, families, and adults about textiles. This includes the curriculum-based programs for school-age children, the Textile Learning Center, Boy Scout and Girl Scout textile badge programs, and summer vacation programs. ATHM works with the Museum Institute for Teaching Science (MITS) and actively develops engineering-based programs. Lectures and workshops provide lifelong learning opportunities for adult audiences.

Publications

The Museum's quarterly publication, called *Textile Times*, provides news of Museum activities and articles related to the history of textiles. ATHM also communicates with its online audience through social media:

Website www.athm.org

Facebook www.facebook.com/athmlowell

Twitter www.twitter.com/athmlowell

Blog blog.athm.org

Highlights of the ATHM's Textile Machinery Collection

The machines featured here are some of the more important examples in the ATHM's collection of more than 300 industrial period textile machines. The Museum's collection also includes many spinning wheels, cloth swatch books, and an extensive library and archive which are not included in these highlights.

Cotton Gin

*Pratt Gin Company, Prattville, Alabama, between 1873 and 1899; patented July 15, 1873
1968.48.1*

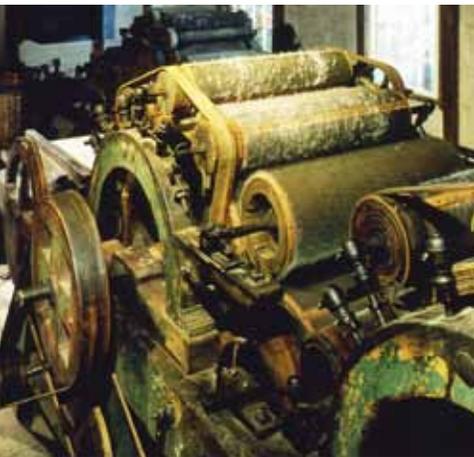
As upland cotton culture developed in Africa, India and other parts of the world in ancient times, many roller devices were created to force the sticky cottonseed from its protective fiber boll. Beginning with inventor Eli Whitney in 1794, American mechanics and engineers sought to mechanize the ginning process. The sawtooth gin, a great advancement from the simple Whitney design, efficiently removed the seed, but damaged the fibers in the process. This gin featured 50 circular sawtooth blades that pulled the cotton through openings too narrow for the seeds; the cotton was taken from the blades by a series of brushes and deposited in baskets from which it was taken to the "picker" for cleaning.

The Pratt Gin Company was the leading manufacturer of sawtooth gins after the Civil War. The paint and decoration on the gin, including the pictorial scene of the Pratt factory and Prattville, Alabama, suggests that this example may have been prepared for exhibition at an agricultural fair or exposition.

Woolen Card

*Artemus Dryden, Jr., Holden Massachusetts, circa 1825
1960.3*

This water-powered two-cylinder, 24" x 25" roll-drum woolen carding machine dates circa 1825. Beginning with cleaned raw wool, the card used a series of rollers covered with steel-toothed card clothing to straighten and align the wool fibers. The process delivered a loosely twisted wool rolag ready for the next step in the spinning process—that is spinning it into roving. Machines such as this replaced hand cards, which could process only a very small amount of wool at any one time, making it easier and faster to produce larger quantities of wool ready for spinning. The amount of wood used in its construction testifies to the early date of this card. It was last used in a South Waterford, Maine, carding mill.



*Carding machine, made by Artemus Dryden, Jr.,
ca. 1825.*

Four-Part Wool Card Line

*Bridesburg Manufacturing Company of Bridesburg, Pennsylvania, circa 1870.
1968.38.4, 1968.38.5, 1968.38.6, 1968.38.9*

This card line consists of a breaker section and lap delivery, a second breaker section, the finisher section and the spool stand. The cards feature cast iron frames and parts, wooden rollers, leather card clothing and rawhide laced belts. This high-speed machine represents many generations of improvement over the Dryden machine described above. Using more rollers and a longer carding process plus a Goulding condenser, the Bridesburg card line took raw wool, and in one pass down the line, turned it into spooled roving ready for the spinning jack. Goulding's condenser, patented in 1826, was an especially notable addition to the carding operation because it eliminated the necessity of piecing together individual lengths of carded fibers and produced a more uniform, higher quality roving.



Spinning jack, c. 1864. Men who operated spinning jacks were highly skilled, and often the highest-paid employee in a mill.

Spinning Jack

***Bickford & Lombard of Worcester, Massachusetts circa 1864
1968.38.11***

The scarcity of highly skilled labor in the United States during the early nineteenth century meant that Americans were constantly searching for ways both to make a better product and save labor. This spinning jack took 100 ends of wool roving from the card line and spun them into tight yarns ready for the loom. A spinning jack required a skilled operator, usually a man with a great deal of experience. As the belt-driven jack came forward it simultaneously lengthened and twisted the 100 ends of spooled roving fixed on the unmoving stand. The operator then manually pushed the jack back, simultaneously turning the wheel to wind the yarn onto the spindles on the front of the jack. Youngsters, often the operator's own children, were employed to doff or exchange the filled spindles with empty ones. This jack was of a size used in small country mills. This one is from the Antioch Woolen Mill, Antioch, West Virginia.

Throstle Frame

***Lowell Machine Shop (probably), Lowell, Massachusetts, c. 1835
1983.32.1***

Throstle spinning is different from jack or mule spinning in that it is a continuous process. Roving on the bobbins at the top is drawn through rollers, twisted in the flyer, and wound on bobbins below. This machine was made about 1835, probably in the Lowell Machine Shop, where many of the best mechanical minds worked to supply America's first industrial city with powered textile machinery. The term "throstle" comes from the noise the machine makes as it spins yarn. It is said to sound like the singing of a throstle or thrush.



Throstle frame, c. 1835. The Lowell Machine Shop made this and many other first-generation American mill machines.

Warping System

***Davis & Furber Machine Co., North Andover, Massachusetts, and the Warp Compressing Machine Co., Worcester, Massachusetts, circa 1945
1100.245***

A critical part of the weaving process is preparation of the warp (lengthwise yarns on a loom) before it is placed on the loom. This system builds a warp in segments, with one cone for each yarn in a section of the warp. Each yarn is carefully aligned so that it does not cross any other threads and is drawn on to the warp beam with an even tension across the full width of the beam. The complete system includes a creel, condensing reel, warping reel, and drive.

Power Loom

***M. A. Furbush & Son, Philadelphia, Pennsylvania, circa 1870; head motion patented,
November 24, 1863; box motion patented September 16, 1868
1974.35***

Woolen power loom weaving lagged behind cotton power loom weaving because it was difficult to produce yarns strong enough to be used as warps. Once that hurdle was overcome, all-wool fabrics were produced in greater quantities and at lower cost on powered looms. One of the oldest powered looms in existence in the United States, this 11-harness loom uses three shuttles to weave fancy woolen fabrics. The shuttles, propelled by the motion of the picker sticks, travel sixty times a minute across the loom. Female operatives typically supervised several of these fast looms.

Horse Hair Loom

*Manufactured under the patent to Isaac Lindsley, November 15, 1864.
1979.31*

The manufacture of horsehair fabric, a standard upholstery material in the Victoria era, posed special challenges in power loom weaving. Unlike ordinary weaving in which a shuttle carried a continuous yarn back and forth across the weft (crosswise threads in a loom), horsehair weaving made use of individual hairs from the tail of a horse. In other words, each weft was a separate length. The horse hairs sat in a tray at one side of the loom, and a rapier or nipper moved across the loom, picked up a single hair and carried it back across the weft, inserting it in the web of horsehair cloth. The end of rapier was like two fingers that opened and closed to grasp the hair. This loom is a precursor to other types of shuttleless looms that came to dominate the textile industry by the end of the twentieth century.

Power Loom

Model W-3, Crompton & Knowles of Worcester, Massachusetts, c. 1966.

Crompton & Knowles' W-3 loom was the workhorse of the woolen industry in the United States and made C&K one of the leading manufacturers of loom technology in the world. This 64-inch loom can hold up to 24 harnesses and use as many as four shuttles that travel 114 times per minute across the loom making fabrics with complex patterns and multiple colors. This loom features a warp stop motion, which stops the loom automatically if a warp yarn breaks, allowing the operator to fix the broken thread immediately rather than waiting until the problem became obvious as a flaw in the cloth.

Tape Loom

*Crompton & Knowles, Worcester, Massachusetts, circa 1920
1973.11*

Narrow fabrics such as tapes, webbing, and ribbons have many uses both utilitarian and decorative. Looms like this can weave as many as six individual strips of fabric from 0.25 inches to 3.25 inches in width at one time using up to 16 harnesses activated by cams to create patterning. Shuttles on this narrow fabric loom run back and forth in a short track rather than being thrown across the warp from one shuttle box to another, allowing the loom to weave multiple fabrics at once. There is a bobbin winding system attached to this loom so that the weavers could wind their own bobbins while operating the loom.

Power Loom

*Model E, Draper Corporation, Hopedale, Massachusetts, 1964.
1968.24.3*

Draper Corporation of Hopedale, Massachusetts, manufactured looms widely used in the cotton industry in the United States and around the world. With the development of the revolutionary Northrop battery which automatically replaced shuttle bobbins as they ran out of yarn, the loom became fully automatic and could run continuously. Since the weaver no longer had to replace the shuttle bobbins by hand, s/he could tend more looms.



Daguerreotype, ca. 1848-1852. This image is the earliest known photograph of a power loom in America.



19th century power looms show advances in weaving technology.

Teasel Gig

*I. S. Churchill, Rutland, Vermont, mid-19th century
1977.31*

Teasel is a weed whose head has sharp prongs that catch on fabrics and pull the fibers. Used first by hand, teasels were later set into frames on machines such as this to raise a nap on woolen fabrics. This machine is constructed of wood and hand-forged iron parts. The maker, whose name is stamped in the wooden frame, is as yet unidentified.

Shearing Machine

*Manufacturer unknown, mid-19th century
1966.46.1*

The process of shearing cut the nap on a woolen fabric to an even height, making a smooth, finished surface. While at one time, highly skilled men used very large, heavy shears to do the work, this machine with its helical shear accomplished the same task as a continuous process. A machine this size was probably used in a small mill.

Stocking Frame Knitter

*Manufacturer unknown, 19th century
1972.54*

Mechanization of the hand process of knitting predated many other textile inventions in Great Britain when, in 1589, William Lee created the first “knitting frame” or “stocking loom.” His invention was refused a patent by Queen Elizabeth I because she was concerned it would put hand knitters out of work. However, the stocking frame eventually gained an important place in the knitting industry and continued in use until well into the twentieth century. The frame makes a flat fabric that can be shaped but requires sewing to make it into a three-dimensional garment such as a stocking.

Dual Circular Knitting Frame

*Tompkins Brothers, Troy, New York, circa 1898
1992.161*

The motion of the parts and gears of this frame intermeshed loops of yarn to produce very serviceable tubular knitted fabric. The cloth was then cut and sewn into socks and undershirts used by people across the nation.

Roller Printer

*Rice, Barton & Fales Machine & Iron Co., Worcester, Massachusetts, late 19th century
1100.172*

The fast and efficient roller printer, often called the calico printer, changed little from that first patented by Scotsman Thomas Bell in 1783. This model is from the height of the technology just before screen-printing began to replace the use of engraved rollers. Dye was poured into a trough where a roller picked it up and deposited it on the rotating metal roller on which a portion of the calico pattern had been engraved. The engraved roller then transferred the dye to the cloth as the fabric passed around the large drum; each color or part of the pattern had a separate engraved roller. The success of this technology was dependent first on the skill of the engraver, then on the ability of the operators who mixed dyes and adjusted the roller settings to ensure accurate registration of the pattern. In the end, operating this machine was as much art as science.



Large, heavy shears (on the wall) used to cut the nap on woolen fabrics were replaced by machines with a helical blade in the 19th century.

Glossary



Throstle frame, c. 1835. The Lowell Machine Shop made this and many other first-generation American mill machines.

- Bobbin** – A small cylindrical or slightly tapered core made of wood, metal, or other materials on which yarns are wound. It has a hole drilled through the center so it will fit on a spindle, skewer, or other holding device.
- Breaker Section** – The first section of a carding machine, which breaks up impurities such as burrs and chaff in the fiber and removes them before the fiber passes into finer sections of the carding machine
- Card Clothing** – Sheets or strips of leather or other foundation material set with closely spaced, bent steel wires. The sheets or strips of card clothing cover the drums and rollers of the carding machine.
- Card or Carding machine** – A machine that prepares fibers for subsequent operations preparatory to spinning. Various sized cylinders or flats are covered with card clothing. The cylinders run at various speeds and in different directions, passing the fibers from one cylinder to another to clean and align them.
- Condensing reed** – Comb-like device in a long, narrow frame with regularly spaced, vertical canes or wires that spread the warp evenly across a defined width
- Creel** – Frame or rack holding bobbins or spools.
- End** – A single yarn.
- Goulding Condenser** – Patented in the US in 1826 by John Goulding, his condenser delivered a continuous “rope” of fibers from the end of a finisher carding machine.
- Harness** – A frame that holds heddles in position in a loom during weaving.
- Heddle** – A cord, wire, or flat metal strip with a loop or eye near the center, held in a harness on a loom. Each warp yarn passes through the eye of a heddle and is raised or lowered by the heddles and harnesses during the process of weaving.
- Jack spinning** – A process of intermittent spinning in which fibers in roving form are drawn out, twisted, and wound on a spindle.
- Lap Delivery** – A mechanism to produce a continuous, soft sheet of fibers from the end of a carding machine section
- Loom** – A machine used for weaving or, in its simplest terms, interlacing two sets of yarns or threads at right angles.
- Mule spinning** – A process of intermittent spinning, made “self-acting” within fifty years after its invention so that all segments of the spinning action were powered and regulated. Mules could spin all sizes and twists of yarn very well.
- Ply** – A process of twisting together two or more yarns to create a single, plied
- Rapier** – A rigid or flexible rod with a finger-like mechanism at the end that grasps a weft element and carries it across the loom
- Rolag** – A long, narrow roll of carded fibers.
- Roving** – A continuous, soft, slightly twisted strand of fibers.
- Throstle** – A machine for spinning roving into yarn in a continuous process. Roving is fed through drawing rollers, twisted by the flyer, and then wound onto a bobbin.
- Warp** – Yarns that run lengthwise in a piece of fabric parallel to the selvages, also lengthwise in a loom. Warp yarns interlace with weft yarns.
- Warp beam** – Long spool-like device on which are wound long lengths of parallel and evenly tensioned yarns. Each yarn is drawn off the beam and “threaded” into the loom in preparation for weaving.
- Warping reel** – Large cylindrical frame used in the warping process to align yarns parallel to one another and with even tension before winding them on the warp beam.
- Weft** – Yarns that run from selvedge to selvedge in a fabric and perpendicular to the warp. Also called filling.

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All photos courtesy the American Textile History Museum.

Nominator and Author

Craig Austin is currently a technical writer and analyst working at the Volpe National Transportation Systems Center in Cambridge, Massachusetts. He has been on the Operations Committee for ASME Boston for a number of years, and is the chair of the History and Heritage Committee for the section, actively combing the New England region for evidence of our industrial past. This brochure was written in collaboration with Diane Fagan Affleck, from the American Textile History Museum.

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The History and Heritage Program of ASME

Since the invention of the wheel, mechanical innovation has critically influenced the development of civilization and industry as well as public welfare, safety and comfort. Through its History and Heritage program, the American Society of Mechanical Engineers (ASME) encourages public understanding of mechanical engineering, fosters the preservation of this heritage and helps engineers become more involved in all aspects of history. In 1971 ASME formed a History and Heritage Committee composed of mechanical engineers and historians of technology. This Committee is charged with examining, recording and acknowledging mechanical engineering achievements of particular significance.

For further information, please visit www.asme.org

Landmark Designations

There are many aspects of ASME's History and Heritage activities, one of which is the landmarks program. Since the History and Heritage Program began, 250 artifacts have been designated throughout the world as historic mechanical engineering landmarks, heritage collections or heritage sites. Each represents a progressive step in the evolution of mechanical engineering and its significance to society in general.

The Landmarks Program illuminates our technological heritage and encourages the preservation of historically important works. It provides an annotated roster for engineers, students, educators, historians and travelers. It also provides reminders of where we have been and where we are going along the divergent paths of discovery.

ASME helps the global engineering community develop solutions to real world challenges. ASME, founded in 1880, is a not-for-profit professional organization that enables collaboration, knowledge sharing and skill development across all engineering disciplines, while promoting the vital role of the engineer in society. ASME codes and standards, publications, conferences, continuing education and professional development programs provide a foundation for advancing technical knowledge and a safer world.

**MECHANICAL ENGINEERING HERITAGE COLLECTION
AMERICAN TEXTILE HISTORY MUSEUM
19TH-CENTURY MACHINERY AND TOOLS**

THESE TEXTILE MACHINES AND TOOLS REPRESENT SOME OF THE MOST SIGNIFICANT DEVICES USED DURING THE 19TH CENTURY. DEVELOPED FROM EARLIER BRITISH DESIGNS TO SUIT NORTH AMERICAN REQUIREMENTS, THEY ILLUSTRATE THE TRANSITIONS FROM HUMAN TO MECHANICAL POWER AND FROM WOOD TO METAL CONSTRUCTION THAT IMPROVED PRODUCT QUALITY, VARIETY, AND VOLUME WHILE REDUCING PRODUCTION COSTS.

AMONG THE MORE IMPORTANT MACHINES IN THIS COLLECTION ARE AN ARTEMUS DRYDEN CARD (CA. 1825), A THROSTLE SPINNING FRAME (CA. 1835), A BICKFORD & LOMBARD SPINNING JACK (CA. 1864), AN M. A. FURBISH & SON POWER LOOM (CA. 1870), AND A RICE, BARTON & FALES ROLLER PRINTER (CA. 1880). THE COLLECTION ALSO INCLUDES AUXILIARY MACHINES, SUCH AS CREELS AND WARPING MACHINES, AND NUMEROUS TOOLS DEVELOPED BY MILL OPERATIVES.

 THE AMERICAN SOCIETY OF MECHANICAL ENGINEERS-2012

About the American Textile History Museum

An affiliate of the Smithsonian Institution, the American Textile History Museum in Lowell, MA, tells America's story through the art, history, and science of textiles. In addition to its core exhibition, "Textile Revolution: An Exploration through Space and Time" and rotating special exhibitions, ATHM holds the world's largest and most important publicly held collections of tools, spinning wheels, hand looms, and early production machines, as well as more than five million pieces of textile prints, fabric samples, rolled textiles coverlets, and costumes. The Osborne Library contains books, pamphlets, government documents, trade catalogs, advertising material, prints, photographs and business records that record the history of textile production in the United States.

The American Textile History Museum is a non-profit organization that thrives due to the generous support of our friends. Join this dynamic institution today with a gift or membership. Please call 978-441-0400 for more information.



Appendix B

AMERICAN TEXTILE HISTORY MUSEUM: A TIMELINE HISTORY
Compiled by Clare Sheridan (2018/19)

Introduction:

This is a timeline history of the Museum, a year by year list of events that appeared in annual reports as well as in various newsletters, notices, bulletins, etc. This timeline was created for the many individuals who were associated with the museum from its inception in 1960 until its closing in 2017/18.

Hopefully, it will serve as a guide to anyone interested in the history of a museum that was regarded as a “national treasure” and to those who will be responsible for organizing the records of the museum.*

Annual reports and newsletters often contain information about corporators, trustees, officers, advisors, staff, policies, restructuring, finances, capital campaigns, grants, programs, lectures, awards, and individual departments and their activities. Occasionally, lists of individual financial donors and corporate supporters are listed. However, it should be noted that the publication of annual reports and newsletters was sporadic. As a result, museum records should be consulted to verify questionable events and dates and to fill in gaps in the narrative. I have tried my best to avoid editorial comments.

The entries in this timeline do not attempt to include every lecture, workshop, etc. that was sponsored by the museum in conjunction with exhibits; every program offered by the Education Dept.; and every staff speaking engagement, staff publication, and conference attended. Fundraising events and activities of directors are selective. Only occasionally are individual names of donors of objects given as they number in the thousands. Lists of members (both corporate and individual) and friends of the museum are not listed and corporators, trustees and advisors for each year are only occasionally given but additions to the latter groups are noted when published in newsletters or annual reports. The governing structure of the museum changed slightly over time but changes are only infrequently noted. Most grants from local, state and federal agencies are noted but grants and awards from private foundations as well as matching gifts from private sources are only occasionally mentioned (they may be listed in annual reports). Departmental grants were normally written by the heads of departments. Museum-wide grants were normally written by Development/Advancement. Some statistics about visitors and financial data are listed at the end of each yearly entry when easily accessible in newsletters and annual reports but these publications should be consulted to verify these figures. I have done my best to capture changes in staffing but often arrivals and departures of staff are not noted in newsletters or annual reports, especially part-time staff. I have not attempted to list every intern or volunteer. I have put a question mark or note at the end of an entry if I am unsure of its accuracy.

Clare Sheridan can be contacted at cmsheridan22@gmail.com to make corrections or additions. **Use of this timeline should credit the compiler, Clare M. Sheridan, former ATHM Librarian (1983-2011) and then Consulting Librarian until the closing of the museum.**

*The museum records/museum archives are currently in the custody of Simmons University's School of Library and Information Science (Boston, MA). The expectation is that it will be organized by students in the graduate archives program over a period of five years. Once organized, it will possibly be sent to University of Massachusetts Lowell or Cornell University for permanent storage.

HISTORY:

The American Textile History Museum was founded in 1960 in North Andover, Massachusetts by Caroline Stevens Rogers (1894-1985). Its original name was the Merrimack Valley Textile Museum. Mrs. Rogers's interest in the textile industry came naturally as her great grandfather was Nathaniel Stevens, founder of the Stevens Mill in 1813, North Andover's first woolen mill. Her grandfather, Moses T. Stevens (1825-1907) and her father, Samuel Dale Stevens (1859-1922) were woolen manufactures associated with the firm.* Mrs. Rogers, a hand-weaver and dyer, had inherited a collection of several hundred spinning wheels, hand looms, and related equipment and tools from her father (1859-1922).** Mrs. Rogers' husband, Horatio Rogers, a retired physician, was responsible for restoring the spinning wheel collection and Mrs. Rogers was eager to not only find a permanent home for it but to tell the overlooked story of the woolen industry, the cotton industry having been the focus of more substantial historical research. However, the collection remained in storage for lack of display space at the historical society and the industry story remained untold.

Walter Muir Whitehill, a resident of North Andover and director of the Boston Athenaeum as well as Ralph Hidy, Professor of Industrial History at the Harvard Business School, urged the North Andover Historical Society to take a more expansive view of its collections and recommended that it hire a professional historian to survey the Society's holding and make suggestions for their appropriate use. In 1959, the Board hired an historian, Bruce Sinclair, who recommended that a separate museum be established-- administered by its own staff and Board, separate and distinct from the historical society. Mrs. Rogers' story of the woolen industry could best be told by a distinct institution designed to collect, preserve, and exhibit "objects of historical, antiquarian, artistic or technological interest" and to engage in "publishing, acquiring and maintaining books, records and other writings...and in acquiring, maintaining, exhibiting and publishing pictures, photographs, drawings and models of any and all kinds." (Excerpt from the meeting of the Directors of the NAHS, 1959). On January 25, 1960, a nucleus of ten interested parties met to plan the development of a museum "to preserve and communicate the history of the wool textile industry." It recommended that the scope not be limited to any special geographic area, although in actual practice it would initially concentrate on the local, i.e. Merrimack Valley, industry. Its chronological scope was defined as "from the origins of wool manufacturing in this country to the present" (see 1976 annual report for a detailed account of the founding by Walter Muir Whitehill). The museum was incorporated on June 9, 1960. as the Merrimack Valley Textile Museum, Inc. (see 1976 annual report for by-laws). A total of \$100,000 was raised for the project. Additional funds were needed for the museum as well as for an endowment, exhibits and reference material. Mr. Sinclair became the Museum's first executive director in May 24, 1960 and Horatio Rogers became Acting Curator. Land was leased from the historical society and funds were raised to construct a building adjacent to the historical society and facing the town common. John Radford Abbot of Cambridge, MA designed the 18,000 square foot building at 800 Massachusetts Ave. to capture the flavor of a New England mill building. Mrs. Rogers became the museum's founding trustee and first president. The groundbreaking ceremonies were held on June 27, 1960 and the cornerstone was laid on Sept. 30th. The building was completed in July 1961 and occupied by the director, a librarian, part-time curator and a secretary.

*Having enlarged its mill holding, Stevens Mills was incorporated in 1890 as M. T. Stevens & Sons. In 1946 the family-owned business merged with J.P. Stevens & Co. of New York (its selling agent) which had expanded into the cotton industry. The parent firm of MTS & Co. became a subsidiary of JPS & Co. In 1988, JPS & Co., Inc. went out of business, the victim of a hostile takeover. The original mill in North Andover was razed in 1974 to become condominiums.

**Her father was a partner in the firm of M.T. Stevens & Sons Company of North Andover and was founder along with his wife of the North Andover Historical Society in 1913.

Samuel Dale Stevens' collection of wooden tools and machinery became the cornerstone of the curatorial collections and the extensive records of the companies that made up the Stevens Mills served as the nucleus of the library's manuscript collections. The first librarian, Rex Parady, built the collections with a small endowment. Mr. Parady traveled extensively to acquire suitable materials both in Europe and the United States. The museum was formally opened to the public on Sept. 19, 1964. It was governed by an eight person Board of Trustees elected annually by members of the corporation. They included: Mrs. Horatio Rogers, President; Horace N. Stevens, Jr. Treasurer (Vice President and Director of J.P. Stevens & Co., Inc.); George M. Naylor, Secretary (partner, Tyler and Reynolds, Attorneys); Dr. Ralph W. Hidy (Harvard University); Francis B. Kittredge (retired Sales Manager, Jones and Laughlin Steel Corporation); John P. Stevens, Jr. (retired Chairman of the Board, J.P. Stevens and Co., Inc.); Dr. Walter Muir Whitehill (Director and Librarian, Boston Athenaeum). The Museum was incorporated as a not-for-profit 501(c)3 organization in the state of Massachusetts. It was governed by a self-perpetuating Board of Trustees (up to 30 members) who served up to two three-year terms. Standing committees grew or changed names over the years but at a minimum normally included: Finance, Investment, Development, Museum Services, Collections, and Building. A Board of Advisors included individuals who were invited to participate due to their experience, expertise, or interest in the museum's work. Friends of the Museum (developed later) fostered public support for the museum's mission and help increase membership and donors.

TIMELINE

1960: Articles of Association is signed May 24, 1960 to establish museum as a non-profit education corporation. Signers include Charles E. Buckley, Director, Art Museum of St. Louis, Missouri; J. Rogers Flather, Vice President, Samson Cordage Works, Boston; Ralph W. Hidy, Professor of Business History, Harvard University; Francis B. Kittredge, retired Sales Manager, Jones and Laughlin Steel Corp., Boston; Robert W. Lovett, Manuscript Librarian, Baker Library, Harvard University; S. Forbes Rockwell, Jr.; Vice President, Davis & Furber Machine Co., North Andover, MA; Mrs. Horatio Rogers; Horatio Rogers, M.D.; Ames Stevens, Chairman of the Board, Ames Textile Corp., Lowell; Horace N. Stevens, Jr., Vice President, J.P. Stevens Company, Inc., New York; Walter M. Whitehill, Director and Librarian, Boston Athenaeum, Boston. Bruce Sinclair (a Hagley Fellow at the Univ. of Delaware) is elected director on May 24, 1960. The museum is incorporated on June 9th. Groundbreaking ceremonies for the 18,000 s.f. museum building at 800 Massachusetts Ave. in North Andover, MA are held, June 27, 1960 and the cornerstone laid, Sept. 30, 1960. Speakers at the event include: Edwin Wilkinson, President, National Association of Wool Manufacturers; William F. Sullivan, President, Northern Textile Association; Walter Muir Whitehill, Director/Librarian, Boston Athenaeum.

1961: The building is completed in July at a cost of \$300,000 with 7,000 s.f. for exhibits, 7,000 s.f. for storage, 3,000 s.f. for library and 1,000 s.f. for offices and administrative staff. Two galleries on the first floor, each about 2,500 s.f., display the history of woolen textile manufacturing with the upstairs gallery for changing exhibits. The museum building is occupied in the spring by Director, Bruce Sinclair; Librarian, Rex Parady (formerly at the Chapin Library, Williams College); part-time Curator/Registrar, Lois North (her job is to accession and describe every object in the collection) and Secretary/Administrative Asst., Marion Hyde. The four main tasks for the staff before the museum can be opened to the public are outlined in the Director's report of April 12, 1962 as: 1) historical research for exhibits; 2) organizing the M.T. Stevens records; 3) records control over existing curatorial objects; 4) locating further historical objects and records.

1962: David Leach is hired as a part-time cataloguer; Nina Edwards, a summer employee, with help from local high school girls begins sorting the 1,000 cubic feet of Stevens records that are housed in the Rogers' barn. These records will become the core of the library's collection of business records and personal papers. The acquisition of the Davis and Furber Machine Co. business records is pending.

1963: Ian Quimby (Winterthur Fellow) is appointed as full-time curator.

1964: The museum is opened to the public on Sept. 19th with an exhibit *Wool Technology and the Industrial Revolution*. The formal dedication of the museum is held that day at the North Parish Unitarian Church, North Andover. The principal address is given by Robert Patterson, Curator, Castle Museum, York, England, an authority on textile history. The position of full-time library cataloguer is created. Bruce Sinclair resigns (later Professor of the History of Science at the University of Toronto) and Thomas W. Leavitt is appointed as new director as of Sept. 20th (formerly Asst. Prof of American History, Merrimack College, North Andover, MA).

1965: The Director reports that the physical plant is inadequate. An exhibit catalogue, *Wool Technology and the Industrial Revolution*, is published by the museum (based on the exhibit mounted in 1964).

Staff: Ian Quimby resigns to take up a position at Winterthur and James Hippen is appointed curator.

1966: Trustees vote to construct a library wing of approximately 6,000 s.f. A review of the library collection reveals that a large portion of its material is related to cotton and linen suggesting that the original decision to restrict collecting to wool is unrealistic. **Staff:** A docent is hired in lieu of part-time demonstrators to interpret the exhibit for visitors. Raymond Ryan is hired as custodian.

1967: The collection boundaries are formally expanded to include material related to the cotton, silk and linen industries. The library wing is completed. However, the director notes that the museum "has yet to attract a steady clientele composed of mature scholars working on projects of some consequence." He also recommends that the trustees "provide adequate room for our collection of artifacts." The director is authorized to rent space to house the collection of machinery. With support from the museum, an architectural survey of New England textile mills is begun.

1968: The director announces the museum now possesses "the largest, most representative collection of historic textile machinery in the United States." The director notes the museum needs a larger endowment, a larger staff, and a larger physical plant. The trustees vote to subsidize publication of a scholarly history of Harrisville, New Hampshire, a small New England mill town. Trustees appropriate additional funds for the architectural survey of New England textile mills that is published in 1971.

Staff: The position of docent is eliminated. The position of Keeper of Artifacts (aka Keeper of Textiles, Cloth-making Equipment and other Artifacts) is created and Ralph Esposito is hired to fill the position. The position of Keeper of Prints and Manuscripts is created and Helena Wright is hired. The position of Conservator is created and Robert A. Hauser is appointed. Veronica Perkins is hired as receptionist.

1969: The museum purchases approximately six acres of land at 400 Osgood St. for future expansion (Deed Book 1146, Pg. 72). MIT publishes *Factory Under the Elms: a History of Harrisville, NH, 1774-1969*, by John Borden Armstrong. Director Thomas W. Leavitt edits *The Hollingworth Letters: Technical Change in the Textile Industry, 1826-1837*. It is published by The Society for the History of Technology and the MIT Press. Trustees agree to affiliate the museum with the Boston University Program in American Studies and to establish a dissertation fellowship for a qualified student in the program. **Staff:** The title of Librarian is eliminated and Betty Goddard is appointed as Keeper of Books and Periodicals. James Hippen resigns as curator.

1970: the Trustees vote to construct a 30,000 s.f. building to house tools and machinery. The director notes that the museum will need to receive gifts in the amount of a quarter of a million dollars annually during the next decade in order to develop and to close the gap between operating expenses and operating income. A grant-in-aid is awarded to British scholar, David J. Jeremy, Visiting Assistant Professor at the Univ. of Delaware, for research on the transatlantic transmission of textile technology (his book on the subject is published in 1981). **Staff:** Joyce Messer is hired as Keeper of Artifacts. David Jeremy is appointed Curator in August.

1971: Machinery Hall at 400 Osgood St. in North Andover is occupied as study/storage for the tool and machinery collection. The museum is accredited by the American Association of Museums. An admission fee to galleries is established to cover costs of paying a “demonstration” staff. Museum cooperates with publisher, Augustus Kelley, to reprint William Bagnall's classic, *Textile Industries of the United States* (Director Thomas W. Leavitt creates the index). *The New England Textile Mill Survey* is published by the Historic American Buildings Survey (National Park Service, Dept. of the Interior). The project was originated by Robert M. Vogel of the National Museum of History and Technology (Smithsonian Inst.) and James C. Massey of HABS and researched during the summers of 1967 and 1968 by NPS, the Smithsonian Institution, MVTM and many others who cooperated in surveying selected historical textile mills. The library receives a grant from the Mass. Council on the Arts and Humanities to print a portion of the glass-plate negatives in the collection. Ernest Dodge, director of the Peabody Museum of Salem and James Bishop Peabody, secretary of the Boston Museum of Fine Arts are added to the Board of Trustees.

1972: The trustees and director re-examine the extent to which the museum should engage in field work and encourage preservation of industrial sites. A grant-in-aid is awarded to John Iredale, lecturer, University of Bradford (England) for travel expenses to do research at the museum; also to Tamara Hareven, Associate Professor, Clark University, for a study of the family life of industrial laborers in Manchester, NH. In Gallery One, interpretive staff pick, card and spin wool into yarn; in Gallery Two, staff weave yarn into cloth. Gallery Three is being prepared for permanent exhibit space. Education and workshops are offered on cloth-making and dyeing techniques. Two 8mm films are created showing the museum's carding engine and spinning jack in operation. The staff produces checklists/catalogues for their collections. The Keeper of Prints and Manuscripts, Helena Wright, produces contact prints for 2,800 glass-plate negatives in the collection with additional grants from the NEA (National Endowment for the Arts) and the NEH (National Endowment for the Humanities). The first annual Sheep Shearing Day is held on the town common (directly across from the museum). Total number of yearly visitors: 4,849. Income: \$341,066; Expenses: \$153,611.

1973: The collecting boundaries for the museum are further refined and written out for each collecting area. The annual report states that collecting boundaries are wool, cotton, flax and silk within the United States with a cut-off date of 1950. The second annual Sheep Shearing Day is held. The New England Document Conservation Center is invited to lease space in the Museum in order to establish a regional conservation center for paper under the direction of Captain George Martin Cunha; the Center occupies space in the basement in October. The museum sponsors its first off-site exhibit, *A New City on the Merrimack*, at the Lawrence Public Library with funds from the NEH and its first scholarly “Textile History Conference” for historians. The NEA supplies funds for conservation equipment and a fire and burglar alarm system. The idea of a third gallery is abandoned. Mrs. Rogers declines to stand for re-election as President. Walter Muir Whitehill succeeds Mrs. Rogers. **Staff:** The Keeper of Books and Periodicals (Betty Goddard) receives a new title: Asst. Curator of Books and Periodicals; the Keeper of Prints and Manuscripts (Helena Wright) becomes the Asst. Curator of Prints and Manuscripts; the Keeper of Artifacts (Joyce Messer) becomes the Asst. Curator of Textiles and

Artifacts. David Jeremy resigns as curator to return to Great Britain to teach; Peter Molloy is appointed in his stead. Yearly visitors: 5,500. Group tours mostly from schools: 75. Income: \$229,622; expenses: \$230,407.

1974: Grants-in-aid for research are awarded to: James Hanlan, Ph.D. candidate, Clark University, on the emergence of Manchester NH as a factory city; Jonathan Prude, Ph.D. candidate, Harvard University, for research on industrialization of Dudley, Oxford and Webster, MA; Randolph Langenbach, photographer, for research on architecture and urban design of Manchester, NH. Thomas Dublin, Ph.D. is hired to prepare a permanent exhibit on the Lowell community. The Essex Company (Lawrence, Mass.) records are received by the Library. The Mass. Council on the Arts and Humanities provides additional funds to create prints for the glass-plate negative collection. The museum publishes Helena Wright's catalogue of Lawrence views: *New City on the Merrimack: Prints of Lawrence, 1845-1876*. The third annual Sheep Shearing Day is held. Trustees at this time include: Dr. Horatio Rogers, Samuel S. Rogers, Ernest S. Dodge, James B. Peabody, Walter M. Whitehill; George M. Naylor, Jr., Horace N. Stevens, Jr., Caroline S. Rogers and Ralph W. Hidy. Members of the Corporation include: Eugene Bernat, J. Rogers Flather, Ralph Hidy, Francis Kittredge, Robert Lovett, George Naylor, Jr., Caroline Rogers, Horatio Rogers, Samuel Rogers, Ames Stevens, Edward B. Stevens, Horace Stevens, John P. Stevens, Walter Muir Whitehill, and Helen Cross Wood. **Staff:** The position of Asst. Curator of Education is created and Susan Basham is appointed. Joyce Messer resigns as Asst. Curator of Textiles and Artifacts and is succeeded by Katherine Koob.

1975: The museum celebrates its 15th birthday, June 9, 1975. The revised permanent exhibit opens in October utilizing Gallery One (pre-industrial) and Gallery Two (Industrial Revolution). Volunteers, Thomas Rockwell and Warren G. Ogden, Jr. assist with the restoration and motorization of industrial machinery. The museum is re-accredited by the American Association of Museums. A grant-in-aid is awarded to Tamara Hareven for completion of her Manchester oral history project. (published in 1978 as *Amoskeag: Life and Work in an American Factory-City*, by Hareven and Langenbach). The museum contracts with HAER (Historic American Engineering Record) to compile an inventory of the industrial architecture of the Lower Merrimack Valley. The library receives a grant from the Mass. Council on the Arts and Humanities to print an additional 1,938 glass plate negatives in the Davis and Furber Collection. The Society for Industrial Archeology (SIA) holds its annual meeting in Lowell in April. Local arrangements are coordinated by Peter Molloy and Dr. Patrick Malone, director of the Slater Mill Historic Site. The fourth Annual Sheep Shearing Day and Bicentennial Spinning Bee is held on May 18th on the town common. The museum carries out an education project entitled "Cloth-Making In Early New England" with funds provided by the Mass. Council on the Arts and Humanities. **Staff:** Betsy Bahr is appointed Asst. Curator of Education on July 1. The annual budget is just over a quarter-million dollars (in 1960 the budget was \$33,000). Visitors: 5,842. Group visitors: 64. Income: \$192,603; expenses: \$256,159. Sources of funds: private foundations, public agencies, endowment, individual and corporate gifts, sale and rental of goods, space and services.

1976: The New England Document Conservation Center (NEDCC) plans to move to Andover late next year. Planning begin to create a Textile Conservation Center in the space vacated by the NEDCC. *The Lower Merrimack River Valley: an Inventory* is published by HAER (Historic American Engineering Record) with sponsorship from the museum and edited and directed by curator, Peter Molloy. The 2nd edition is published in 1978. The Education Dept. offers classroom visits (elementary and high school) as an alternative to museum visits accompanied by demonstrations and instruction. Eight new members join the interpretive staff of the Education Dept. A grant-in-aid is awarded to Thomas Leary, Ph.D. candidate for his research on the textile machinery industry in New England with a focus on the Davis & Furber Machine Company of North Andover, MA. Also, a grant-in-aid is awarded to former

museum curator, David J. Jeremy, Ph.D. candidate, London University for his work on the transmission of cotton and woolen manufacturing technologies between Britain and the U.S. Prints and manuscripts are integrated into one library system. The fifth annual Sheep Shearing Day is held. Founder and trustee, John Peters Stevens, Jr. dies. Trustees include: Walter Muir Whitehill, Horace N. Stevens, Jr., George M. Naylor, Jr., Caroline Stevens Rogers, Dr. Horatio Rogers, Francis B. Kittredge, Ralph W. Hidy, James Peabody, Ernest Dodge, Edward B. Stevens, Samuel Stevens Rogers. Member of the Corporation include: John Rogers Flather, Robert W. Lovett, S. Forbes Rockwell, Ames Stevens, Eugene Bernat, Helen Cross Wood, Clifford Elias, John S. Sullivan, William F. Sullivan (President of Northern Textile Association), Edgar E. Joiner. **Staff:** Peter Molloy resigns to become Director of the Western Museum of Mining and Industry. His successor is Laurence Gross (Ph.D. from Brown University) who has been assisting with museum exhibits and industrial machinery (part-time) since 1975. In November, Gross leads an all-day bus tour of historic mill sites in the area. Betty Goddard, Asst. Curator of Books and Periodicals, retires. Eartha Dengler is hired as Library Cataloguer to begin in September. Helena Wright's title is changed to Librarian, a title which had previously been discontinued in 1969. Paper/book conservator, Robert Hauser, now a half-time employee, is made a Fellow of the American Inst. of Conservation. Visitors: 7,649 with 73 groups. Most visitors are from the New England area. Income: \$216,313; expenses: \$252,234.

1977: William Bagnall's unpublished manuscript of the American textile industry is published on microfiche by the museum. The Museum's first film *Hopedale: Reflections of the Past* is completed with an NEH grant (using the Draper Co. glass-plate negative collection). Trustees establish a Publications Fund to pay for the expense of publishing a new exhibit catalogue and a local history bibliography in 1978. A publications program has been part of the museum's agenda since 1964 and the Publications Fund guarantees continuing support for this program. Grants-in-aid are awarded to two Ph.D. candidates: Clarisse Poirier, Boston University, for research on the Pemberton Mills, 1852-1938 and to David Jeremy, Univ. of London, for research about English immigrants who brought textile technologies to the early U.S. Director Thomas W. Leavitt teaches his third museum studies seminar at Boston University. In December, the NEDCC moves from the museum to Abbot Hall in Andover. Michael Bogle is hired as the first Textile Conservation Center's chief conservator with a mission to plan the new TCC laboratory. Paul Hudon, Supervisor of Teacher Services, creates a second classroom program, "The Growth of the Textile Industry in the Merrimack Valley." Katherine Koob publishes, *Merrimack Valley Textile Museum: A Checklist of Textiles*. The TCC publishes a series of publications entitled *Textile Conservation Center Notes* as a clearing-house for conservation information on a variety of subjects (silk, wool, linen, cotton, jute, hemp, storage, framing, etc.). The sixth annual Sheep Shearing Day/Festival is held. Four Board members die: Ralph Willard Hidy, Isador Straus Professor of Business History at Harvard's Graduate School of Business Administration; Francis Bowen Kittredge of North Andover; Ames Stevens, Chairman, Ames Textile Corp., Lowell; James Bishop Peabody, Secretary of the Boston Museum of Fine Arts. George Naylor, Jr. retires as Secretary of the Board and is succeeded by Clifford E. Elias, Attorney, North Andover. Charles E. Buckley, former director of the Currier Gallery in Manchester, N.H. and James Monroe Brown, III are elected to the Board of Trustees. Rose M. Scuderi, M.D. fills the vacancy created by the death of Ames Stevens. **Staff:** Patricia Perkins, receptionist since 1968, retires. Asst. Curator of Education, Betsy Bahr, resigns in October. Paul Hudon, assumes responsibility as Director/Supervisor of Educational Services. Kenneth Skulski is hired as temporary manuscript processor and Deborah Aspen as temporary education specialist. Income: \$216,963; expenses: \$259,733.

1978: The Executive Committee and Board reorganizes various standing committees (Executive, Investment, Editorial, Education, Collections, Nominating, Buildings and Grounds, and Membership). The museum is re-accredited by AAM. The museum receives an NEH (National Endowment for the Humanities) Challenge Grant of \$150,000 with the responsibility of raising an additional \$450,000. The Textile Conservation Center (TCC) formally opens at the museum in the basement space vacated by the NEDCC; the Board expects that the TCC will be self-supporting. Walter Muir Whitehill, appointed second President of the museum in 1973, dies. Whitehill also served on the Executive and Editorial Committees. Samuel S. Rogers is appointed President. Two publications by the museum are published: an exhibit catalogue: *Homespun to Factory Made: Woolen Textiles in America, 1776-1876*, a product of many staff members and *Greater Lawrence: a Bibliography*, edited by Julie Moffard. A grant-in-aid is awarded to Thomas Dublin, Asst. Professor, University of California at San Diego for transcribing and editing letters (for possible publication) of women mill workers in 19th century New England (later published by Columbia Univ. Press in 1981 as *Women at Work: the Transformation of Work and Community in Lowell, Massachusetts, 1926-1860*). Illustrations are from the library collection. The museum also assists with research assistance and illustrations for *Amoskeag: Life and Work in an American Factory-City* by Tamara Hareven and Randolph Langenbach and with Steve Dunwell's *Run of the Mill: a Pictorial Narrative of the...New England Textile Industry*. The earliest known image of a woman at a power loom is acquired by the library. An NEA grant makes it possible to create a new Textile Study-Storage Center. In addition to providing guided gallery tours and classroom visits, the Education Dept. also makes its first efforts to provide instruction in weaving. The seventh annual Sheep Shearing Day is held. The third annual bus tour of industrial sites is held in October. Dean Phyllis Keller of Harvard College and A. Hunter Dupree, Professor of History at Brown University are appointed to the Board. William F. Sullivan becomes a member of the Corporation. **Staff:** Marion Hall is hired part-time as a receptionist in July. Jane Ward is hired as a work-study aide in the library for the summer; Jane later becomes the fourth museum librarian. Elizabeth Lahikainen is hired as conservation technician specializing in upholstery. Income: \$223,210; expenses: \$302,671. Gallery visitors: 5,102.

1979: The 15th anniversary of the opening of the museum building is celebrated in September with several open houses. As of this anniversary, the museum has had a total of 100,000 visitors. A "Friends of the Merrimack Valley Textile Museum" group is organized by the trustees. They will underwrite the *Newsletter*, sponsor the Sheep Shearing festival and will contribute to an expanded gallery interpretation program. Gallery One outlines the production of wool cloth from shearing the sheep to weaving. Gallery Two features the machinery that made the Industrial Revolution possible. Gordon Osborne and Richard Kapelson join the trustees. Corporation members, J. Rogers Flather and William F. Sullivan die. A fund in memory of William F. Sullivan, a friend of the museum since 1960, is established to support research and publishing in the field of textile history. The Sullivan Fund will expand the grants-in-aid program currently in effect. Until this year, the Editorial and Research Committee furnished grants on an ad hoc basis. The trustees award three grants-in-aid to: William Mass of Boston College (wage structure in the cotton textile industry, 1890-1940) and William Lazonick, Asst. Professor of Economics at Harvard University (industrial relations and technical change in cotton spinning, 1790-1920) and Thomas Leary, Brown University (Davis & Furber Machine Co.). The museum's exhibit, *Linen Making in New England*, opens at the Museum of Our National Heritage in Lexington, MA. Martha Coons serves as Asst. Project Director for the exhibit. An analysis of visitors and users of the collections appears in the annual report for 1979. As expected, most are from New England with an increase in visitors from other parts of the U.S. The museum receives a gift of the Anne Flaten Pixley Collection of artifacts (spinning wheels, looms, etc.), textiles and books. Volunteers for the machinery collection include Harold Knight, Harold Lynch, Cyrille Lemieux and Thomas P. Rockwell, all former employees of textile manufacturing and machinery companies. Warren Ogden,

volunteer, adds his tool-making abilities to the collections. **Staff** as of the 15th anniversary includes; Marion J. Hyde, Administrative Asst.; Martha E. Coons, Asst. to the Director; receptionists: Jean Brockbank, Serena Welch and Nancy Leonardi (Nancy will later become museum bookkeeper). Raymond F. Ryan, Building Superintendent and George M. Stroud (to June) and Joseph Madden (as of July) as custodians. The Curatorial Dept. includes Laurence F. Gross, Curator; Katherine R. Koob, Asst. Curator of Textiles; Anita D. Raymond and Robert E. Hamel, photographers; Helena Wright, Librarian; Eartha Dengler, Asst. Librarian; David Leach, Manuscript Cataloguer and Kenneth Skulski and Dean Lahikainen as manuscript processors. Marion Hall, former receptionist, is promoted to half-time Collections Secretary as of July. The TCC includes: Michael M. Bogle, Director; Elizabeth Lahikainen, Conservation Technician. Kathleen (Kathy) Francis is hired as a contract conservator. Paper conservation is provided by Robert Hauser. In the Education Dept., Paul Hudon is Supervisor of Educational Services and Deborah Aspen is Supervisor of Teacher Services. Teachers include: Nancy Britton, Virginia Borden, Audrey Clarke, Greta Hellmer, Arline Ilgenfritz, Barbara Itz, Alice Mahoney, Julie Moffard, Pamela Fisher, Victoria Anderson, Deborah Gregory, Deborah Lerme, Cheryl Moreau, Patricia Reeve, and Elise Morrill.

1980: Horace N. Stevens, Jr., founding trustee and museum treasurer, dies. New corporators include: Newell Flather, William Gerraughty, Janet McCoy, Bruce Paul, and Franklin Reece III. The museum sponsors a two-day "Textile History Conference" for scholars and students from the U.S. and Great Britain. A five year plan for the museum is initiated with an analysis of our audiences and services. Five projects are identified by the staff: 1) staff should publish printed collection guides; 2) Gallery I, now devoted to pre-industrial wool technology, should become temporary exhibit space; 3) the Gallery II exhibit of early industrial technology should better reflect the social and economic context in which industrialization took place; 4) staff should prepare a major traveling exhibit; 5) staff should expand the storage space of the tools and machinery collection by 1985. Subventions by the museum for publications include: *Shaker Textile Arts*, by Beverly Gordon, *Immigrant City: Lawrence Massachusetts, 1845-1921*, by Donald B. Cole and the publication of a catalogue for the linen exhibit: *All Sorts of Good Sufficient Cloth: Linen-making in New England, 1640-1860*, by Martha Coons. Librarian, Helena Wright secures a grant from the National Historic Publications and Records Commission (NHPRC) for an inventory of the manuscript collection. John Hopkins, Inventory Archivist, and Dorothy Truman, Archival Assistant, will prepare inventories and histories of each collection under Helena Wright's supervision. The ninth annual Sheep Shearing Day is held. **Staff:** Eartha Dengler's position as Asst. Librarian changes to Serials Specialist and Patricia Markey is appointed Library Cataloguer. In May, Michael Bogle resigns to take position as Technical Editor at *Shuttle, Spindle & Dyepot*, a handweaving periodical. Jane Hutchins is appointed (Chief) Textile Conservator in August. Kathleen Francis is appointed Textile Conservation Technician on contract. Paul Hudon's title changes to Superintendent of Education. Marion Hall is hired full-time as Collections Secretary in January. Marion Hyde, Administrative Assistant, retires. Jessann Freda is hired as Executive Secretary. Ray Ryan's title is changed to Overseer of Building and Grounds. Income: \$398,933; expenses: \$432,098.

1981: A three-year NEH Challenge grant campaign comes to a successful conclusion in June. Karl Spilhaus joins as a corporator. The exhibit: *Negro Cloth: Northern Industry and Southern Slavery* is installed at the Visitor Center of the Boston National Historical Park. It is planned and produced by Myron O. Stachiew, an NEA-supported museum intern. It evolved from Mr. Stachiew's initial assignment to research our plantation cotton spinner, c.1835 which then evolved into an exhibit at the Afro American National Historic Site and the Museum of Afro American History. Subsequently, the *Negro Cloth* exhibit evolved into a similar exhibit at the Museum of Rhode Island History as *The Loom & the Lash: Northern Industry and Southern Slavery* with objects from the museum. The museum co-

publishes David Jeremy's *Transatlantic Industrial Revolution: The Diffusion of Textile Technologies Between Britain and America, 1790-1830s*. Jeremy, a former MVTM curator, subsequently receives the Dunning prize in 1982 from the American Historical Association for the book that was initially researched at the museum. Research grants-in-aid are awarded again to William H. Lazonick of Harvard University and William Mass of the Univ. of Massachusetts; also to Steven Lubar of the Univ. of Chicago (the Lowell textile industry). **Staff:** Staff continue to research, speak at conferences and publish. Helena Wright continues research on fire insurance surveys; Laurence Gross publishes "The Importance of Research Outside the Library" in *Industrial Archeology* and his report on the Watkins Mill (Missouri) becomes part of the Historic American Engineering Record. Paul Hudon begins research for a book on the Lower Merrimack River Valley. Hudon is appointed as Associate Curator of Pre-Industrial Technology, the museum's new curatorial post. Kathy Francis is appointed to a staff position as full-time Conservation Technician. Nancy Leonardi is appointed as bookkeeper in November. Marion Rollins is appointed as Membership Secretary. Myron Stachiw becomes Adjunct Asst. Curator. Susan Rogers continues as Conservation Secretary. Title changes: John Hopkins to Archivist; Dorothy Truman to Asst. Archivist. Income: \$423,412; expenses: \$443,119

1982: A special acquisition fund for the library is established by the Trustees in memory of Horace N. Stevens. New incorporators include: Alfred D. Chandler, Jr., Straus Prof. of Business History, Harvard University; David S. Landes, Coolidge Prof. of History, Harvard University, Graduate School Arts and Sciences; and Kathy Stevens, Asst. Prof., College of Management, University of Lowell. Robert Lovell, former curator of manuscripts at the Harvard University's Baker Library, will serve as a trustee as well as a incorporator and will also serve on the Collections Committee. *The Valley and Its Peoples: An Illustrated History of the Lower Merrimack*, by Paul Hudon is published by Windsor in November. Librarian Helena Wright provides illustrations from the library collection. The first printing is sold out immediately. Museum co-publishes with MIT Press a series of "Documents in American Industrial History": Vol. 1: *Philosophy of Manufactures: Early Debates over Industrialization in the United States*, by Michael Folsom and Steven Lubar and Vol. 2: *The New England Mill Village, 1790-1840*, edited by Gary Kulik, Roger Parks and Theodore Penn. Prof. Edward Roddy's book, *Mills, Mansions & Mergers: the Life of William M. Wood* is published by the museum in October. The exhibit: *Linen-Making in New England* is installed in the museum gallery. Gary Gerstle of Harvard University (immigrant workers and industrial unionism) and Duncan E. Hay, Univ. of Delaware (19th century waterpower companies) are named as the first Sullivan Fellows. Edward A. Larter, President of the Wannalancit Textile Co. in Lowell donates a large number of Crompton and Knowles and Draper looms, a 19th century cotton gin, horsehair looms and a cotton comb. In order to serve the community, the museum places exhibit panels in Lawrence storefronts, housing for the elderly, nursing homes and in the local hospital. The museum continues to lend objects to other museums and exhibits. Videotapes become an integral part of the gallery programs. **Staff:** Robert Hauser resigns his position as Conservator after 14 years. He takes up a conservation position at New Bedford's Whaling Museum. Deborah Trupin is hired by the TCC as Asst. to the Conservator. Diane Fagan Affleck is hired as Asst. Curator of Textiles. Jessann Freda, Executive Secretary leaves in August and is replaced by Nettie Hartwick. Susan Rogers is replaced by Kim O'Leary as administrative secretary of the TCC. Public support and revenue exceeds expenses by \$34,001 (Income: \$563,688; expenses: \$529,687). As of Dec. 31, assets total \$4,410,654. In January 1962, the museum was designated as a public charity; in 1969, similar museums were designated as private foundations; as of 1982 the museum is once again a public charity.

1983: A Task Force is established to work with the Director to assess the feasibility of moving the museum to a larger and more accessible location and to unite all collections under one roof. Collections are now dispersed over three locations with little room for expansion: the main building in North Andover, Machinery Hall in North Andover and storage in Lawrence for pre-industrial machinery and equipment. The museum is considering a proposal to relocate to a site in the Lawrence Heritage State Park. *The Merrimack Valley Textile Museum: A Guide to the Manuscript Collections*, by Helena Wright is published by Garland Publishing in August with inventories prepared by Dorothy Truman and John B. Hopkins. The museum publishes a resource guide entitled: *MVTM and You* (aka *The MVTM Guide*) to introduce the public to its programs and services. Helena Wright's article "Insurance Mapping and Industrial Archeology" is published in *IA: The Journal of the Society for Industrial Archeology*, Vol. 9, no. 1 (1983). The pre-industrial collection of hand tools (looms, spinning wheels, etc.) is moved from Machinery Hall to a study storage area in a former building of the Pacific Mills on Canal St. in Lawrence with a grant of \$15,000 from the Josephine Russell Trust and the Nathaniel and Elizabeth Stevens Foundation. The TCC receives a grant from the Mass. Council on the Arts and Humanities (MCAH) to expand its public workshops and programs for the second year in a row. TCC also receives awards from MCAH and the Fidelity Non-Profit Management Foundation for scholarships to attend professional conferences. In addition, MCAH awards a collections management contract to the TCC to permit the Center to continue to offer conservation programs for the historical societies of Massachusetts. MCAH also awards the museum for the second year in a row, a merit aid grant to reimburse the museum for up to \$7,500 in expenses incurred in preparing and installing the annual exhibit. The NEH funds Gallery II renovations with a \$30,000 grant. The title of the revised exhibit will be *At Work in the Mill: The Growth of Factory Labor, 1800-1930* (aka *Factory Labor: Shaping Work in America*). The second exhibit in Gallery I organized by Asst. Curator of Textiles, Diane Fagan Affleck, is titled *Just New From the Mills: Printed Cottons in Victorian America* and will open in 1984. The museum provides a subvention to the Cambridge University Press for Jonathan Prude's, *The Coming of Industrial Order: Town and Factory Life in Rural Massachusetts, 1810-1860* and supports the publication of *Rhode Island: A Bibliography of Its History*, edited by Roger Parks. North Andover 5th graders inaugurate the museum's schools project designed by Education Coordinator, Stephen Sousa, and funded by the Mass. Council on the Arts and Humanities. Museum teachers visit classrooms before and after the students tour the museum's galleries. The following Sullivan Fellows are chosen: Betsy W. Bahr (19th century textile mill design), David J. Goldberg (The Amalgamated Textile Workers of America and the struggle for industrial unionism) and William A. Sisson (work values and discipline in the 19th century U.S. textile industry). Associate Curator Paul Hudon participates in the annual "Lowell Conference on Industrial History" in June by chairing a session on "Immigrant Labor In America." The Helen D. Young collection of household linens is a major acquisition of the Textile Dept. The Director chairs a session during the annual meeting of the American Association of Museums and serves on the review panel for the NEH. Debby Horowitz organizes the 11th annual Sheep Shearing Day. New corporators include: Herbert W. Gray, North Andover and J. Craig Huff, Jr., Saunderstown, RI. Whitney Stevens joins the trustees. Phyllis Keller resigns and J. Craig Huff serves out her unexpired term.). **Staff:** Librarian, Helena Wright resigns in April to take position in the Graphic Arts Division of the Smithsonian's National Museum of American History. Clare Sheridan, a librarian and archivist from UMASS Boston, assumes her position in July; Dorothy Truman is appointed the library's archivist and Martha Coons rejoins the staff to become Asst. to the Collections Secretary. Muffie Austin is appointed Conservation Technician. Kim O'Leary becomes office manager of the TCC (previously their secretary). Kathy Francis is appointed Asst. Conservator. Holly Plamondon is added to the Education Dept.'s teaching staff. Barbara Gallo is hired as a receptionist/Clerical Asst.

1984: The museum changes its name from the Merrimack Valley Textile Museum (MVTM) to the Museum of American Textile History (MATH) on September 1st reflecting its national rather than regional scope. It also expands its collecting scope to include man-made fibers and contemporary materials. Samuel S. Rogers steps down as President and is succeeded by Edward B. Stevens and the Board is expanded. Richard Kapelson is treasurer and Clifford E. Elias continues as secretary. The Commissioner of the Mass. Dept. of Environmental Affairs says in a Sept. 4th letter to Edward B. Stevens, that his department is “eager to assist” the museum “with the acquisition and development of a suitable property adjacent to the Heritage State Park in downtown Lawrence.” The DEM offers to provide the funds to purchase the Jo-Gal Building, originally the Pacific Worsted Weaving Mills. On September 19th, President Stevens notes that no decision will be made until the trustees have weighed “all of the pros and cons involved...However, we can only do as much as our financial resources permit.” The President, however, does report to the DEM that it is the museum's “intention” to move to the former Pacific Mills Worsted Weaving mill (Jo-Gal building) provided that the trustees agree. In December, The Lawrence Redevelopment Authority, using funds provided by the DEM takes an option to purchase the Jo-Gal building for use by the museum. Members of the Authority vote to take the option after Community Development Director Daniel Cahill recommends the step as a key to the success of the Heritage State Park currently being constructed in downtown Lawrence. State officials are committed to funding the exterior rehabilitation. Total costs for purchase and rehabbing are estimated at \$3 million. The museum will have to raise the money to prepare the interior and for other expenses. On December 10th, the Board of Trustees votes to authorize the Executive Committee to negotiate terms of an agreement with the Lawrence Redevelopment Authority (which will act for the Commonwealth) relative to a lease of the building subject to final approval of the full board. The museum hopes to make a decision by the end of summer. The temporary exhibit, *Just New From the Mills: Printed Cottons in Victorian America* opens January 10 through November 25 and is curated by Diane Fagan Affleck. The TCC examines the Massachusetts State House flags and determines the needed conservation work. A six month project researching the potential for a major exhibit for the Lowell National Historical Park's Boott Mill is funded by the Theodore Edson Parker Foundation. Tom Leavitt directs the project with MVTM curator, Laurence Gross, and with the help of Duncan Hay, senior curator at the New York State Museum and former Sullivan Fellow, and Jeannie Cooper and David Zarowin, graduate students at Boston University. The Education Dept. with help from grants and the Lawrence public school system will add 8th graders to its museum programs. Paul Hudon and Laurence Gross participate in “Industrial Heritage '84” for which both design and lead tours of industrial sites in the New England area. Along with Richard Candee, they produce guidebooks of the North Coast and Merrimack Valley published by the Society for Industrial Archeology and TICCIH (International Committee for the Conservation of the Industrial Heritage) with help from the Maine and New Hampshire Councils for the Humanities. *Proceedings of Industrial Heritage '84: the 5th Intl. Conference on the Conservation of Industrial Heritage, Lowell and Boston, Mass.* is edited by Helena Wright (former museum librarian) and Robert Vogel. An oral history project by Julie Christ is completed and entitled: *The Millworkers of Lawrence*. Three Sullivan Fellows are chosen: Bess Beatty of Shorter College in Georgia (to study the textile industry in North Carolina); Gail Fowler, Univ. of Pennsylvania; and Richard Greenwood, Brown University (both to study the textile industry in Rhode Island). Trustees increase to 23 from 13. The Board votes to broaden its membership with men and women with various areas of expertise. New trustees include Thomas E. Cargill, Philip DeNormandie, William Gannett, Allen Morgan, Alice McCarthy, John Myers, Janet McCoy, Bruce Paul, Dean K. Webster and Robert Webster. As of this year, the collections include: 250 pieces of machinery, 1,100 implements; 500 finished fabrics and 5,000 sample books; 35,000 books, pamphlets and trade catalogs; 40,000 prints, photos and ephemera and 2,000 linear feet of manuscripts. Richard "Dick" Yeaton, donor to the library collections, dies (date uncertain) and leaves a bequest to the library for purchases. The 12th annual Sheep Shearing Festival is held for two days. **Staff:** Hilary Quinn is hired as Museum

Assistant/Collection Specialist; Tom Rockwell becomes Asst. to the Curator, Laurence Gross; T. Rose Holdcraft is accepted as a TCC intern; Gayton Osgood becomes Building Superintendent; Kathy Francis begins a six month leave of absence to work in the Textile Conservation Dept. of the Metropolitan Museum of Art in New York. New teachers in the expanding Education Dept. include: Judy Bessette, Margaret Chittum, Kathryn Schofield, Kathy Furr, Jim Terruso and Marianne Strong. Assets of the museum as of Dec. 31 are: \$4,688,264.00, an all-time high. According to the Treasurer, the museum's income can be categorized in three ways: revenue, unrestricted support and restricted support. "For our first decade, unrestricted support from a few foundations and a handful of individuals made it possible to build the physical plant and to establish an endowment. During the last 15 years or so, restricted support in the form of government and private grants, and revenues from operations have played an increasingly significant role. But, we need to continue to search for ways to add capital to the endowment."

1985: Caroline S. Rogers, museum founder, dies on Nov. 11 (see 1985 annual report for summary of her life). Also noted are the deaths of John Borden Armstrong, author of *Factory Under the Elms: A History of Harrisville, New Hampshire, 1774-1969* published by MATH in 1969 and reprinted in 1985, and the death of Edward G. Roddy, author of *Mills, Mansions and Mergers: The Life of William M. Wood* published by the museum in 1982. The museum trustees vote to expand the collecting boundaries to include material relating to the development of synthetic textiles and to materials documenting the history of the industry since 1950. The mission of the museum is defined as the following: *The Museum of American Textile History seeks to collect, preserve, and interpret objects and information related to the production of textiles in America. The museum is dedicated to increasing the knowledge and understanding of the historical significance in American society of fiber preparation, cloth making, and cloth finishing. Toward this purpose, the museum maintains collections of tools, machines, textiles, manuscripts, images and other objects* (see Winter 1985 Newsletter). Collections continue to include: published works, manuscripts, paintings, prints, photographs, maps, and paper ephemera; hand powered tools, machines, and related equipment made or used in America; powered machines, tools, and factory paraphernalia made or used in America; and textiles made in America. Comparable materials from other cultures may be acquired to clarify or inform American history. In March, the Lawrence Redevelopment Authority (LRA) purchases the former Pacific Mills weave shed with state funds appropriated to assist the museum under an agreement with the Mass. Dept. of Environmental Management (DEM). The Boston Investment and Development Company (BIDC) proposes to combine the Pacific Mills building (Jo-Gal) and the American Woolen Company warehouse with a parking garage and middle-income apartments and conference center in an expanded project called "Museum Square." MATH will be the primary tenant and will control the entire building. The estimated cost of development is about \$11 million. The state will provide funds for exterior rehabilitation and mechanical systems, while the museum will be responsible for finishing and furnishing the space (about \$3 million). At the end of the year, MATH withdraws its commitment to lease the Jo-Gal/Pacific Mills building as the costs of renovating would greatly exceed the original estimates and mixed use would impair the museum's visibility and heighten security problems. Director Edward Stevens, however, reaffirms the museum's desire to relocate to Lawrence but only if the Jo-Gal/Pacific Mills building is devoted solely for museum use. After a series of meetings with state and local authorities, MATH is designated by the LRA as the developer of the Jo-Gal building. Major funding issues remain unresolved but the museum plans to initiate its first capital campaign. Temporary exhibits include a reincarnation of an earlier exhibit: *Negro Cloth: Northern Industry and Southern Slavery*. This exhibit was first shown at the Boston headquarters of the National Park Service, then at the Rhode Island Historical Society. It then it traveled throughout the South and was finally shown at the Lowell National Historical Park. The exhibit was funded by the museum and the Boston African American National Site and by the Museum of Afro-American History and partially by the

NEA. It was researched and written by Myron O. Stachiew while he was an intern at the Museum with the American and New England Studies program (Boston University). A second temporary exhibit, *Lawrence Yesterday* (Oct.-Dec.) displayed graphics and textiles from the collections. Sullivan Fellows chosen this year include: Julia Bonham, North Carolina State (theories of technological change), David Zonderman, Yale University (continued his study of New England workers and the mechanized factory system), and Robert Korstad and James Lelordis, both from the Univ. of North Carolina, Chapel Hill studying southern textile manufacturing. A federal grant of \$21,175 is awarded by the Institute of Museum Services (Conservation Project Support) to treat and conserve objects (industrial and pre-industrial machinery and textiles) for the new permanent exhibit in the museum's new space. These funds will also be used to retain a professional registrar in 1986 to address problem areas in anticipation of moving the collection to a new site. The \$30,000 awarded by NEH to renovate the exhibit in North Andover is deferred to support an exhibit in 15,000 s.f. at a new location. The Mass. Council on the Arts and Humanities awards MATH four grants totaling \$25,780 to expand and develop its programs. The money includes a \$10,000 Open Door grant to help pay for developing museum programs with area school systems and an \$8,000 Merit Aid award to provide general operating support to pay for gallery exhibits and the cost of interpretation. The museum hosts a conference in March of 15 historians to review and critique the script for an exhibit on textile factory labor ("The Evolution of the American Textile Factory System"). The firm of Staples and Charles is chosen to design the exhibit which will be six times the size of the current exhibit space. The exhibit script is refined and resubmitted to NEH; the museum is subsequently awarded \$300,000 in 1986. Two conservation grants are awarded to the library by NEH (\$16,933) and the Mass. Council on the Arts and Humanities (\$1000). Archivist, Dorothy Truman, organizes an archives of museum departmental records. An extensive bibliography, "Textile Manufacturing in American History" by librarian, Clare Sheridan, is accepted for publication by *Textile History*, a British journal. The TCC receives grants from the Mass. Council on the Arts and Humanities for the third year in a row and from the Institute for Museum Services to expand its public education programs. Teachers from the Education Dept. service over 500 fifth graders from the Lawrence Public Schools working with a grant from the Mass. Council on the Arts and Humanities. Funding is also received from the NEA for the publication of a catalogue based on the museum's exhibit (*Just New From the Mills*) of late 19th and early 20th century printed cottons to be written by curator, Diane Fagan Affleck. National Gypsum produces a series of wallpapers and fabrics based on cotton prints in the textile collection. The sixth annual "Lowell Conference on Industrial History" will be held in Lowell in November to be co-sponsored by the museum, the Lowell Historic Preservation Commission, University of Lowell, Boston University and the Lowell National Historical Park. Proceedings of the conference (*The Popular Perception of Industrial History*) will be published by the museum. Popular tours of Lawrence and Lowell mills will continue for members. The 13th annual Sheep Shearing Day is held on May 19th. Bruce Paul, Ipswich, MA joins the trustees.

Staff: Laurence Gross, Paul Hudon, Diane Fagan Affleck, Jane Hutchins, Deborah Trupin, Clare Sheridan and Director, Tom Leavitt continue to attend conferences and deliver lectures at a variety of venues (see newsletters). Two full-time permanent positions are added: Tana Hahn is hired as Community Relations Coordinator to handle public relations, membership and development and Robert Brown is hired as Supervisor of Museum Education and Public Programs to manage special events and educational programs for in-school and adult audiences. This latter position will be funded by an award of \$70,871 from the Institute of Museum Services (General Operating Services), the largest amount ever received by the museum from this source. The textile curator has accepted Nancy Britton as a curatorial assistant on a one-year, part-time basis. Dorothy Truman's title is changed to Archivist/Manuscript Specialist. Carol Kollias is hired as a receptionist in September. Rita Kauneckas begins a one-year internship in TCC under a grant from the J. Paul Getty Trust. Director Thomas Leavitt gives the keynote address at the opening of a new exhibit at the Maine State Museum and hosts a visit by head conservator of the German History Museum in Berlin. Laurence Gross begins a six

month sabbatical in November to do further research about the Boott Mill in Lowell. Paul Hudon and Laurence Gross attend the American Textile Machinery Exhibition-International in Greenville, SC. Jane Hutchins, (Chief) Conservator, is elected to the Board of Directors of the National Institute for Conservation. T. Rose Holdcraft joins the TCC as a Conservation Technician. Laura Tonelli joins staff as an assistant to the director to help with planning the Lowell Conference and the March colloquium on the factory system. The museum's assets at end of year are: \$5,161,836.

1986: At the end of the previous year, the Lawrence Redevelopment Authority named the museum as the sole developer of the former Pacific Mills Weaving Mills (Jo-Gal Building). Director Leavitt says that at least \$8.5 million must be spent in order to get the museum up and running. The museum is expected to move to Lawrence by mid-1988. In May, Graham Gund Associates is named architect for the proposed museum by the Lawrence Redevelopment Authority. Gund's contract calls for the preparation of preliminary designs by the fall showing how the the JoGal Bldg (180,000 s.f.) would look as a home for the museum. The museum's Building and Relocation Committees are working closely with Gund. When the final working drawings are ready, the necessary bid documents will be prepared for the contractors. At least \$8.5 million must be spent in order to get the museum up and running, says Director Leavitt. Of that amount, \$6 million is to be provided from the State's Convention and Visitor Facilities Bond Issues. The museum is committed to raising an additional \$2.5 million via its first capital campaign. A recent survey estimates that the new museum will attract 100,000 visitors a year. They should spend \$10 each, or \$1 million per year in downtown Lawrence. The NEH awards the museum \$300,000 for a new permanent exhibit that will be six times the size of the present exhibit. The grant requires that \$14,000 be matched from private funds which the Stevens Foundation of North Andover announces it will provide. An additional \$125,000 must be raised before the project is fully funded. Now in the final planning stages, the exhibition, tentatively titled, *A Necessity of Life: the Path of Textile Factory Production*, will analyze the changing nature of work in the textile industry in the 15,000 s.f. exhibition space. Friends in the private sector including the Stevens Foundation, the Russell Trust, Gordon Osborne, Helen and Jonathan Wood, Whitman Cross II and Hugh Crawford, Jr. have made unsolicited gifts and pledges of approx. \$220,999 to support expansion. The museum engages the Museum Assessment Program (MAP), a program supported by the Institute of Museum Services (name change to Inst. of Museum and Library Services in 1996) and the American Association of Museums to assess the strength and weaknesses of the museum and help plan for the future. MAP recommends 1) increased support staff to assist the already overburdened professional staff (e.g. an asst. librarian; a curatorial assistant to work with the three curators; and clerical staff for the artifact collections, the library and the new registrar.); 2) the purchase of personal computers for staff; 3) the hiring of a registrar. The Mass Council on the Arts and Humanities awards the museum three grants totaling \$56,720 for cultural programs and services for fiscal year '87, an historic conservation grant to be used by the TCC, and an Open Door grant to provide training sessions for teachers in the museum's inter-city school programs. The Public Program Dept. extends the "From Fiber to Fabric" program to Haverhill schools as well as to Lawrence and North Andover schools. The department expects to service 1,200 fifth graders. The Mass. Council on the Arts & Humanities also provides the library with a \$1,000 matching grant for conservation of library materials and the NEH gives the library \$16,000 for similar work. The library also receives a gift of \$7,247 from the Bay Colony Society of Embroiderers (Shriner Fund) to purchase contemporary books on textile history and design. The library retrieves two truckloads of records from the Whitin Machine Works, Whitinsville, MA. Temporary exhibits include: *Rugs: Contemporary Handwoven Floorcoverings*, a juried exhibit of northeastern textile artists (Feb. 9-June 15) and *Schlesinger/Millwork: The Mill as Art*, the watercolors and drawings of mill buildings by Marian Schlesinger (June 29-Dec. 14, 1986). The artist will also provide commentary on the annual New England bus tour in October focusing on the mills in her paintings. Membership grew by 51% over 1985; the corporate membership program tripled and a year-end annual appeal netted a total of

\$7,700. Interpreters Bracha Horovitz and Debby Horowitz visit local nursing homes to demonstrate textile processes and to encourage residents to share their stories of life in the mills. Sullivan fellows appointed include: James Douglas Flamming, Vanderbilt University (work, family and community in the Crown Cotton Mills of Dalton GA); Mary Ann Williamson, College of William and Mary (social history of Danville, VA, 1860-1910) and Thomas Dublin, Univ. of California, San Diego (outwork weaving in early 19th century New England). The Lowell Conference on Industrial History is co-sponsored by the museum in October and November (theme: "Politics of Industrialization"). The 14th annual Sheep Shearing Day is held in May. New trustees include: Joseph Anderer, New Canaan, CT and Bertram Paley, Milton Village, MA. New incorporators include: John Bolton, Jr., Cataumet, MA, John J. Buckley, Lawrence, MA, Richard Forte, Woonsocket, RI, Thayer Keeler, Jamestown, RI and Thomas West, Jr., Westwood, MA. Former trustees who have resigned or died include: James Brown III, Ernest Dodge, Ralph Hidy, Phyllis Keller, Francis Kittredge, Janet McCoy, George Naylor, Jr., James Peabody, Caroline Rogers, Horatio Roger, Horace Stevens, John P. Stevens and Walter Whitehill. **Staff:** Executive Secretary, Louise Maloney is hired to replace retiring Nettie Hartwick. Title changes include: Laurence Gross: now Chief Curator/Curator of Industrial Technology; Diane Fagan Affleck: Curator of Textiles; Patricia Markey: Library Cataloguer/Acquisitions Specialist; and Paul Hudon: Curator of Preindustrial Technology. Deborah Trupin resigns in November from TCC to accept a position of textile conservator with the New York State Bureau of Parks and Recreational Sites. Ednah Buthmann and Bracha Horovitz join the Public Programs staff as interpreters joining Judy Bessette, Margaret Chittum, Kathleen Furr, Greta Hellmer, Deborah Horowitz, Marsha Miller, Marianne Strong and James Terruso. Thomas Rockwell and Cyril Lemieux continue to provide their expertise to restore the museum's looms and carding machines. Additional volunteers include: Claire Caffrey, Anthonette Chooljian, Victoria Egan, John Goodwin, Carol Landry, Martha "Marty" Larsen, Grace Lindfors, Marion Rollins and Annie Service. Assets at end of year: \$5,481,897.

1987: Museum currently has five different sites: the main museum in North Andover; Machinery Hall in North Andover; storage in Lawrence for pre-industrial tools/machinery; temporary library storage at a warehouse adjacent to the Everett Mills in Lawrence (donated by Bert Paley of Everett Mills Realty) and temporary textile and exhibit furniture storage in Lowell at the Lawrence Manufacturing mill complex (donated by Edward Stevens of Ames Textile Corp.). The museum has reached an informal understanding with the local legislative delegation, the Mayor of Lawrence, and the Governor's office that state aid totaling \$12 million via the Convention and Visitor Facilities Bond Issue would be requested for rehabilitating the Pacific Mill weaving mill. The museum is committed to raising an additional \$2,000,000 by conducting its first major fund-raising campaign (see memo of Jan. 1, 1988 by Director Leavitt, *The Textile Museum of the Future*). The museum staff begins working on a Long Range Plan as the goals and objectives of the 1980 plan have been met. A fire at the Lowell storage site water-damages two large groups of textile samples. The museum is undergoing a year-long re-accreditation review by the American Association of Museums (AAM). The NEH has awarded MATH a \$325,000 challenge grant to support its relocation to Lawrence. The Annual Appeal secured \$10,150 this year. The museum is awarded \$75,000 in general operating support by the Institute of Museum Services. The museum is also awarded grants totaling more than \$67,000 for fiscal year '88 by the Mass. Council on the Arts & Humanities to further various museum programs (a Merit Aid grant of \$43,600 for cultural programs and \$14,108 to support the "From Fiber to Fabric" program). In partnership with the Northeastern Business Committee for the Arts, the Council awards \$9,407 as a match for the museum's success in seeking and obtaining corporate donations. In 1986, MATH received more than \$12,000 in new or increased corporate gifts from northeastern Massachusetts businesses. Work has begun on a Long Range Plan (second since 1980). Sullivan Fellows chosen include: Theodore Steinberg, Brandeis Univ. (environmental history of the Merrimack River Valley) and Daniel Clark, Duke Univ. (labor-management relations in the mills of Henderson, NC). The

museum publishes: *Just New From the Mills: Printed Cottons in America* by Curator of Textiles, Diane Fagan Affleck. The museum also publishes the proceedings of the 7th Lowell Conference on Industrial History (October/November), *The World of the Industrial Revolution*, edited by Robert Weible of the National Park Service. A temporary exhibit in Gallery One: *A Museum Is...* opens on March 1 giving a behind-the-scenes look at what makes up a museum. The museum's ongoing exhibit in Gallery Two is: *Factory Labor: Shaping Work in America* which includes 18th through 20th century textile machinery in operation. The 15th annual Sheep Shearing Festival is held on May 17. Parochial schools are now part of the "From Fiber to Fabric" program thanks to the Mass. Council on the Arts. Vacation Design Workshops for children and teens will be offered again in December. Friends of the Museum has grown to 321 members from its beginning in 1979. The annual fall bus tour will visit the Slater Mill. The first Spinning Day is held. The first Dog Day Festival is held promoting alternative fiber spinning (using various types of dog hair) and is organized by Debbie Horowitz. New trustees include Hugh W. Crawford, President of Stevens Linen Associates, Robert E. Coleman, Chairman, Textile Hall Corporation; Dame S. Hamby retired dean of North Carolina State University, School of Textiles; Robert M. Henderson, President, Andover Savings Bank; and John W. Sears, former member of Boston City Council and Republican candidate for governor. New incorporators include Leslie C. Bernal, Assoc. Director, Merrimack Education Center; Pedro Chaviano, architect with the Lawrence Community Development Dept.; John P. Fitzpatrick, President of First Essex Savings Bank; and Anthony Sapienza, director of manufacturing, Southwick/Grieco Brothers. Chairs of museum committees include: Gordon Osborne, Investment; Hunter Dupree, Editorial and Research; Craig Huff, Conservation; Karl Spilhaus, Personnel; Dean Webster, Nominating; Leslie Bernal, Public Programs; Tom Cargill, Development; Helen Wood, Trustee Orientation. A number of trustees have made major gifts and pledges towards matching the NEH challenge grant. **Staff:** Kathy Francis of the TCC is studying at the Inst. of Archaeology of the Univ. of London; she is taking courses on textile fiber identification. Jane Hutchins, chief conservator gives seminars at the Cooperstown, NY Graduate Programs in Conservation and Museum Studies. Laurence Gross, chief curator publishes "International Trends in Museum Interpretation of Technology and Labor" in *International Labor and Working-Class History*. An article about the library's business records by Dorothy Truman, manuscript specialist, appears in the Winter 1986 issue of *Business History Review*. Clare Sheridan, librarian, speaks on "Ephemera of the Textile Industry" at the Ephemera Society of America's annual conference. She also speaks at the Society of American Archivist' annual meeting in New York City in September on the subject of archives and public history. Robert M. Brown, Public Programs Supervisor, receives a Kellogg Foundation fellowship to attend a museum education seminar in Chicago. Eartha Dengler, the library's Serials Specialist retires and is now devoting her time to establishing the Immigrant City Archives (later the Lawrence History Center). Dorothy Truman resigns as Archivist/Manuscript Specialist. Jessica Randolph joins the staff in August as full-time Assistant Librarian/Manuscript Specialist replacing these two positions. Marion Hall's title changes to Collections Secretary/Print Specialist in December. Patricia Markey's title is changed to Library Cataloguer/Acquisitions Specialist. Both T. Rose Holdcraft, Conservation Technician, and Chief Conservator, Jane Hutchins, submit their resignations. T. Rose Holdcraft goes to Harvard's Peabody Museum and Jane Hutchins to the Museum of Fine Arts. Kathy Francis is promoted to Associate Conservator and Muffie Austin to Assistant Conservator. Terri Ellis is the new Conservation Technician and Joy Gardiner is the new TCC intern. Linda Carpenter, a student from the Univ. of Massachusetts Lowell is doing a practicum in the Education Dept. New interpreters include: Dwight Benson, Helen Page and Phyllis Rosenberg. Museum's assets at end of year are: \$5,900,000.

1988: President Edward B. Stevens appoints a new “Committee on the Future” to examine the local and national role of the museum and draw up a statement of the museum's objectives and goals (see *MATH News*, Fall 1988 as well as the 1988 Annual Report for a list of objectives drawn up by the Committee. Members of the Committee also approved a revised “Statement of Purpose” for the museum: “*The Museum of American Textile History is dedicated to increasing the knowledge and understanding of the historical significance in American society of fiber preparation, cloth making, cloth finishing and design...from the seventeenth century to the present.*” Full text and “Continuing Objectives” can be found in the annual report for 1988. The Mass. Council on the Arts & Humanities awards grants totaling more than \$53,000 to further various museum programs in 1988 (for exhibits, research and publications, conservation, educational programs, marketing; etc.). The Institute of Museum Services awards the museum \$62,274 for general operating support. IMS also awards the museum a \$4,626 grant to hire a consulting conservator to survey collections and develop a long-range plan. The Catherine McCarthy Memorial Trust Fund of Lawrence awards the museum an \$8,000 grant to reprint *The Valley and Its Peoples*, by former curator, Paul Hudon. *Just New From the Mills: Printed Cottons in America* by Diane Fagan Affleck, curator of textiles, wins an Award of Merit (2nd place) in the 1988 Museum Publications Competition of the American Association of Museums. Sullivan Fellows chosen this year include: Daniel Clark (2nd year), Theodore Steinberg (2nd year), Howard Harris of Pittsburgh (early history of Paterson, NJ), and Judith Lopez, Iowa State Univ. (19th century madder-printed calicoes). The museum's first Fulbright scholar, Dr. Kundan L. Tuteja, of the History Dept. of Kukreshetra University in Kukreshetra, India, arrives for four months. He will be researching early American cotton textile technology in the library as well as at Harvard University. The Development Committee recommends hiring of a full-time Development Officer in 1989. The Stevens Foundation will subsidize an officer and a secretary to be shared by Development, Community Relations and Public Programs. The 16th Annual Sheep Shearing Festival is held in May; also, the second Dog Day Festival is held promoting alternative fiber spinning like dog hair. Spinning Day this year will be sponsored in part by the American Wool Council. The Mass Council on the Arts and Humanities grant extends the school program (“From Fiber to Fabric”) to include parochial schools and additional classes in Methuen and Amesbury. These school programs are partially supported by the Massachusetts Arts Lottery. The ninth annual Lowell Conference on Industrial History will be held in the Fall (sponsors include MATH). The theme will be “People at Work.” The museum has been publishing the proceedings of the Lowell Conference since 1985. University Publishing Associates will publish future volumes. Newly elected corporators include: William A. Klopman, retired chief executive of Burlington Industries (also trustee); Franklin Kneedler, deputy director of Mystic Seaport Museum (also trustee); Gabriella Beranek, Museum of Fine Arts; Douglas Evelyn, deputy director of the National Museum of American History; Donald McNemar, headmaster Phillips Academy; Dr. Jorge Santiago, Centro Panamericano, Inc., Methuen, MA. **Staff:** Laurence Gross, chief curator, is elected to a 3-year term on the Board of the Society for Industrial Archeology. Clare Sheridan, Librarian, contributes entries on carpetmaking to *A Historical Dictionary of American Industrial Language* published by Greenwood Press; former librarian, Helena Wright, contributes entries on bookbinding. Staff: the position of Pre-Industrial Curator is eliminated and Paul Hudon leaves in April. The Position of Registrar is created in 1987 and Hilary Quinn is promoted from Collection Specialist to Registrar. The purpose of the Registrar is to prepare for the computerization of collections records with a customized application that will unify accession records across collections. Funding for the new database is expected in early 1989. Kathy Francis is promoted to Chief Conservator effective Feb. 1. Jane Kjaer is hired as a conservation technician. Linda Carpenter joins the interpretive staff. Income: \$982,729; expenses: \$817,278. Paid admissions to galleries: 5160; Sheep shearing attendance: 13,000.

1989: Dr. Horatio Rogers (1897-1989) dies on April 18. Dr. Rogers was an original incorporator of the museum, the first Acting Curator, and a member of the Board of Trustees. The museum is re-accredited by the AAM for the third time. The Board adopts the new "Mission" and "Statement of Purpose" as well as a long-range plan of continuing and specific objectives (see annual report for nine objectives by the President's Planning Committee); it also adopts a pay-as-you-go development plan to achieve these objectives. Given the State's financial crisis, the trustees determine that unless substantial public support is obtained, a fully developed alternate plan to the Jo-Gal Building should be drawn up in time for the 1990 annual meeting in May. Alternate sites in Lawrence and Lowell are being examined. As the NEH grant of \$300,000 will expire in July if not matched, it is critical that a capital fund raising campaign be initiated. To this end, the Charles Webb organization is hired to assist the museum in its fund raising effort. The firm will work with the museum during the first seven months of 1990 to organize a campaign staff, focusing on donor cultivation and public relations. David Colglazier of Old Sturbridge Village conducts a survey of the museum's collections and develops a long-range conservation plan. The survey is funded by a Conservation Project Support grant from the Institute of Museum Services. The museum is awarded a \$72,289 grant from the Institute of Museum Services for general operating support. Collections are awarded \$1,300 from the Mass. Council on the Arts and Humanities to conserve photographs and prints and the cleaning of pre-industrial objects. A temporary exhibit of handwoven textiles opens: *NEWS '89: Contemporary Handweaving*. The exhibit consists of the New England Weavers' Seminar (NEWS) prize-winning textiles. The newly formed Exhibition Committee has set a five-year plan for exhibits involving two major exhibits a year with several planned to travel. The 17th annual Sheep Shearing Festival is held. A grant from the Massachusetts Foundation for Humanities and Public Policy (now called Mass Humanities) supports a Sunday afternoon three-part lecture series on the history of the Merrimack River called "A River through Time." Larry Gross heads a project with the Mass. Dept. of Environmental Management to document the last shuttle maker in the north, Dudley Shuttles, Inc. of Wilkinsonville, MA. The TCC continues working on museum pieces chosen for exhibits as well as with many outside institutions. This year they completed work on a number of Civil War textiles from the Chicago Historical Society and tapestries from the Rhode Island State House. The 10th annual Lowell Conference on Industrial History is held in October; the topic, "After Hours: Life Outside of the Work Place." Dr. Adrienne Hood, Royal Ontario Museum, is chosen as a Sullivan Fellow for her work on textile manufacturing in rural Pennsylvania and Massachusetts, 1700-1830. On April 21, Dr. Stanley Chapman of the University of Nottingham (England) lectures on framework knitting. The third annual Spinning Day is held in October. Tana Hahn, Community Relations Coordinator, is elected vice president of the North of Boston Tourist Council. New members of the Corporation include: Thomas Caffrey, attorney from Lawrence; Karen Carpenter, president of Baybank, Merrimack Valley; Murray Finley, Univ. of Virginia and president emeritus of the Amalgamated Clothing & Textile Workers Union; John Lawrence, former chairman of James Lawrence Co., Inc. and descendant of Abbott Lawrence; Arthur Levine, Institute of Educational Management, Harvard Univ.; Bruce Sinclair, Prof. of History, Georgia Institute of Technology and first director of the museum; Merrit Roe Smith, Prof. of History, MIT. New trustees include Leslie Bernal, director of the Merrimack Education Center and Anthony Sapienza, vice president of manufacturing at Grieco Brothers, Lawrence. **Staff:** Maralyn Segal joins the staff in July as head of the newly-created Development Office. Her two main objectives are to identify additional sources of capital funding for long range needs and to increase annual appeal participation by 20%. Carol Landry is hired as secretary for the Public Affairs Dept. The TCC hires Deirdre Windsor as Assistant Conservator in March. Joe Madden, museum custodian, retires in February after 10 years of service and is replaced by Roger Jameson. Assets: \$6,346,524. Income: \$1,209,896; expenses: \$1,005,600.

1990: During the Board meeting on Dec. 4, 1989, President Stevens appoints a Facilities Task Force to identify a suitable site in Lawrence or Lowell to house the museum. The Task Force will make recommendations in approximately six weeks. At the annual meeting on May 3, the Board votes to sign a sales and purchase agreement for the former wool storehouse of the American Woolen Company at 350 Merrimack St. in Lawrence. The storehouse is 280,000 square feet and seven stories high (the museum will probably occupy about 140,000 square feet of the building). Tenants are sought for space not required by the museum. Governor Michael Dukakis visits the site during a special reception at the warehouse in August. Graham Gund showed preliminary drawings for the building. For the fifth year in a row, the Institute for Museum Services awards the museum its maximum operating support grant of \$74,442. First Lady Barbara Bush hosts grant winners at the White House which is attended by museum director, Thomas W. Leavitt. The museum receives a \$250,000 challenge grant from the Mellon Foundation for support of the Textile Conservation Center. A grant of \$7,000 is awarded by the Mass. Cultural Council for a new program to teach fifth graders about the Industrial Revolution (“The First Factory: Creating a Mill in the Classroom”). The library receives an \$18,146 grant from the NEH to microfilm two essential textile directories: *Dockham's American Report and Directory* (1866-1924) and *Davison's Textile Blue Book* (1888-to current date). The Maine Historic Preservation Commission awards a \$4,000 grant to the museum to conduct a survey and inventory of Maine's historic textile mills. A grant is awarded by the Massachusetts Arts Lottery Council for a dramatization of the mill girl experience. MATH urges its congressional delegation to designate Oct. 13-20 as “American Textile Industry Bicentennial Week.” The museum's long-range conservation plan for the collections is completed and will be implemented as funds become available from general operating revenues and outside sources. The computerization project begun in 1988 is underway. The system, designed by James Affleck, has gone through its initial development stage and is now being fine-tuned. The hardware will be ordered in February and collections hope to begin using the system in June. The third “Textile History Conference” is held from Sept. 21-23. It will be international in scope with speakers from Great Britain, Canada and U.S. and will discuss textile history from the 18th century through the 20th century in Great Britain and North America. Temporary exhibits opening include: *Hand Spinning in the Industrial Age: Patented Progress*, curated by Laurence Gross and *Celebration and Remembrance: Commemorative Textiles in America, 1790-1990*, curated by Diane Fagan Affleck; the latter is accompanied by a catalogue made possible by a grant from the Rogers Family Foundation. The latter exhibit will also travel to the South Carolina State Museum. Both exhibits will be accompanied by a series of lectures and workshops. The team of trustees devise a “Southern Strategy” to cultivate the southern textile industry. Before soliciting financial support from them, the museum needs to inform them of southern material in our collections and to offer our help in collecting the southern textile story. The spring lecture series will examine “Industrialization and Labor” with lectures by noted historians, authors and an actress. The TCC completes the restoration of tapestries in the Rhode Island State House. The following Sullivan Fellow are chosen: Dr. Patrick Malone, Prof. of American Civilization, Brown University (history of technology) and Ann B. Wass, Univ. of Maryland (synthetic dyes in the second half of the 19th century). A variety of spinning and weaving workshops will be given during school vacations for children eight to thirteen. The first Summer History Camp is co-sponsored by the North Andover Historical Society. The 18th Sheep Shearing Festival is held. Volunteers Kathy Donovan, Thomas Rockwell, and Cyrille Lemieux assist Chief Curator, Laurence Gross in preparing an antique power loom for weaving demonstrations at Sheep Shearing. The fourth annual Spinning Day is held in September. Philip DeNormandie is elected Vice President of the museum. New corporation members include: Susan Macartney Bodell, R.J. Macartney Co.; Richard Harrington, Director, Gordon Harrington & Osborn, PC; James Hyman, President, Social Policy Research Group; Gail Leftwich, Director of Development, Barone Center, John F. Kennedy School of Government; William Lord II, former CEO, Crompton Co., Inc.; Edward Shotwell, President, American Fiber & Finishing, Inc., E. Kent Swift, President, Gun and Tackle, Inc. The number of

corporators is currently 63 (26 of whom are also trustees). In 1964, there were 15 corporators, eight of whom served as trustees. **Staff:** Currently, the museum has nine volunteers acting as receptionists, cataloguers, etc. Chief Curator, Laurence Gross, receives the Norton Prize of the Society for Industrial Archeology for his article "Building on Success: Lowell Mill Construction and Its Results" which appears in the *Journal of the Society for Industrial Archeology*. "Labor Material in the Collections of the Museum of American Textile History," by Clare Sheridan appears in the Winter/Spring issue of *Labor History*. Robert Brown, Public Programs Supervisor, chairs a session on disaster planning at the annual meeting of the New England Museum Association. Jane Kjaer, Conservation Technician, resigns. Membership totals this year: 750 (up by 206). As of Dec. 1990, our assets total more than \$6.4 million.

1991: Director, Thomas Leavitt, resigns after 27 years effective April 1991. Leavitt becomes director of the Museum of Our National Heritage in Lexington MA in 1992. Karen Hansen Carpenter is appointed Interim Director, effective April 16th. She is currently a member of the Corporation, the Capital Campaign Steering Committee and chairperson of the Cultivation Committee. She announces in August, the elimination of the following positions: Maralyn Segal (Development Director), Robert Brown (Public Programs Director), Nancy Leonardi (bookkeeper) and Tana Hahn-Sherman (Community Relations Coordinator) as the museum prepares for a new director. The search firm of Gilreath & Weatherby, Inc. is hired. Paul E. Rivard, formerly of the Maine State Museum, is appointed the new Director and Chief Executive Officer. Changes in museum administration have interrupted the museum's relocation plans. Disagreement about the suitability of 350 Merrimack St. and changes in the real estate market have opened options that were not available a short time ago. It becomes clear that other sites might offer greater benefits including the possibility of reducing capital expenditures and costing less to renovate. Meanwhile, the 350 Merrimack St. location is available for rental and tenants are being sought. Other sites are being reviewed in Methuen, Lawrence, Andover and Lowell. The Picard Construction Co. of Lowell and The Channel Building Co. of Haverhill, MA, a design-build firm whose principal is a member of the museum's Board, drafts a preliminary redevelopment plan and full cost projections for the four most promising sites. The search is based on the following criteria: the need for over 150,000 s.f., easy access by car and public transportation, parking for at least 80 vehicles and a cost of no more than \$5,000,000 for acquisition and renovation. The planning of a core exhibit continues. The museum is awarded a \$75,000 general operating support grant from the Institute of Museum Services. Sullivan Fellows chosen this year include: Clifford Kuhn, Univ. of North Carolina/Chapel Hill and Georgia Govt. Documentation Project (Fulton Bag and Cotton Mills strike); Julie Davis Layne, East Carolina University(the social welfare program of Cone Mills, NC) and Bonnie Stepenoff, Univ. of Missouri-Columbia (Pennsylvania silk industry). Temporary exhibits include: *A Century of Opulent Textiles: The Schumacher Collection* and *Quilts: A Window to the Past* with guest curator, Victoria Hoffman (how quilts reflect changes in Americans technology, society, fashion, etc.). A two part workshop for adults, "Weaving Fundamentals," is held in February and March; a design workshop will be held by a professional craftswoman in April. Workshops for children ages eight through thirteen are held during February and April school vacations. A Summer History Camp in June co-sponsored by MATH and the North Andover Historical Society will feature spinning, weaving, dyeing, historical walking tours, games, etc. to help children understand the colonial experience. The TCC is increasingly called upon for disaster advice (floods, air-conditioning failure, etc.). The 19th Annual Sheep Shearing Day is held. New trustees include: Henry Truslow III, Sunbury Textile Mills; Melvin Weiner, BAS Environmental, Inc.; Louise Woodhead, textile consultant and appraiser (wife of Aaron Feuerstein, former owner and CEO of Malden Mills). New corporation members include: Jerome Andrews, former partner, Choate Hall & Stewart; Paul Cronin, president and CEO of Highline Industries; Robert Dalzell Jr., Prof. of American History, Williams College; Joab Lesesne Jr., President of Wofford College, and Ann F. Powell, director for development for The Trustees of Reservations.

Previous member of the corporation who are now trustees are: Thomas Caffrey and Gail Leftwich.

Staff: Larry Gross receives the Abbott Payson Usher Prize for his article, "Wool Carding: A Study of Skills and Technology" which appeared in *Technology and Culture* (Oct 1987). Susan Wellnitz is hired as a Conservation Technician. Linda Carpenter (a museum interpreter and asst. project coordinator of MATH's educational program: "The First Factory: Creating a Mill in the Classroom") is appointed Interim Public Programs Supervisor effective in April. She replaces Robert M. Brown who substantially expanded the museum's educational programming. He is appointed director of the Historical Museum at Fort Missoula, MT. Tom Rockwell is listed as Asst. to the Curator. Interpreters include: Judith Bessette, Ednah Buthmann Edythe Cederlund, John Charow, Carla Corcoran, Emily Grasso, Greta Hellmer, Phil Laudani, Penny O'Connor, Margaret Scott, Martha Smith, Marianne Strong, Kathleen Szyska. Assets at end of year: \$6.4 million.

1992: In the spring of 1992, the museum selects the Kitson building in Lowell on the basis of cost projections which were confirmed by professional estimators at Channel Building Company, Picard Construction Co. of Lowell and later by McGinley Hart Associates, a Boston-based architectural firm. The Kitson Building (a former textile machine shop) in Lowell is purchased in April. The building is five stories and 157,000 s.f. Richard Kitson had manufactured opening and picking machinery for the cotton industry on the site since 1860 (the company was founded in 1849). The structure is the product of a number of building enlargements dating from 1866 to 1917/18. In 1905, the company was bought by the Lowell Machine Shop (the Saco-Lowell and Pettee Machine Shops merged with the Lowell Machine Shop in 1912). In 1928, operations closed in Lowell and were consolidated in Biddeford, ME. The buildings were sold and used marginally for other purposes such as warehousing until purchased by the museum from Freudenberg/Pellon. The exterior will be restored as it appeared shortly after 1917 except for the sawtooth monitor roof of building #5. More than \$1,000,000 of the appraised value is contributed by the property's former owner, Freudenberg Nonwoven Limited Partnership. This, together with a pledge of another \$1,000,000 from the Theodore Edson Parker and the Mabel Louise Riley Foundations provides the museum with the opportunity to move to Lowell. The Lowell Historic Preservation Commission also awards the museum a grant of \$183,000 to renovate the building. The \$300,000 grant from the NEH for the new central exhibit will continue over several years. The museum relaunches its Capital Fund Campaign. Susannah Abbott is hired as Assistant to the Director for Development to focus on the Capital Campaign. A total of \$9,300,000 million will be sought for renovations and additions to the endowment. Nearly \$4 million has already been raised by the Board through grants including about \$1,500,000 from the trustees and corporators. Of the campaign goal, \$6,300,000 will support the purchase of the building and renovations. The remaining \$3,000,000 will be used to build the endowment which is currently at \$7,800,000. Contributions to the Annual Fund are currently at \$15,000 compared with a total of \$13,955 received in 1991. Renovations of the exterior of the building and preliminary work on the core exhibit are successfully completed from June through November. The museum acquires the Cummer Collection of 130 spinning wheels from all over the world. They were collected by Joan Cummer, a long-time spinner, and date from approximately 1707 to the 1930s. The Institute of Museum Services awards a conservation project support grant to fund efforts to clean, rehouse and organize a large collection of 19th and 20th century textile sample books, individual samples, and paper patterns from the Arnold/Adams Print Works that were damaged in a storage fire in 1987. The Membership Program is restructured (see Fall 1992 *Newsletter*). Volunteers are honored at a luncheon on December 17th. The museum is considering offering free admission to the museum galleries as an experiment. The museum will accelerate the shift of staff time from present gallery programs and an aggressive schedule of changing exhibitions to the work of relocation. A temporary exhibit: *Decorators' Showcase* (Nov. 1-8) features the creative contemporary use of textiles. Chief Curator, Laurence Gross publishes, *The Course of Industrial Decline: The Boott Cotton Mills of Lowell, Massachusetts, 1835-1955* published by Johns Hopkins University Press. The 20th Annual

Sheep Shearing Day is held. The Summer History Camp receives funding from The Greater Lawrence Community Foundation. The sixth annual Spinning Day is held September 26th. At the annual meeting of the corporation and trustees (held at the new site in Lowell), the trustees voted unanimously to elect Edward B. Stevens, President; Philip DeNormandie, Vice President; Richard Harrington, Treasurer and Dean K. Webster, Secretary. Paul E. Rivard is reappointed Director. New trustees are: Nancy Donahue and Charlotte LaPierre of Lowell, Susan Field of Tewksbury, and Chester Sidell of KGR in Lawrence. Atty. Thomas E. Burns of Boston, Timothy P. Horne of North Andover and former Senator, Paul Tsongas will join the Board of Overseers. **Staff:** Patricia Markey, Library Cataloguer, retires. Linda Carpenter is appointed permanent Public Programs Supervisor. Denise McManus, is elected as Chairperson of the Volunteer Guild which holds its first annual meeting on April 10, 1992. Carol Landry is appointed as Membership Secretary/Public Affairs Secretary. Frances Kelley is hired as Business Manager and is responsible for Human Services as well. Registrar, **Hilary Quinn, resigns?**

1993: Phase I work is completed on schedule for the exterior restoration of the Kitson building as well as preliminary work on the core exhibit. Phase II will focus on interior work such as cleaning of over 400 windows, paint removal, repair and varnishing of floors, installation of the climate control system and a new roof. The development of space for administrative functions will begin during the summer. During the summer, masons create a replica of a three-story 18th century stone warehouse facade from Savannah, Georgia. It will be the first major exhibit element that visitors will see and will illustrate the fact that during the colonial period, many fine imported fabrics were readily available. A dramatic atrium with a calico printing machine will lead the visitor to the exhibit area. The firm of McGinley Hart & Associates of Boston has been hired to help in renovation and design work. The staff begins plans to relocate collections to Lowell. The pre-industrial machinery collection stored in a warehouse in Lawrence will be moved to Machinery Hall in North Andover in March and April. In the fall, staff will begin to move some collections to Lowell, first with the transfer of portions of the industrial collections, followed by pre-industrial in the summer of 1994. At that time, every item in the collections will be cleaned, photographed, and entered into the computer. The Capital Campaign, chaired by Dean K. Webster, is halfway towards its goal of \$9,300,000 as pledges reach the \$4,600,000 mark in the spring. Making this possible are a number of generous commitments from individuals including Henry A. Truslow III, a member of the Board of Overseers and the incoming president of the American Textile Manufacturers Institute. Mr. Truslow's pledge was accompanied by a pledge from Sunbury Textile Mills of Pennsylvania. In response to a \$400,000 challenge grant from the Abbott and Dorothy H. Stevens Foundation and the Nathaniel and Elizabeth P. Stevens Foundation, the Stevens family will raise \$400,000 towards the museum's Campaign goal of \$9.3 million. In separate pledges made before the challenge grant, the Stevens family committed \$1,250,000 to the Campaign for a total of over 2 million dollars. Pledges to the Campaign currently total almost 4.5 million. The public is invited to visit the new museum site in Lowell for an open house in August. A reunion of the Stevens family in October is held at the museum (see above history of the museum). The Rogers Family Foundation, the Catherine McCarthy Memorial Trust Fund and the Nathaniel and Elizabeth P. Stevens Foundation make awards totaling \$4,000 in support of the museum's educational outreach program for fifth grade students in the Lawrence Public Schools. The Museum in North Andover will be temporarily closed on weekends while work is being done on the new exhibit space in Lowell. The seventh year of the museum's community outreach program: "A Stitch in Time: The Evolution of Cloth-Making in New England" is taught in twelve Lawrence elementary schools. Colonial Summer History Camp is held from July 5-9. Volunteers work on the conservation and cataloguing of the Arnold/Adams textile sample books. The project will soon move into its second and third phases: processing of painted paper drawings of print designs and the most recent 20th century samples. The TCC continues to conserve uniforms from the Baseball Hall of Fame & Museum including Babe Ruth's uniform from the Boston Braves 1917 season. The TCC sponsors a demonstration and workshop on the

preservation of textiles at home. A collection from the estate of Elinor Chace Larson (donated by her family) enriches the library and textile collections. Mrs. Larson was both an antique dealer and collector of all things textile. Denise McManus, Chairperson of the Guild of Volunteers, begins the Guild's fall programs and actively seeks to expand its membership. Volunteers are honored at a luncheon on Dec. 17th. Evelyn Gilligan and Martha Larson receive special recognition. The annual Spinning Day is held on September 26th. The 21st Annual Sheep Shearing Festival is held on May 16th. The Colonial Summer History Camp is held in July. **Staff:** Diane Fagan Affleck is appointed Senior Curator. Laurence Gross resigns to take a position in the History Dept. of UMASS Lowell. Elizabeth Lahikainen hired as an upholstery specialist by the TCC.

1994: The museum at North Andover closes its doors on Oct. 2nd to researchers and research questions for approximately two years to enable staff to devote its full attention to cataloguing and organizing the collections for relocation. It expects to reopen at the new site in Lowell in 1996. The staff will be based in North Andover through next spring. Services will continue to be offered to the Lawrence schools and the TCC will continue to offer services to clients. Expansion proceeds with a \$500,000 challenge grant from the Kresge Foundation to assist with the completion of the new museum. The museum must raise \$1,500,000 to match the grant by December 1995. The museum has already raised over \$6,500,000 towards its Capital Campaign. The 1994 annual appeal brings in \$29,000. An NEH grant of \$300,000 in the spring supports the construction of new storage facilities as well as the cleaning, packing and relocation of artifacts. Other foundations contributing funds include: Stevens Foundations, Theodore Edson Parker Foundation, the Mabel Louise Riley Foundation, the Amelia Peabody Charitable Fund, the Andrew W. Mellon Foundation, the Hopedale Foundation and the Fanwood Foundation. The new museum will feature public spaces for community activities. Construction of offices, storage and study areas, and the TCC laboratory as well as the entrance, passenger elevator and climate control system are underway. Plans for the entrance and for public spaces on the first floor are being designed by architect, Wayne Ferson of Newburyport. The first floor will also include a reception area, workshop areas, a room for video presentations, a sales shop, a changing exhibit gallery, several flexible spaces for meetings and classes, and the Stevens family atrium to be used for large events. The museum will broaden its collecting scope for exhibit purposes. It will now include the following changes: 1) it will collect more than one object of a given type if needed for exhibits or to re-create a working factory; for example, to create a 1950s factory floor numerous W-3 looms have been acquired to present a working weave shed installation; 2) it will collect cut and sewn objects (clothing) as well as finished products such as upholstered furniture to demonstrate the impact textiles have on the daily lives of ordinary people. The Lawrence School program is now in its eighth year, giving fifth graders a glimpse of how cloth was made. The museum will continue the school program at its present location in North Andover for the 1994-95 school year. The TCC completes a unique upholstery project for a suite of furniture designed by Filippo Pelagio Palagi (1775-1860). Librarian, Clare Sheridan, holds a workshop entitled "Mills & Mill Workers: Images of the Textile Industry." The eighth annual Heritage Spinning Day is held Oct. 2nd. The 22nd Annual Sheep Shearing Festival is held May 15th. The Summer History Camp is held in July **Staff:** Jessica Randolph resigns as of May 31st. Kathy Francis resigns in December to go to the Gardner Museum. Kim O'Leary resigns as Office Administrator of the TCC to go to the NEDCC in Andover. Deirdre Windsor, Associate Conservator is serving as Acting Chief Conservator. Patricia Silence is hired as a Conservation Technician in April. Barbara Gallo and Carole Kollias' titles change to Library Assistant. Florence Feldman-Wood is hired as a Collections Technician.

1995: The museum name is changed to the American Textile Museum. However, the Textile Museum in Washington DC objects. As a result, the name will be altered to the American Textile History Museum in 1996. Also, a new logo is designed by Susannah Abbott, Director of Development. Construction work is near completion for staff offices, library, open study-storage area for the pre-industrial collection, textile storage areas and the TCC. The transfer of all collections begins in May through the end of year (see the Fall 1995 *Newsletter* for a complete description of the move and creation of the new TCC laboratory). 1996 will see the completion of public services space on the first floor including the sales shop and function rooms. The move is supported by the NEH grant of \$300,00 awarded last spring to help with construction of storage facilities, as well as documentation, cleaning, packing and relocation of artifacts. The move is also aided by private support. The library is awarded a Conservation Project Support grant from the Institute of Museum Services of \$24,209 for new shelving and print cases. Once the move is completed, the staff intends to focus on exhibits in 28,000 s.f. The Capital Campaign (begun in 1992) nears the end of its goal having raised over \$8,110,000 in gifts and pledges. The museum is also approaching its goal of \$1,500,00 for the Kresge challenge grant (see Fall 1995 *Newsletter* for additional gifts to museum). The annual appeal for 1995 raises \$33,400. The library receives a donation of 1,000 insurance maps of textile mills from the engineering firm of Charles T. Main Inc., now a subsidiary of the Parsons Corp. The 23rd Annual Sheep Shearing Festival is held in May. The annual Volunteer Recognition Luncheon is held in February with special recognition of Phillis Yardley, Evelyn Gilligan and Marty Larson whose family donated the Larson Collection to the museum library and textile collection. The Summer History Camp is scheduled for July. The Education Dept.'s Lawrence School program continues serving 900 5th graders having received funding from a number of local foundations. **Staff:** Relocation of collections is aided by a new staff member, Karen Herbaugh, as Collections Assistant. Karen recently received her MS from Oregon State University with a major in historic clothing and textiles and a minor in museum studies. Other new staff hired as Collections Technicians to help with the move include: Florence Feldman-Wood; Linda Knaack (MLS from Simmons College) who is working part-time as a library assistant and part-time in the textile dept. to help with moving the collections; Pamela Edwards (Ph.D. Candidate in the Hagley Program at the University of Delaware) is hired as library assistant to organize and pack the library's manuscript/business records. Cyrus Lipsett is hired as Director of Development (including grant writing, graphics, promotional materials and the the creation of a new museum shop). Lois Frankenberger is hired a museum publicist? New TCC staff include: Ellen Washburn Martin and Marsala Sumner (furniture and upholstery technicians). Deirdre Windsor is promoted from Associate Conservator to Chief Conservator; the TCC's Office Administrator, Kim O'Leary, resigns to take a position at the Northeast Document Conservation Center in Andover; Genevieve Cottraux Sun is appointed Conservation Technician; and Kathleen Kiefer is appointed Asst. Conservator. Marion Hall, Print Specialist/Collections Secretary, retires at the end of September after 17 years at museum. Phillis Yardley, a museum volunteer, dies after a brief illness. Susannah Abbott resigns earlier in the year and now serves in an advisory capacity. Cathy Donovan is hired as the Supervisor of Weave Shed Operations. Sonya Rivard is appointed Resident Artist/Exhibit Preparator.

1996: The museum is officially renamed the American Textile History Museum on August 1. The library is named the "Osborne Library" after donor, trustee and museum officer, Gordon Osborne, who has a special interest in the library collections. *The mission statement is revised in May to read: The American Textile History Museum is dedicated to increasing the knowledge and understanding of the historical significance in American society of fiber preparation, clothing making, cloth finishing and design. To that end, the Museum collects, preserves and interprets objects and informational materials related to the causes and consequences of textile manufacturing in the United States from the seventeenth century to the present. These objects and informational materials are made available for study and enjoyment to the people of the United States as well as to interested students and visitors*

from abroad. (see Museum Archives, Red Binder found in Box 374, dated 2000). Construction has focused on the exhibit spaces and public areas on the first floor. Interior spaces are nearly finished and will culminate in April with the installation of over 3,000 yards of carpeting. Beginning in spring/summer, the focus will shift to the building exterior and landscaping and the staff will turn its full attention to exhibits now that collections have been moved to Lowell. The exhibit space will occupy over 28,000 square feet including over 80 display cases and platforms as well as ten re-created historical rooms/scenes from 1770 through 1950. These include an 18th century weaving room, a clothier's shop, a replica water wheel, carding room, an 1870's weaving mill, etc. Of special note is the ca. 1950s "weave shed," the final stop for visitors with 19 working power looms. The museum will produce historically accurate textile replicas on these looms and they will be on sale in the museum store. The grand opening is projected for Spring 1997. The Kresge Foundation challenge grant goal of \$1,500,000 is met in November-- exceeding it by \$135,000. The Capital Campaign still needs to raise \$500,000 to meet its goal of \$9,300,000. The textile department continues to expand its collection of finished objects and acquires an important gift of 19th- and early 20th-century women's clothing from Harry Philip Edwards in memory of his wife, Lucy-Ann Edwards offering the museum an opportunity to create a comprehensive costume collection. Such a collection will not be focused on haute couture and fashion styles and trends but rather on everyday clothing and ways in which particular types of fabrics were used in clothing. It will also help visitors to understand textiles in familiar forms in museum exhibits. Author, Alan Emmet, who is also on the governing board of the museum proposes a book telling the history of textiles and textile production in America in conjunction with the museum collections and with the assistance of staff members, Diane Fagan Affleck and Clare Sheridan. The University Press of New England is interested but the project does not get off the ground. The Summer History Camp is held in July. The ninth year of the community outreach programs in Lawrence for fifth graders is completed. More than 950 students in a total of eleven elementary schools participated in the museum's hands-on program entitled: *A Stitch in Time: The Evolution of Cloth-Making in New England*. The volunteer luncheon is held on Valentine's Day. Marty Larson, Ben Prokuski (Weave Shed), Pauline Turner and the late Phillis Yardley are honored. The TCC treats the Bennington Battle Flag, one of the earliest known versions of the "Stars and Stripes." Conserving flags is one of many specialties of the TCC. **Staff:** Gaelen Gordon joins the TCC staff as Asst. Conservator. Lorinda Gayle becomes the TCC's new Office Manager. Patricia Silence is promoted to Asst. Conservator. Russell Moore is hired as the new Director of Development; he served as Director of Leadership Gifts at the WGBH Educational Foundation. His appointment enables Cyrus Lipsitt to focus on publicity, graphics, promotional publications and the creation of the new museum shop. Catherine Weller is hired as Collections Asst. to photograph rolled textiles and prepare exhibits. Library staff Pamela Edwards and Linda Knaack become part-time in May. However, Linda Knaack resigns as of November 1st. Wayne Ferson is hired as Building Designer/Construction Supervisor. Carole Landry's title changes to Development Secretary. Kim Monterio is hired as Collections Assistant.

1997: The new museum in Lowell is formally opened by President Edward B. Stevens on the weekend of April 26-27. It attracts more than 2,500 visitors for self-guided tours of the 30,000 s.f. permanent exhibit, *Textiles in America*. The new Museum Store opens at the same time in 2500 s.f. and features hand-crafted items with particular attention to textiles. Of special note is the museum's heirLOOMS Collection of products woven on the museum's power looms in the Weave Shed by Michael Christian and his volunteers and staff. Products include coverlets, pillows, tablecloths, napkins, towels, etc. and visitors can watch the items being woven as part of the exhibit tour. Cyrus D. Lipsitt is appointed Assistant Director. The Capital Campaign raises \$9.6 million exceeding its goal by \$300,000. A list of donors to the Capital Campaign is published in the Fall 1997 *Newsletter* (renamed *The Overshot* in the Fall). Joan Fabrics of Lowell produces custom upholstery for museum furnishings. The Lowe Foundation gives a gift of textile machinery, artifacts and manuscripts from the Midwest Woolen Mills,

once located in Indiana. Six brochures are designed promoting the following: TCC; space rental possibilities for special events and meetings; public programs; benefits of museum membership; collections; and general visitation. PNC Bank New England provides a generous \$25,000 corporate contribution to install a temporary museum exhibit at the bank. School program for Lawrence fifth graders completes its tenth year. "Junk to Jackets," a hands-on activity introduces students to the concept of recycling plastic bottles into fleece fabric. Five free lectures are given by fiber experts supported by funds from the Lowell Institute of Boston. Speakers include Rachel Brown, owner of Weaving Southwest; Marcy Petrini, President of the Handweavers Guild of America; Patryc Wiggins, creator of the "The Mill Tapestry Project in New Hampshire;" Martin Bide, professor of textiles at the Univ. of Rhode Island; and museum director Paul Rivard. Noted textile artist and designer, Peggy Osterkamp, will present a workshop entitled, *Production Handweaving Techniques*, in November. The TCC conserves Jacqueline Kennedy's wedding dress as well as 130 textiles and items of clothing for the "Textiles in America" exhibit. The Gazebo Cafe also opens in the lobby on April 27 for lunch and tea. Two popular museum publications, *Mills, Mansions and Mergers* by Edward Roddy and *Just New From the Mills* by Diane Fagan Affleck are reprinted. **Staff:** Cyrus Lipsitt is appointed Assistant Director. Louise Maloney, Administrative Asst. and Carol Landry, Visitor Services Coordinator retire. Mary McLellen is appointed as the new Administrative Asst. to the Director and Nancy Dinardi as the new Visitor Services Coordinator (purpose of the position is to take reservations and provide information about museum programs and lectures, etc.). Pamela Edwards is appointed as the library's Manuscript Specialist three days a week starting April 1st. Additions to the staff include: Richard Dubois, Building Manager/Supervisor; Mike Hoey, Asst. Building Manager; Leo Geoffroy, Building Maintenance; Michael Christian and Gary Hudson, Weave Shed Operators; and Ben Prokuski, volunteer loom operator. Lauri Gaudet, Anne Carroll, Julie Dubois, and Helen Murphy are hired as Museum Store Associates. Denise McManus, Judith Bessette, Bradley Parker and Terry Romano are appointed to Visitor Services. Donna Bibeau and Lizbeth Caissie are hired as receptionists. Other additions include: Tess Fredette, Conservation Asst.; Accounting Asst.; Cristin Lind, TCC Office Manager; and Nancy Tevnan, Development Asst. In the fall, Robin Cohn is hired as Director of Corporate and Foundation Relations (Development Office). Among other responsibilities, she will be writing grants for the museum and assisting with departmental grants. Title changes/promotions include: Barbara Gallo, Museum Store Manager; Frances Kelley, Business Manager; Catherine Weller, Museum Educator. Consultant James Affleck of Rockledge Computer Services in Andover is asked to develop a collections-wide database.

1998: ATHM celebrates its first anniversary in Lowell in April and the TCC celebrates its 20th anniversary. Former director, Thomas W. Leavitt, dies on Dec. 21. Early in the year, the Board approves \$225,000 for a new 5,000 s.f. changing exhibition gallery that can be sub-divided into four smaller galleries when needed. It will include a 500 s.f. preparation laboratory for exhibit items being conserved by the TCC and a 1,000 s.f. space as an artifact holding area adjacent to the gallery; also a workshop for building mounts and props on the fifth floor. A special exhibit opens in the new exhibit space in November: *Dresses for Humanity: The Dresses of Diana, Princess of Wales* (November 1, 1998-January 17, 1999) following venues in Washington D.C. and Toronto by the People's Princess Charitable Foundation. Attendance exceeds 41,000 visitors. Visitors to the exhibit are assisted by more than 250 volunteers who are thanked at an Appreciation Breakfast. Four charities benefit from the proceeds of the exhibition: American Red Cross, Merrimack Valley Chapter; Boys and Girls Club of Greater Lowell; the Cancer Center at Lowell General Hospital, and Rosie's Place. A total of \$68,000 was distributed. Sponsorships needed to bring the exhibit to Lowell are provided by several foundations and the Board of Trustees. A preview gala for the *Dresses for Humanity* exhibit is held Oct. 30th. Approximately \$100,000 is still needed to achieve the campaign and six-month construction goals. As of June 1998, more than \$125,000, including a \$50,000 challenge grant from the Parker

Foundation, has been raised. The museum's "Major Giving Society" is created by the Development Office. The Raytheon Co. donates \$28,000 to fund the purchase and installation of two commercial dryers for the TCC and the museum's heirLOOMS product line. The Guildford Mills in Greensboro, N.C. Pledges \$100,00 for operating expenses. Mr. & Mrs. Elkin McCallum, through their foundation, make a gift of \$50,000 (McCallum is President & CEO of Joan Fabrics, Inc. of Lowell). The Fullerton Foundation makes a gift of \$25,000 to help the museum match a challenge grant by the Theodore Edson Parker Foundation for the construction of the new special exhibition gallery (they had already made a gift to the capital campaign). Bob Keates of Fiberworks in Guelph, Ontario, donates a copy of his computerized weaving program, *Fiberworks PCW*, for use by collections. Banners are installed on the outside of the museum to promote the museum, the heirLOOMS collection, and the Gazebo Cafe (The Seasoned Chef, chef Jerome Picca). Corporate members are listed in *The Overshot* for Winter 1998. On November 13, Richard Martin, Director of the Costume Institute of the Metropolitan Museum of Art lectures on 18th century dress and its influence on clothing design. "Mad About Plaid," the museum's new interactive education program comes on-line at the Webster Education Center classrooms through a donation of computer equipment from the State Street Bank. Students will use the software program "Weave It" to design and print a tartan plaid of their own design. Girls, Inc. participates in "Pacific Printworks" The function spaces of the museum on the first floor (Stevens Court, Gazebo Cafe, Conference and meeting rooms in the Webster Education Center) are being used for meetings, weddings, conferences and special events. The museum expands the heirLOOMS collection of textile products and a retail catalogue will be published by the Museum Store. Woolrich, Inc. will produce a collection of blankets based on the museum's collection of coverlets. The museum hosts a successful lecture series sponsored by the Lowell Institute devoted to natural fibers and printed textiles. Slightly updated mission statement reads: *The American Textile History Museum seeks to collect, preserve, and interpret objects and information related to the production of textiles in America. The museum is dedicated to increasing the knowledge and understanding of the historical significance in American society of fiber preparation, cloth making, and cloth finishing. Toward this purpose, the museum maintains collections of tools, machinery, textiles, manuscripts, images and other objects dating from the seventeenth century to the present.... Comparable materials from other cultures may be acquired to clarify or inform American history.* **Staff:** Anne Cadrette is hired part-time in March as a Library Assistant initially to catalog prints and photographs. Anne von Sternberg joins the Accounting Dept. as a part-time Assistant. Deirdre Windsor's title is changed to Director of the TCC/Chief Conservator. Kathleen Kiefer, Asst. Conservator, resigns to accept a position at the Peabody Museum of Archaeology and Ethnology at Harvard. Camille Breeze is hired as TCC Mellon Intern. Janice Fronko is hired in Visitor Services. Diane Fagan Affleck resigns effective January 1999. Pam Edwards resigns. Rona Gofstein is hired by the Development Office to assist with membership, the annual fund, etc. Nancy Tevnan's title changes to Development Fundraising Coordinator. Raymond Prescott is hired as Asst. Manager of the Museum Store. Stacy Beauchemin is hired as Fabric Production Asst. in the Weave Shed.

1999: The *Dresses for Humanity* exhibit closes on Jan. 17th. Volunteers who assisted visitors during the *Dresses for Humanity* exhibit are thanked at an Appreciation Breakfast on Jan. 7th. Director, Paul Rivard, steps down after eight years having organized the museum's move from North Andover to Lowell, steered it through a five-year capital campaign and developed the *Textiles in America* core exhibit. He will remain affiliated with the museum as a part-time curator overseeing industrial technology and exhibitions. During the transition period, while the museum seeks a new executive director, Cyrus D. Lipsitt is named Acting Director. On December 13, Michael J. Smith, formerly of the Buffalo Museum of Science, is appointed Executive Director of the museum effective January 18, 2000. Cy Lipsitt, Asst. Director, will continue as Acting Director through Jan. 2000. The changing exhibition gallery opens with a series of temporary exhibits organized/curated by Curator, Karen

Herbaugh: 1) a juried show, *RISD On the Road: an Exhibition of Fiber Art of Alumni of the Rhode Island School of Design* (Feb. 7-April 3); 2) *And So To Sleep: an Exhibition of Coverlets from the Hawthorne Collection* (May 2-July 31) curated by Karen Herbaugh and Diane Fagan Affleck; the exhibit includes 85 Jacquard woven coverlets from the museum's collection donated to the museum by Catherine and Davison Hawthorne; 3) *Art Underfoot: the Story of Waldoboro Hooked Rugs* (August 15-Oct. 5), curated by Mildred Peladeau; includes examples of 51 rugs borrowed from a number of collections; 4) *Dressed for the Part: Hollywood Costumes from the Silver Screen* (Nov. 16, 1999-March 12, 2000), curated by Karen Herbaugh and Tina Sutton, opens with 45 costumes worn by famous movie actresses from the 1920s through the 1960s; the exhibition is drawn from the collection of John LeBold. The coverlet, hooked rug and Hollywood shows will be accompanied by catalogues as well as lectures and workshops. Coverlets and bedcovers are featured in talks by the following: Clarita Anderson, retired professor, Univ of Maryland; Rabbit Goody, Thistle Hill Weavers; Lauren Whitley, Museum of Fine Arts, Boston; and Celia Oliver, curator at the Shelburne Museum. The Costume Society of America will host its fall 1999 symposium, "Hollywood and Fashion," at the museum to complement the Hollywood exhibit. Partnerships with Lowell and Lawrence schools continues. "A Stitch in Time: The Evolution of Cloth-Making in New England" completes its 12th year. Each class tours the core exhibit and completes the "Junk to Jackets" hands-on activity in the Webster Education Center. Through the museum's "Fun with Fiber" program school teachers may select from four different modules that include a tour and hands-on activity. More than 1,000 fifth graders in Lowell public schools tour the "Textiles in America" exhibit and participated in hands-on activities. The Public Programs Dept. is supported by businesses such as Malden Mills, the Lawrence School Dept., the Nathaniel and Elisabeth P. Stevens Foundation, The Rogers Family Foundation, and the Catherine McCarthy Memorial Trust Fund. The TCC conserves a green silk dress worn by Louisa Catherine Adams, wife of the sixth president of the U.S. The museum introduces a new and expanded website available through "boston.com" and as a freestanding independent site at www.athm.org. The annual Volunteer Recognition celebration is held on May 5th with more than 75 volunteers attending. The eleventh Summer History Camp is held co-sponsored by the North Andover Historical Society. The Camp explores the colonial and industrial history of the region with activities such as Native American basketry, butter churning and natural dyeing along with field trips. Using designs from our collection of Cocheco Print Works dated swatches, P&B Textiles of Burlingame, California introduces a 19th-century reproduction fabric line at the Houston Quilt Market in October; it will be available in independent quilt stores in November. Royalties from the sale of the fabrics will help support collections. Curator, Karen Herbaugh, traveled to Houston in October to introduce the Cocheco Print Works Collections at the Market. The library acquires a large collection of photogravures of textile mills from Woodbury and Company, Worcester, MA. The TCC conserves a banner advertising a visit to Norwich CT by Abraham Lincoln. The museum participates in the Lowell Folk Festival with activities held at the museum. **Staff:** Cyrus Lipsitt is appointed as Acting Director. Russell Moore, Director of Development, resigns and Mimi Herinton is hired as (Acting) Director of Development. Michael Christian takes over operations of the Weave Shed with a staff of four. His responsibilities include ordering of materials, scheduling of work and labor in the weaving room as well as supervising cutting, sewing and distribution tasks. Karen Herbaugh is promoted to Curator responsible for the clothing, textile and pre-industrial machinery collections. Susan Wellnitz, Associate Conservator, has written a chapter for a book on the care and storage of textiles in collaboration with Jenny Gilbert, Curator of the New England Quilt Museum (Title: *New England Quilt Museum Quilts.*). Catherine Weller becomes a Curatorial Asst. Patricia Silence, Asst. Conservator, resigns from TCC to go to Colonial Williamsburg. Jan Williams joins the TCC as a Conservation Technician. Kathleen MacKay is hired as a TCC contractor. Camille Breeze resigns. Anne Cadrette, Library Asst., becomes full-time in May and her title is changed to Asst. Librarian. In the spring she functioned as registrar for the museum exhibit, *Art Underfoot: the Story of Waldoboro Rugs*.

2000: Michael Smith begins tenure as Executive Director on January 18th. His title later changes to President & CEO in 2002. The temporary exhibit: *Wrapped in Tradition: The Chihuly Collection of American Indian Trade Blankets* opens from April 30 through July 30. Organized by Linda Carpenter, Public Programs Director, it features more than 75 American Indian trade blankets from the personal collection of internationally known glass artist, Dale Chihuly. It includes several blankets designed by contemporary American Indian designers along with a selection of Chihuly's glass artworks known as the "Navajo Blanket Cylinders." Chihuly will make a special guest appearance on April 30th. Temporary exhibit: *Second Impressions: Quilters Celebrate Cochecho Fabrics* opens (August 19 - Dec. 31). It is curated by Karen Herbaugh and showcases contemporary quilts and wall hangings made from historic reproduction printed fabrics by winners of a contest sponsored by P&B Textiles of Burlingame, CA. The fabrics were recreated by P&B from the museum's Cochecho Print Works textile samples. The exhibit complements the first Lowell Quilt Festival (August 17 - 20). One of the sponsors is Cranston Print Works of Webster, MA, one of the country's oldest textile companies. A major gift from Board President, Pauline Thayer Duke, is made in support of the machinery collection. **The first Textile History Consortium meets with museum staff and other institutions in the Middle Atlantic and Southern States that collect textile-related material.** On November 3rd, a black-tie tribute to Edward Stevens, chairman of Ames Textile Corp. and Chairman of ATHM's Board of Trustees is held in the museum's Stevens Court. Stevens is honored for his civic, social and cultural activities in the Merrimack Valley (this award continues as the "Community Service Award" in 2002). The tribute raises \$198,000. Member Appreciation Evening is held November 30th with entertainment and tours of the collections. The volunteer lunch is held on November 16th. The first "Silk and Satin" event is held on February 11th to accompany the exhibit *Dressed for the Part: Hollywood Costumes from the Silver Screen* (Nov. 16, 1999 - March 12, 2000). More than 200 guests enjoy a buffet of desserts. The TCC conserves a 16th century tapestry owned by the Isabella Stewart Gardner Museum in Boston. The Osborne Library receives a grant of \$4500 from the NEH to create customized boxes to store fragile and rare books. A list of members appears in Vol. 5, no. 1 (February) and Vol. 5, no. 3 (July/August) issues of *The Overshot*. Peggy Church of Dunstable, MA, a noted weaver, joins the board. **Staff:** Cyrus Lipsitt resigns mid-year. Diane Fagan Affleck, former **Chief Curator**, is re-hired in a new position on May 1. She is appointed as Coordinator of Special Projects and will be responsible for a variety of museum activities and services. She will begin planning a series of temporary exhibitions to be presented in 2001 and beyond and has started working on an exhibit entitled, *Textile Art from Southern Appalachia* that will open in February 2001. Curatorial Asst., Cathy Weller, attends the 11th International Surface Design Conference in Kansas City. Mimi Herington leaves in May and Rosalyn S. Malin is hired as Director of Development as of July; Nancy Tevnan, Development Asst., resigns in September. Kathleen Brown is hired as Marketing Manager. Nancey Dinardi Carroll's title changes to Manager, Functions & Group Sales. Melanie Sanford is hired as a Textile Technician and Howard Sutcliffe as the TCC's Mellon Foundation fellow. Maureen Lieurance is hired as the TCC Office Manager. Linda Carpenter's title changes to Director of Museum Education & Public Programs. Mary McLellan resigns in May and is replaced by Claire Matte who is appointed in July as Executive Asst. to the Director. Jessica Randolph re-hired part-time as the library's manuscript cataloger. Current part-time/occasional staff includes: Kate Kelley, receptionist; Paul Lochhead and Kathleen Hirbour, Visitor Services; Raymond Prescott, Museum Store Asst. Manager; Joy Roy, Museum Store Associate; Boris Sirotin, Computer Consultant.

2001: The American Textile Hall of Fame is established on September 10, 2001 to honor past and present individuals, corporations and institutions that made and continues to make significant contributions to the textile industry in America. The inaugural class is industry leader Roger Milliken, Chairman and CEO of Milliken & Company; also textile pioneer Samuel Slater (1768-1835); and energy supplier Duke Power of Charlotte, NC (a subsidiary of Duke Energy). The Donohue Group begins digitizing library records through 2003. Museum trustee and philanthropist, Gordon Osborne, dies on August 22nd. The Osborne Library was named after him in 1996 to honor his special interest in the library collections. After an academic career in textiles, he joined Warwick Mills (headquartered in Boston) and eventually became its president and treasurer in 1948 (see Vol. 6, no. 1, Winter 2001 of *The Overshot* for his obituary). Interviews with Osborne are available on audio tape in the library. The temporary exhibit: *Textile Art from Southern Appalachia: The Quiet Work of Women* (Feb. 4 - May 27) is organized by Diane Fagan Affleck and is guest curated by Kathleen Curtis Wilson. It features 19th- and early 20th-century handwoven textiles including bed coverlets and quilts from the region spanning western North Carolina, East Tennessee, eastern Kentucky and southwestern Virginia. The second "Silk 'n' Satin" event is held in conjunction with the exhibit: *Textile Art from Southern Appalachia*. The temporary exhibit: *Pick Up Your Clothes!* (June 17 - August 26) which focuses on understanding textiles through the way clothes have been stored features over 30 pieces of furniture and architectural elements dating from the mid-18th through the late 19th century. It highlights problematic wardrobe storage issues created by advances in the manufacture of clothing. Temporary exhibit: *Stylish Hats: 200 Years of Sartorial Sculpture* (Sept. 12 - Dec. 30) features over 200 hats from the collection of Neil S. Vincent. Over 200 people attended the Nov. 25th lecture and book-signing featuring *Crowns: Portraits of Black Women in Church Hats* by Michael Cunningham and Craig Marberry. The Dept. of Economic Development, Mass. Office of Travel & Tourism awards a grant of \$15,096 to the museum and its partners. The museum's Open House is held June 9th and 10th in conjunction with Lowell's annual "Be a Tourist in Our Town" celebration. In May, the Osborne Library receives a grant of \$92,025 from the National Historical Publications and Records Commission (NHPRC) of the National Archives and Records Administration to catalogue and electronically disseminate its manuscripts and business records. The Osborne library also receives an additional grant from the Massachusetts Board of Library Commissioners (MBLC) to continue its creation of customized boxes to store fragile and rare books (to date 831 boxes have been made). The Northern Textile Association donates its non-current records to the library. The library and textile collections acquire Dan Cooper's original textile designs and his papers. Cooper, who died in 1965, was eulogized for his contributions to the fields of American interiors, furniture and textile design. Curator, Karen Herbaugh has been actively collecting 20th century clothing and furnishing fabrics from the early 1930s through the 1970s. P&B Textiles collaborates once again with the museum to produce a line of historic reproduction fabrics. A second juried quilt contest using P&b textile fabrics using designs from the museum's collection will be held in 2002. In June, the museum opens the Textile Learning Center (TLC) in 1,100 s.f. with an interactive program for young children under twelve accompanied by an adult. According to Linda Carpenter, the Director of Education and Public Programs, the TLC is divided into 3 areas: a special exhibition center relating to each of the changing exhibits; a spinning and weaving center; and a reading center. Currently, the department offers six on-site programs (*Fleece to Fabric: Junk to Jackets; Pacific Print Works; Mad About Plaid; Fiber Facts; and Technical Tools*) and six off-site programs called "Traveling Textiles" (*The Goat in the Rug; Threaded Together; FUN-damentals of Weaving; A Stitch in Time; Coming to America; Mothers (and Fathers) of Inventions; and How Much, How Big, How High*). The department also offers an expanded vacation and summer schedule and special programs for scouts and home schooled students. Teachers who are seeking to enhance the Massachusetts state curriculum can choose one of the six "Traveling Textiles" programs that foster creativity and problem-solving. President Pauline T. Duke donates two floor looms to the Education Dept. for public use. Bronislaw Prokuski engineers the new warp beams to resemble those on industrial looms. Tess Fredette and Jan

Williams of the TCC participate in a series of workshops in March for seventh and eighth grade girls at UMASS Lowell to promote careers in math and science. The museum experiments with opening Thursday evenings for shopping, exhibit viewing, special events, dinners at the Gazebo Cafe and movies. Malcolm Rogers, director of Boston's Museum of Fine Arts addresses the annual meeting of the Board of Directors on May 29th. The museum creates a new video for the core exhibit: "The Immigrant Experience," one of a series originally planned to provide additional interpretation. It is produced by Northern Lights and written by Julie Mofford. Mike Christian, Weave Shed Supervisor, prepares warps for various heirloom patterns: Lovers Knot (cotton) a 19th century pattern woven on a 1950s loom; Star (traditional 19th century extended overshot design); and Lovers Knot (Wool/Cotton) woven on an 1890's loom. The museum participates in Lowell's first annual Winterfest celebration. The museum convenes the Textile History Roundtable, Oct. 12-14. Twenty-two historians, librarians, archivists, curators, writers and teachers gather in Lowell to discuss what is the current record of the history of textiles in the US and how and where that history is being assembled and preserved. The idea arose out of a two-day retreat by collections staff in the summer of 2001. Niki Tsongas, Lowell community activist, is honored at the 2001 Annual Fall Gala held on November 8th. Tsongas is presented with a special edition of a "Sea Star" coverlet created by Weave Shed supervisor Mike Christian and loom technician, Gary Hudson. Spinning and Weaving Week is celebrated at the museum on October 2-8 with exhibits and demonstrations. The Volunteer Recognition luncheon is held on May 10th. Currently, the Board of Trustees consists of 27 members; ten new members are added to the Advisory Board and eleven new members are elected to the Corporation. Giving opportunities include: membership, giving societies, the business member program, the annual fund, corporate and foundation grants, event and exhibition supporters, collection donations and the bequest society. **Staff:** Paul Rivard leaves the museum in December to take up a position with the Heritage Harbor Museum being developed in Rhode Island. Deirdre Windsor head of the TCC is one of 27 winners of the Rome Prize for artists and scholars and will enjoy a 6 month fellowship in Italy. Susan Wellnitz becomes Interim Director of the TCC. Susanne Bunker is hired as Museum Outreach Teacher; Marc Ciarldi as Administrative Asst., Database Manager; Barbara Gallo, Museum Store Manager resigns; Ray Prescott temporarily assumes her duties as Manager; Debra Danforth is then hired as a full-time Manager of the Museum Store; Tracy Green as Administrative Asst. in Education and Public Programs; Sharon Higgins as Special Events Coordinator; Kathleen Hirbour, Catherine K. Hunter and Paula Lochhead as Visitors Services staff; Karen O'Connell as Associate Director of Development; Stephanie Sewhuk as School Services Coordinator; Bonnie Sousa as Museum Registrar; Manya Kapikian and Brenda Howitson are hired as manuscript processors for the library's NHPRC grant. Cindy Bernstein is hired as Auxiliary Staff Coordinator (volunteers). Jessica Randolph, part-time manuscript processor is laid off effective in December; Rona Gofstein, Development Asst. is also laid off. Rosalyn S. Malin, Director of Development resigns in March and Robin Cohn, Director of Corporate & Foundation Relations resigns at the end of the year.

2002: ATHM is once again accredited by the American Association of Museums through 2010. The temporary exhibit *All for One and One for All! Uniforms in Fact and Fantasy* (Jan. 26 -May 27), organized by Diane Fagan Affleck and curated by Nancy Rexford, provides a look at how uniformity in clothing functions in our lives. It is an interactive gallery that features uniforms worn by famous people, some real and others Hollywood inventions as well as uniforms worn by you or your neighbors. The second "Silk & Satin" event is held on February 8th in conjunction with the exhibit. Guests are encouraged to come in a uniform costume. Another temporary exhibit: *Jack Lenor Larsen: the Company and the Cloth* (June 15 - July 28) is organized by The Minneapolis Institute of Arts and curated by Lotus Stack. It celebrates the genius of Larsen, considered the dean of modern fabric design and comprises more than 100 fabrics that reflect Larsen's talent for incorporating the newest and the oldest textile ideas. Larsen visits the museum at the opening of the exhibit. The temporary exhibit:

Pentagon Comfort Quilts (Sept. 2 - Sept. 13) presents a selection of 29 quilts made by many different people and sent to the Pentagon as gifts to honor those who lost their lives on Sept. 11, 2001. The temporary exhibit: *From the Mills: Contemporary Quilters, Historic Designs* (Aug. 11 - Oct. 20) is based on second juried quilt contest using P&B textile fabrics reproduced from historic designs in the museum's textile collection. The opening coincides with the 2002 Lowell Quilt Festival. The temporary exhibit: *Reflections: Fashion, Dolls, and the Art of Growing Up* (Nov. 9, 2002-March 23, 2003), is curated by the Curatrix Group and funded by Enterprise Bank and reflects upon the generations of little girls whose lives have been shaped by and reflected in their dolls. The dolls were borrowed from the Strong Museum and the Wenham Museum among others. ATHM partners with its close neighbor, The Whistler House Museum of Art. Whistler House agrees to loan original works of art to the museum in conjunction with its special exhibitions. The Textile Hall of Fame inducts the following on September 9th: 1) Frederick B. Dent of Spartanburg, S.C, former president of Mayfair Mills and the American Textile Manufacturers Inst. as well as former Secretary of Commerce under President Nixon.; 2) Whitin Machine Works of Whitinsville, MA with E. Kent Swift, Jr. accepting; 3) the late James Spencer Love, founder of Burlington Industries with his son, Robert L. Love, accepting; 4) E.I. Du Pont de Nemours and Company of Wilmington, DE with Steven R. McCracken, President of Textiles and Interiors accepting). The 2002 Gala honors Samuel S. Rogers, museum trustee and son of founder Caroline Stevens Rogers. On November 14th, the annual Gala bestows its first Community Service Award on Mr. Rogers. Donor Recognition Night is held October 3rd with a reception and short program. Through the generosity of the Ames Textile Corp. of Lowell and the Romill Foundation, the museum acquires the 37-star "American Bunting National Flag". It was the first flag to be made from American fabric and was produced in Lowell in 1865 by Civil War General Benjamin Franklin Butler, founder of the United States Bunting Company which evolved into the Ames Textile Corp. In June, the museum will celebrate its fifth anniversary in Lowell with a weekend Open House and the unveiling of the flag. The museum continues to open Thursday evenings for lectures, films and special events. The history and evolution of the Weave Shed since its opening in 1997 is chronicled by Michael Christian in the Spring 2002 issue (Vol. 7, no. 2) of *The Overshot*. The museum function space hosts a variety of events: family reunions, fundraising events, weddings, art and design contests, corporate meetings, etc. The Stevens Court is renovated allowing for more private functions. A second meeting of the Textile History Consortium meets in Raleigh, NC at North Carolina State University from Oct. 25-27 and includes a number of participants from the Textile History Roundtable held in 2001 at the museum. The museum also hosts 75 participants in the third annual Textile History Forum, July 12-13. Organized by S. Rabbit Goody, it is a gathering where textile historians, curators, researchers and enthusiasts gather to share papers, ideas, etc. Previous gatherings were held at the New York State Historical Association in Cooperstown. On December 6th, Laurel Thatcher Ulrich, Pulitzer Prize-winning author, discusses her new book at the museum, *Age of Homespun: Objects and Stories in the Creation of an American Myth* published in 2001. The weave shed now has ten looms that can run at full production and five more looms that operate for demonstration. The TCC conserves silk ribbons representing early baseball clubs owned by the National Baseball Hall of Fame. National Spinning and Weaving Week is celebrated at the museum from Oct. 1-6 with demonstrations by museum interpreters and volunteers as well as from the Weavers' Guild of Boston, the Essex County Handspinners and the New England Lace Group. The museum adds to its collection of Arnold Print Works sample books by acquiring books held by the Rhode Island School of Design and the Brooklyn Museum of Art. The Volunteer Recognition luncheon is held in May with tributes to twelve volunteers. Among the top honorees with the most volunteer hours are Cyrille Lemieux (loom fixer), Tom Rockwell (carding machinery specialist), John Goodwin (former professor at Lowell Textile School/Lowell Technological Inst., trustee and library volunteer) and Pauline Turner (library volunteer). Donor Recognition Night is held Oct. 3. The TCC conserves a submarine bow cover belonging to the USS Groton. The Institute of Museum and Library Services (IMLS) awards a grant to the Textile Dept. of \$43,928 to purchase

compact storage and cabinets for the costume collection. NMRLS (Northeast Mass. Regional Library System) awards the Osborne Library \$4,000 to be used for cataloguing. The library acquires through donations over 800 engineering drawings from the Great Falls Manufacturing Co. of New Hampshire and a large collection of books about paisley shawls. Donors also present the library with over 300 books relating to the history of costume as well as the personal papers of Rita Adrosko, Curator Emeritus of the Smithsonian Division of Textiles primarily devoted to jacquard weaving. The museum website, (www.athm.org) designed by Tracey Greene, a UMASS Lowell instructor, has many new features. It contains all the latest news, exhibitions and upcoming programs, access to Museum Store products, membership renewals, etc. Current officers of the museum include: Edward B. Stevens, Chairman, Pauline Duke, President, J. Craig Huff, Jr., Vice President/Secretary and Kenneth J. McAvoy, Treasurer. However, at the annual meeting in April, President Pauline Duke steps down but will continue to serve as a corporator. Current trustees Hiram Samel and Attorney John Pearson Jr. will assume the roles of Vice-Chairmen of the Board. Peggy Church will assume the title of Secretary, replacing J. Craig Huff Jr. and Kenneth McAvoy will continue as Treasurer. Executive Director, Michael J. Smith's title changes to President and CEO. **Staff:** In September, Karen Herbaugh, Curator presents a paper entitled, "The Associated American Artists: Textile Art for the Masses" at the Textile Society of America's biennial symposium. Diane Fagan Affleck's title is changed to Curator of Exhibitions. Deirdre Windsor-Bailey, Director and Chief Conservator of the Textile Conservation Center (TCC) resigns in January to open a private practice. Susan Wellnitz is appointed Interim Director. Rebecca Tinkham is appointed the TCC's Mellon Fellow. Ellen Spear is hired as Director of Development (renamed Advancement). Karen O'Connell is hired as Associate Director of Development. Director Michael J. Smith, Linda Williams and Catherine Weller attend Convergence, the biennial meeting of the Handweavers Guild of America, held in Vancouver. Jane Ward is hired by the library as Cataloging Project Coordinator (part-time) to prepare records for retrospective conversion by an outside vendor, the Donohue Group. Carrie Anne Galarneau is hired as Staff Accountant. Cynthia Hughes is hired as Asst. Conservator. Linda Williams replaces Debra Danforth as Museum Store Manager on May 14TH. Sharon Higgins, Coordinator of Special Events becomes Marketing Manager and Amy Sauer becomes Development Assistant. Net assets at end of year are: \$14,590,429 with a net loss of \$2,149,592.

2003: In March, the museum's Board of Trustees adopted a significant revision to the current year's unrestricted operating budget. This amounts to a 15% cut in the basic operating budget and means that the museum will cut unrestricted expenditures in 2003 from \$921,100 to \$690,825, a reduction of 22% to 25%. There are four precipitating factors: 1) the general recession; 2) the bear market which has depressed the value of the invested endowment; 3) the drop in philanthropic donors due to the above; and finally, the fact that earned revenues have consistently come in lower than budgeted. With these budgetary reductions, the ability to earn revenue from admissions, school services, store sales, etc. will be limited. As a result, the museum lays off seven full-time staff and one part-timer saving \$130,000 this year. (see list of affected staff at end). Prior to layoffs, the museum employed 43 (10 on a part-time basis); after cuts, FTE's will be 19.6. Operating expenses are also trimmed in marketing/advertising and in adult and family programming; revolving exhibits will be reduced to two. These cuts will save about \$230,000 this year. With the cuts the museum will operate on a budget this year of slightly more than \$2 million or \$400,000 less than last year. Sources of funding include: 8% earned revenue; 60% fundraising; 32% investment income. Attendance was up 15% (71,307) due to community outreach programs, popular exhibits and visitors to the restaurant, the Gazebo Cafe. A sampling of attendance figures over the years include: 1998 (41,000); 1999 (36,800), 2000 (31,008), 2001 (28,008), 2002 (36,300), 2003 (38,498). However, bookings for the first floor function space (weddings, private parties, corporate dinners, etc.) have all but disappeared and the gift shop is seeing far less business. The Director said that at the peak of the stock market the endowment was valued at about \$8 million. It

is now slightly below \$5 million. Charles Bentz Associates is hired to work with the museum on the capital campaign, called "History in the Making Campaign." John Bauser (from Bentz) gives an overview of the campaign to raise \$8.5 million (\$5 million for endowment, \$2 million for capital projects and \$1.5 million for operating expenses). Currently in the quiet phase, the campaign has raised over \$2 million and will probably go public in the Spring of 2004 when the campaign reaches 50% of its goal. The Strategic Planning Committee, headed by Trustee Jan Russell, is convened in July. The by-laws of the museum are revised to reflect different numbers: 1) the Board of Trustees will have no fewer than 12 nor more than 30 and will be self-perpetuating, that is, it will elect its own members to three year terms with a trustee rotating off the Board after two consecutive three-year terms unless serving as an elected officer; 2) Advisors will be limited to 50 and will have no role in governing the museum and will be elected to three-year terms. Current officers to be elected at the annual meeting on May 21 are: John H. Pearson, Jr., Chairman, Lowell; Hiram Samel, Vice-Chairman, Boston; Kenneth McAvoy, Treasurer, Windham, NH; Marguerite Church, Secretary, Chaplin, CT. Standing committees consist of: Finance, Investment, Development, Museum Services (public programs and education), Collections and Building (physical plant). See document dated May 14, 2003 (Fast Facts) for description of governance (Trustees, Advisors, Friends). The American Society of Mechanical Engineers (ASME) has designated our machinery collection a Heritage Collection. Temporary exhibit: *Generations/Transformations: American Fiber Art* (April 12 -July 20) is curated by Catherine Weller, Curatorial Asst. The exhibit features textile art from today's masters, inspirations created by their mentors, and works of emerging artists. Demonstrations are held by artists Pauline Verbeek-Cowart, and Gyongy Laky; Temporary exhibit: *Runway Madness: The Fashion Photography of Lucian Perkins* (Aug. 16, 2003 -Jan. 4, 2004) reveals the world of New York's twice yearly Fashion Week from backstage and from the front row with photographs of haute couture. Bonnie Sousa, Registrar and volunteers, Edyth Cederlund and John Goodwin, inventory machinery located in the west wing of the building. The weave shed is contracted to produce cloth to use as the covering on the wings, rudders and airfoils of replicas of the Wright Brothers gliders. *The Overshot* will feature articles on the intersection of science, art and textiles. The museum is seeking off-the-shelf collections software that will replace Artifacts! its current software designed by James Affleck who can no longer provide support (often free of charge). Two events are held by the Leadership Giving Circle on April 11 (President's Circle level) and May 7 (Caroline Stevens Rogers Society level). The LGC is a group of benefactors who make gifts to the Annual Fund of over \$1000 annually. Donor Recognition Night is held October 8th. The Silk 'n Satin evening is held February 7th. The Annual Gala is held on November 14th to honor Charlotte LaPierre, the Executive Director of Lowell Sun Charities and Nancy Lublin, founder of "Dress for Success." In the fall, Governor Romney visits the museum for a reception with members and friends. The third American Textile Hall of Fame is held in September to honor Dalton McMichael (1914-2001) of Madison, NC (who transformed the man-made yarn preparation industry) and The Draper Corporation of Hopedale MA (textile machinery). It also includes an official dedication to the memory of the men and women who worked in the textile industry. The award ceremony includes remarks by Arthur Spiro and William Armfield IV, McMichael's business partners. Accepting for Draper are J. Craig Huff, former Draper officer and William B. Gannett of the Hopedale Foundation and a former Draper executive. Diane Fagan Affleck travels to Edinburgh, Scotland for the installation and opening of the museum's traveling exhibit: *Textile Art from Southern Appalachia: the Quiet Work of Women* at the Royal Museums of Scotland. Curator Karen Herbaugh receives the Costume Society of America's 2003 travel research grant to study textile designs originating from Associated American Artists. A new compact storage system is installed for the textile collection. The museum hosts over 800 students during the Colonial Days program in November. The museum continues to offer programs for Boy and Girl Scouts by museum educators. In 2003, education programs serve 7,841 students at the museum and in their classrooms. More than 1000 family members enjoyed activities in the TLC. Sixty-three educational programs including films, workshops, and special events attract an additional 1,100

adults and children. The library creates a Rights & Reproductions Agreement for images used by publishers and pictures researchers and revises its fees. **Staff:** The following staff have been laid off: Susanne Bunker (Schools Services Coordinator), Anne Cadrette (Asst. Librarian), Gary Gouveia, Catherine Weller (Curatorial Asst.), Tracy Green, Gary Hudson (Weave Shed) and Anne von Sternberg (accounts payable). In December 2003, Marketing Director, Sharon Higgins, and Nancey Dinardi Carroll, Functions Manager, are laid off. In addition, Ray Prescott, Joan Roy and Kate Kelley will be sharing one part-time position at the Admissions/Shop desk. Phanna Poey, Museum Store resigns in order to attend nursing school; her position will not be filled. However, funds from Mrs. Gordon Osborne are provided to support Anne Cadrette's position as Asst. Librarian for another year. Mary Williamson is hired as Technician by the TCC. Felicia Ryan is hired as Asst. Director of Advancement and Anna Cox as Development Asst. Frances Kelley's title changes to Director of Finance and Administration. Susan Wellnitz' title changes to Director of the TCC. Diane Fagan Affleck's title changes to Director of Interpretation. Deborah-Ann Giusti is hired as Costume Collection Technician. Fiscal year and budget for FY03: budget is \$1.984 million (earned revenue 8%), fundraising (60%) and investment income (32%). Finances at end of year show an increase in net assets of \$700,000 and a net income of \$3,800,000 as well as an increase in value of our portfolio (\$4,243,000). However, museum still has a significant structural deficit. Net assets at end of year are: \$15,316,409. See annual report for 2003 for further statistics regarding programs, visitors, etc.

2004: Temporary exhibit: *Let's Go Hawaiian* (Jan. 31 - June 20), curated by Celia Oliver, features over 125 shirts and designs from 1930s to the 1970s along with contemporary shirts. The exhibit is accompanied by a Hawaii Getaway Raffle and Hawaiian Family Day and an opening day luau. Temporary exhibit: *Art Quilts from the Collection of the Museum of Arts & Design* features art quilts from around the world. (July 24 - Oct. 10). Temporary exhibit: *Born on the 4th of July: Lowell Celebrates Our Nation* (Nov. 6, 2004 - April 3, 2005), curated by Diane Fagan Affleck, includes the newly conserved Butler flag acquired in 2001 as well as objects from the library and textile collections. TDC of Boston (Technical Development Corp.), a management consulting firm, is hired to assist with the museum's goals and objectives and the development of a three-year strategic plan (see draft of plan in archives). Some of the three-year goals outlined by TDC are to 1) establish a National Textile History Resources Center aka National Textile Arts and History Center in an East Coast urban area that will encompass the museum's collections; 2) expand the Textile History Consortium; 3) update the *Textiles in America* core exhibit; 4) develop a five-year traveling exhibitions program; 6) plan to address the museum's structural deficit and create financial stability. In April, a timeline for dispersing collections is developed should the museum close. The 2004 Gala, held in November, honors Dean Webster and the Hartford Artisans' Center in Connecticut with its Community Service Awards. The American Textile Hall of Fame honors the American Viscose Corporation (Joseph Anderer accepting), W. Duke Kimbrell of Parkdale Mills, Jack Lenor Larsen and the National Cotton Council of America (Gaylon Booker accepting). The Donor Recognition Night reception is held on October 7th for those contributing to the Annual Fund. The Osborne Library staff packs and transports to the museum library over 700 boxes of records from the Troy Mills of Troy, NH. Founded in 1865, it closed in 2004. Barry Ripley, the owner will financially support the transportation and processing of the records. A three-year project has been funded in May (\$441,975) by the Chace Foundation of Rhode Island to upgrade the museum's collections management software and develop a web-based catalogue to be called the Chace Catalogue. The Chace Catalogue will be a consolidated database of both the curatorial and library collections. A new collections database system with internet capability will be purchased to replace the current database, "Artifacts!" and staff examines commercial software and views demonstrations at the museum starting on July 1. The Mimsy XG database, a collections management system, is chosen in December. Bonnie Sousa, the museum's Registrar, will become Project Manager. A 2nd edition rev. of *The Valley and Its Peoples: an Illustrated History of the Lower Merrimack*, by Paul Hudon is published

(a 3rd online edition to be published in the future). Once again, the TCC treats objects from the National Baseball Hall of Fame. The Textile Dept. receives a gift of 73 coverlets from Edith and Stanley Ross. The department also installs a compact storage system for the costume collection with the help of a grant from IMLS. Joan Whittaker Cummer, well-known spinning wheel collector, author, and donor of her collection to the museum, dies on June 17th. The Education Dept. provides “Summer Fun in the City” for children's groups beginning in July. It is a three-hour program highlighting Lowell's cultural heritage. Volunteers Tom Rockwell and Cyrille Lemieux receive special recognition at Volunteer Recognition Day. They are the Museum's oldest volunteers. The Textile Dept. acquires the intact studio of fabric designer, Harwood Steiger (the studio will become part of the core exhibit). The third Textile History Consortium plans to meet in Philadelphia in the Spring. The first class of docents at the museum completes their certification in December. New Board members include: Normand Deschene, President & CEO of Lowell General Hospital and David Webster, President of Webster & Company, a Boston design firm. **Staff:** Rebecca Tinkham, Asst. Conservator in the TCC has been awarded a Professional Development Scholarship from the Foundation of the American Inst. for Conservation of Historic and Artistic Work. Curator, Karen Herbaugh receives a travel research grant from the Costume Society of America to continue her research of the Associated American Artists. Diane Fagan Affleck and curator Karen J. Herbaugh co-author *Textiles for Victorian and Edwardian Clothing, 1880-1920* with fabric samples and published by Q Graphics Production Co. Deborah-Ann Giusti's title is changed to Coverlet Cataloguer; then becomes Collections Cataloguer for the Chace Project in July. Marisa Tescione is hired as Development Assistant. Lois Smith is hired as Advancement Campaign Manager. Susan Wellnitz resigns in August as Director of TCC and Vicky Kruckeberg is appointed Director of the TCC. Sandra C. Aho joins TCC staff as Andrew W. Mellon Fellow. Linda Maguire is hired as Library Cataloguer in September to create records for the OCLC (Online Computer Library Center) database, an international cooperative database. There is an increase of net assets of \$700,000 and a net income of \$3,800,000. The museum's portfolio is valued at \$4,243,000. \$858,402 is given to the Annual fund. The “History in the Making” campaign reports \$2,574,754 in pledges beyond the annual support. Three development goals include: 1) pledges of \$4 million by May 1; 2) increase the museum's constituency; 3) apply to the Mellon Foundation for \$500,000. Modest salary increases are authorized by the Personnel/Compensation Committee. The reality is that the museum has a significant structural deficit and funds are not likely to come from earned revenues. Annual giving will be essential. Jan Russell, chair of the Strategic Planning Committee and Liz Curtis of TDC expect to propose a ten-year vision and a three year strategic plan with benchmarks. They conclude that the museum should: 1) position itself as a national treasure; 2) explore partnerships with other museums, industry and academia; 3) make more of the collections available online; 4) broaden the age range of the education programs; 5) 50% of museum's interactions should have a national outreach.

2005: In December 2004, the Board approves the recommendation of the Strategic Planning Committee (SPARC) to actively bring the story of American textiles to a broad national audience (the committee's mandate is to develop a plan to implement the museum's strategic vision). To achieve this vision, the museum will seek to partner with one or more institutions that has a greater national reach. The Board votes to explore partnerships with a variety of organizations with preliminary discussions in Washington DC and in Philadelphia and to enter into an alliance by the start of 2006. Resources will be focused on preservation of the collections. (See, *Primer for the SPARC Committee and the Board of Trustees*). The SPARC committee with TDC of Boston (Technical Development Corp.) will recommend that the museum close public operations on Sept. 30, 2005 and present this for action by the Board at the annual meeting in May. Possible scenarios: close and dissolve; reduce scope and size; shrink the size of collections; merge into another organization (examples, Philadelphia University, Textile Museum in DC, etc.) and transfer all assets to that entity; work with one or more partners to create a new organization. According to a *boston.com* report (Geoff Edgers, *Boston Globe* Staff, May

4, 2005), President/CEO Michael J. Smith says that the endowment plummeted from \$7 million in 1999 to \$2.8 million this year due to the stock market decline and withdrawals in order to make up for annual operating deficits. The museum has an annual budget of \$2.2 million. According to Smith it is on track to lose about \$600,000 this year. The museum has run a deficit of between \$600,000 and \$750,000 a year since its 1997 opening in Lowell making up the losses through earned revenue including admissions, membership dues, earnings from invested funds, contributions from individuals, foundations and corporations and by increasing the percentage of money it draws off its endowment. The total, however, is 25%-33% less than what the museum needs to preserve the collections, provide educational museum experiences, heat and cool the building, carry out maintenance, provide administration, support the costs of raising money, etc Smith said the museum has no choice but to take drastic measures. In 2003, the Board made a 22% cut in the unrestricted operating budget, laid off staff, and trimmed the budgets for marketing, advertising and adult and family programming as well as the Thursday night events and the classic film program. In the Fall of this year, Smith reports in *The Overshot* that the trustees have approved additional actions. The museum will reduce its public hours from six days a week to four days (Thursday through Sunday). It will continue to be available to school and youth audiences but will lay off eleven staff members on Sept. 30 reducing staff to fourteen plus some grant-funded positions. All temporary exhibits will be funded by outside grants and sponsorships. The result of these actions, when combined with the 22% budget reduction made March 2003, will be a 2006 unrestricted operating budget that is expected to be in the range of 50% of the budget as it entered 2003. The Board is also considering selling all or part of the museum building which it owns free and clear of debt. The Board is also considering reopening the "History in the Making" fundraising campaign which was recessed in the Fall of 2004 with the museum striving to raise an additional \$3 million (see *The Overshot*, Vol. 10, no. 1, Fall 2005 for more details). In May, the museum's Board votes to accept a \$1 million challenge grant from the Maine Community Foundation (MCF). An anonymous donor interested in preserving the ATHM collections provides the money to increase the endowment. The museum must match the grant by Dec. 1, 2006. With this new total of \$2 million added to the endowment, the museum can expect an increase of about \$100,000 a year in operating support. The museum's three year project for posting collections records on the web continues with funding from the Chace Foundation. Willoughby Associates' Mimsy XG database is installed in July at a cost of \$65,000 for software and \$40,000 for hardware. The Chace grant covers \$20,000 of the costs and the rest of the money will be taken out of the endowment. Training is set for two weeks in July and August. The mapping of Artifacts! (our first database) to Mimsy has begun. Mapping of OCLC/MARC records to Mimsy will begin at the end of the year. Bonnie Sousa is the project manager with the assistance of Deborah Giusti, collections cataloger, Linda Maguire, library cataloger, curator Karen Herbaugh and librarian Clare Sheridan. Temporary exhibits include: *Batik from Courts and Palaces*; *The Rudolf Smend Collection*; *Batik Fashion/American Style* (May 7 - Sept. 4) curated by Leesa Hubbell, and *Finishing Touches* (Oct. 23, 2005-April 2, 2006) showcasing accessories and co-curated by Karen Herbaugh. The American Textile Hall of Fame (its fifth year) honors Robert C. Jackson of the National Cotton Council; the Saco-Lowell Shops which formed in 1912 and continues as Saco-Lowell Parts, LLC to service its machinery worldwide; and Scalandre Silks founded in 1929. The textile collection receives a "Big Lion" coverlet, one of eighteen known to exist; it may have been made at Auburn Prison in Auburn, N.Y.; also, a men's three-piece suit made in 1946 from chicken feathers by a tailor in Passaic, N.J. Former Congresswoman from Maryland, Helen Bentley, donates 150 pieces of her personal clothing collection that she purchased from American designers. P&B's Coheco II collection is now available in quilting stores. The NEH awards the museum a Preservation and Access grant to purchase compact storage units for the rolled textile storage and to photograph objects. The Gala's Community Service Award is presented to philanthropists, Mr. and Mrs. Malcolm G. Chace III of Providence, RI. on Oct. 28th. The Chace's have supported the collections online project which will enable collections to be viewed world-wide. Colonial Days returns in October and

November. The TCC explores problems with modern fibers. George Shuster, President and CEO of Cranston Print Works joins the Board of Trustees. **Staff:** Diane Fagan Affleck's position, Director of Interpretation, is eliminated; Ellen Spear resigns and Linda Carpenter is appointed Director of Advancement; Lois Smith, Advancement Campaign Manager also resigns. Maria Tescione's title changes to Coordinator of Membership & Development; Susanne Bunker is appointed Coordinator of Museum Educational Services. Volunteer Cyrille P. Lemieux turns 100. Net assets at end of year: \$13,066,740.

2006: Michael Smith resigns after six years as President and CEO. He will become Director of the Nebraska State Historical Society. James Coleman, former President & CEO of Forte Cashmere Co. in Woonsocket, RI becomes Executive Director in January 2006 (his title changes to President & CEO in May). In March, the Smithsonian staff visits Lowell to survey the museum collections for possible transfer to Washington DC; the Smithsonian concludes that it cannot take the entire collection and an endowment would be required for even a partial selection. Shortly after arriving, Mr. Coleman assembles a "Germ[ination] Team" including architect (Doug Mund), staff, external academics and professionals to provide feedback on the core exhibit, *Textiles in America*. The team recommends that TIA be renovated and updated exploring military, medical, sports, and apparel industries. He also begins work on a five-year budget. In June the Board agrees to move forward with Coleman's plan and in August they agreed to undertake a \$3.9 million "Campaign for the American Textile History Museum" for two years. The campaign steering committee includes co-chairs Ruth Ward and Ken McAvoy and honorary chairs, Edward B. Stevens and Samuel Rogers. A previous \$1 million challenge grant from the Maine Community Foundation that is to be matched becomes part of the \$3.9 million campaign (technically making this a \$4.9 million campaign) which includes \$1 million for the endowment, \$1.5 million to renovate the TIA exhibit, the Webster Education Center, The Textile Learning Center as well as the special exhibition galleries and \$1.4 million for operations for a two-year period. The trustees begin the campaign with a "quiet phase" of fundraising. A fund at the Maine Community Foundation called the American Textile History Museum Fund, has been established and designated to benefit the museum or its successor in perpetuity. The \$1 million raised by the museum will be restricted to the endowment. By the summer, the museum has raised more than \$60,000 in donations and pledges toward the goal of \$1 million for the endowment. In December, the Board of Trustees decides to take the fundraising campaign to the general public after learning that \$1,545,148 of the \$3.9 million goal had been reached. In July, one-half of the museum's 160,000 square feet is sold to developer John DeAngelis for \$3.1 million?, a process begun under Director, Michael Smith. The money is added to the ATHM endowment. The developed space will include the offices of the *Lowell Sun* newspaper, the Gazebo Cafe (later renamed under different management) and residential condominiums (about 40 units are projected). The museum retains the other half of the building. Because of reduced space the museum store (TexStyles!) has been greatly reduced and will become part of the reception area in the lobby; also, the Stevens Court previously used for functions and large meetings will be eliminated. In addition, the Weave Shed which produced the HeirLOOMS line of products has also be eliminated. Mike Christian who runs the Weave Shed and also acts as Facilities Manager will become the full-time Facilities Manager. Plans for collections that occupied the 80,000 square feet that will be sold include leasing some local storage in Dracut to house collections needed to be kept closer to home and moving clothing and accessory collections from the fifth floor to the third floor. The bulk of the machinery collection will be moved to North Carolina in 2007 with some important pieces remaining in Dracut storage. Spinning wheels and smaller wooden tools will move to space on the first floor and larger artifacts to Dracut storage. The museum announces the closing of the Textile Conservation Center (TCC) which has been in operation since 1997. The trustees approve a 2007 fiscal budget of \$1,563,530 which is expected to result in a surplus of \$39,673 after deducting one time costs consisting of \$125,000 to relocate the major portion of the machinery collection to North

Carolina and \$109,619 to move costume storage from the fifth to the third floor. The textile collection receives a matching NEH Preservation and Access grant to purchase additional compact storage units and to photograph 100 coverlets and bedcovers for the Chace Catalogue. The third floor will also house selected equipment from the closed Textile Conservation Center for possible use. Finally, there is a \$45,465 cost of unemployment payments. The 2007 budget reflects the anticipated temporary closing of the museum during the year to begin the new construction. In July, the full Board votes unanimously to follow the recommendation of the Executive Committee to keep the museum open to the public in its present location in Lowell. From June through September, ATHM hosts *Quilt National '05* (June 3 - Sept. 3), a selection of 30 quilts from the biennial international juried exhibit of contemporary quilts. On March 26th, North Shore florist and storyteller, Bill Graham, presents "The Little Black Dress" which was planned in conjunction with *Finishing Touches*, the special exhibit on accessories. In May, 40 volunteers are recognized at the annual Volunteer Recognition luncheon for their service to the museum. On November 3rd, Lowell philanthropists, Nancy and Richard Donahue, receive the museum's Community Service Award at the annual Gala. At the annual meeting of the Board, Samuel S. Rogers (son of founder Caroline Stevens Rogers) of North Andover is presented with a plaque in appreciation of his years of service. Rogers was a former president of the museum and has stepped down as trustee after serving from 1969-2006. The Chace Catalogue is launched with a pilot project in June with approximately 600 records. The OCLC/MARC import utility is installed in October. The Education Dept. adds Native American and Cub Scout programs and serves 28,999 students and family members in 2006. New trustees include Ruth Ward of Stoddard, NH, board member of the Weavers Guild of Boston, and Mark O'Neil, president of the Lowell Publishing Co. **Staff:** Librarian, Clare Sheridan presents a lecture on the library collections, "The Paper Trail: Books, Advertising, Photographs and Everything Else Paper." Curator, Karen Herbaugh, presents a paper at the Dublin Seminar for New England Folklife using four fabric diaries in the textile collection. Jane Ward is promoted to Asst. Librarian. Bonnie Sousa and Anne Cadrette resign at the end of April; Linda Maguire, the library's grant cataloguer, leaves at end of June; Margaret Duggan is hired in August as Library Cataloguer. Diane Fagan Affleck is re-hired as Director of Interpretation/Exhibition Coordinator by Jim Coleman. Deborah-Ann Giusti's title changes to Coordinator & Cataloguer for the Chace Project. Attendance during 2006 was 47,737, an increase of 9,697. Net assets at end of year: \$11,779,779. Total unrestricted revenue: \$1,284,167; Total expenses: \$2,886,030.

2007: *The Lowell Sun* newspaper will occupy former museum space in March as well as several condominium owners. The majority of the industrial machinery collection will be transferred to a storage facility in North Carolina under the care of local textile historian and museum trustee L. McKay (Mac) Whatley of Franklinville, NC. Mac has been named an adjunct curator of the machinery collection. Mac is also a practicing real estate lawyer and has a degree in library science. He has been a participating member of the "Textile History Consortium," a group of prestigious institutions interested in the preservation of textile history (the group was started by Director Michael Smith). Mac plans to work with the museum to raise funds for the storage costs of the machinery as well as the costs to create a possible "satellite" museum in the South, refurbish the machinery, and put it on display in a museum-like setting. The choice of the South was driven by two factors: space in North Carolina is cheaper and the museum is taking steps to become more of a "national" museum with a branch in the South. The museum is successful in raising \$1 million by May to match a challenge grant made by an anonymous donor at the Maine Community Foundation. With the death of Deborah S. Pulliam, we note that she is the museum's anonymous donor. Deborah was a textile historian, artist and writer who sadly passed away on May 22. She was the youngest child of the late Eugene S Pulliam, former publisher of *The Indianapolis Star* and the *Indianapolis News* and his wife, the former Jane Blecker. Because of her generosity, there is now a \$1 million ATHM Fund at MCF from which ATHM receives quarterly proceeds that help to support exhibitions and programs. Both of these funds will continue to accept

donations. The Board has also set up the Deborah S. Pulliam Memorial Endowment Fund that includes the \$1,003,615.00 in donations that we received for the match, as well as the new donations made in her memory. In addition to the Maine Community Foundation, other major supporters include the Abbot and Dorothy Stevens Foundation, the Nathaniel and Elizabeth Stevens Foundation, the Chace Foundation, the Horne Family Foundation, the Theodore Edson Parker Foundation as well as many other individuals and foundations. NEMA awards the museum second place in its annual publication awards in the Development Category for its *Campaign for the American Textile History Museum* case statement. A fund raising event is held Feb. 11 in Bonita Springs, FL with Trustee Ken McAvoy hosting the event. Director, James Coleman hosts a “mini” golf tournament fundraiser held at the museum. This popular event is repeated for several years. Fundraising receptions are also held in Harrisville, NH hosted by trustee Ruth Ward and Advisor, John Colony III and another at the Hope Club in Providence, RI, hosted by J. Craig Huff, Karl Spilhaus and George W. Shuster. Director James Coleman, travels to Georgia, South Carolina and North Carolina to visit textile companies and cultivate donors. A reception is also held in Greensboro, NC attended by guests from the University of North Carolina, Greensboro, North Carolina State University and the North Carolina Humanities Council as well as representatives from the textile industry; it is sponsored by manufacturers ITG and UNIFI and features a short talk by Dr. A. Blanton Godfrey, ATHM trustee and Dean of the College of Textiles at North Carolina State University. The Director also travels to the annual meeting of the National Textile Association in Greensboro, N.C. There is some discussion of a possible plan to create a cooperative agreement with NC State College of Textiles. By September 20, the *Campaign for the American Textile History Museum* reaches 88% of its goal of \$3.9 million (\$3,468,718.21) including the \$1 million needed to fulfill the MCF Challenge Grant. Additionally, \$963,066 is raised toward general operating costs and \$410,000 towards the re-design and construction of the exhibits, galleries and the Webster Education Center. Included in the total is a grant of \$200,000 from the Theodore Edson Parker Foundation for exhibit renovations. In May, the Stevens Foundation pledges \$350,000 for the capital costs associated with the redesign of the museum. The grant requires that ATHM raise \$800,000 in this capital category before they will release \$200,000. When ATHM reaches \$1.3 million they will release the remaining \$150,000. The Stevens Foundation has already pledged operating support of \$100,000 per year from 2007 through 2011. By December 2007, the Campaign achieves 90% of its \$3.9 million goal with \$3,511,423 in donations and pledges. Exhibit renovations start in mid-year with research on modern 21st century textiles including military, electronic and medical. The museum temporarily closes to the public starting July 2nd to begin exhibit renovations and removing and replacing objects. The Board votes in September to proceed with the construction of the new and updated exhibits. Collections, however, will continue to be open to the public by appointment and the Education Dept. will continue to service its programs. With help from a matching grant of \$72,000 from the Institute of Museum and Library Services (IMLS), the museum will improve storage and ensure long-term preservation of the clothing collection with the purchase of additional compact storage and custom hat cabinets. The museum and the University of Massachusetts Lowell sign a Cooperative Agreement to promote an understanding of the textile industry through collaborative research, educational programming, and exhibit development. It also provides for student internships, oral history projects, etc. Funding will come from grants and from the UML operating budget. Through arrangements with the University of Massachusetts Lowell's Dept. of Plastics Engineering, three summer interns assist the museum's Education Dept. in researching and developing a presentation of basic nanotechnology concepts. Records continue to be added to the Chace Catalogue (15,212 by December) as well as photographs of each object and selected images from the library. The library's OCLC/MARC “export utility” is installed in August. Funding for the new computer system is exhausted with a final payment to Willoughby in September. The Education Dept.'s Colonial Days is held in the spring. It is designed for students in grades three to five but others are welcome. The Dept.'s Native American program (*Native American Life*) for children has been launched with success during the current school year.

Weaving and spinning classes continue to be offered to children and adults with a new class in needle felting. The annual President's Society dinner is held at Nesmith House in Lowell on March 30th with fiber artist, Laurie Carlson, as featured speaker. Edward B. Stevens receives the first annual President's Distinguished Service Award established to honor a trustee or advisor. The annual fall Gala is held November 2nd and honors trustee John H. Pearson Jr., a Lowell civic and business leader, with its Community Service Award. The Gala raises \$115,000. Museum Advisor and Chair of the Collections Committee, Richard M. Candee publishes an e-book: *The Hand-Cranked Knitter and Sock Machine: a Social History*. Volunteers are recognized at the annual Volunteer Recognition and Award Ceremony held May 31st. Noted are long-term volunteers: Tom Rockwell (37 years); John Goodwin (28 years); Cy Lemieux (25 years); Marty Larson (18 years); Pauline Turner (13 years). New trustees include Lowell McKay (Mac) Whatley and Jane Dumais. **Staff:** Curator Karen Herbaugh discusses fabric diaries of four New England women on April 29th at a talk entitled "Needles and Pens" a talk she previously gave at the Dublin Seminar. Diane Fagan Affleck speaks about 17th and 18th century fabrics at Colonial Pemaquid in New Harbor, ME. Gary Hudson, Weave Shed, is laid off? With the closing of the Museum Store, Manager Linda Williams is also laid off. Ray Prescott, Reception Desk, resigns. Attendance for the year totals 31,765 including 26,402 students and adults who participated in school visits and community outreach activities. Net assets: \$12,951,442. Total unrestricted revenue: \$1,287,744; Total expenses/losses \$2,033,022.

2008: ATHM receives a grant from the Henry Luce Foundation as part of their one-year conservation initiative. The award of \$40,000 will support the conservation of textiles and clothing intended for the core exhibit. More than 3,000 s.f. of the 35,000 s.f. exhibit will be devoted specifically to design. Three additional grants of \$100,000 each are awarded by the Parker Foundation conditional on the Parker trustees' measure of our program and performance. The Osborne Library receives a grant of \$108,417 from the Institute of Museum and Library Services (IMLS) to enable the library to catalogue its collections of trade catalogues, broadsides, advertisements and ephemera for the online catalogue and the OCLC database. In January, the NEH awards a grant of \$5,000 to purchase a custom cabinet to house 1920s beaded dresses and other 19th century clothing accessories and to support photographing of these items for the online catalog. The 1772 Foundation awards the museum \$55,000 for exhibit renovations. The museum also receives a \$37,500 grant from the Mass. Cultural Facilities Fund in June for marketing initiatives associated with the renovation and the grand opening of our core exhibit that has been renamed: *Textile Revolution: An Exploration through Space and Time*. The \$3.9 million Campaign for the American Textile History Museum reaches 95% of its goal in pledges and donations at the beginning of the year, and as of August 31 it reaches and exceeds its goal. In April, the museum receives notice of a \$100,000 anonymous donation. In December, the trustees establish the Stevens Society to recognize and honor, during their lifetime, those individuals who have provided a gift commitment to the museum either in estate planning or a donation to the permanent endowment fund (\$25,000 or more). The museum becomes one of 160 museums in the country to become an affiliate of the Smithsonian Institution allowing access to the collections and educational programs of institutions in the Smithsonian network. Trustee J. Craig Huff, Jr. dies. Samuel S. Rogers, as well as 45 major donors in 2007, is presented with the second annual President's Distinguished Service Award at the annual President's Society Dinner on March 28th. George and Carol Duncan, Lowell philanthropists, receive the Community Service Award at the annual fall Gala in November. The American Textile Hall of Fame was held in September to honor Levi Strauss & Co.; the late G. Gordon Osborne, President & Treasurer of Warwick Mills; ATHM trustee, James C. Self, Greenwood Mills, SC; Pendleton Woolen Mills; and Edward B. Stevens, Asst. Treasurer and Chairman Emeritus of the museum. The museum is honored by the Merrimack Valley Chamber of Commerce in the "Cultural Tourism" category. Contractors are invited to a pre-bid walk through the museum with design architect Doug Mund of Douglas Mund Design Group on April 21. Bids were due April 30th and construction is expected to

begin during the first half of May. The contract for the “building” phase of the renovation project was awarded to Foley Carpentry of Quincy. Explus Inc. of Dulles, VA, is chosen as exhibit fabricator. Volunteer Frank Graham designs many of the exhibit mounts for 2-D and 3-D artifacts. Meanwhile, work will continue on the final design of the exhibits and the exhibit construction package will be forthcoming. Conservation work and mount-creation for textiles is ongoing. Temporary exhibit, *What Followed Me Home: Collecting Antique Quilts, Fabrics, and Tools* opens August 7th. It contains the personal collection of quilts owned by Stephanie Hatch and is presented during the Lowell Quilt Festival at the Tsongas Center. The Textile Dept. purchases items at auction from the Tasha Tudor collection. The museum's website now features a blog written by staff. The Education Dept. continues to participate in local events with hands-on activities including Lowell's City of Lights Parade and Winterfest, Westford's Apple Blossom Parade, Lawrence's Bread & Roses Festival, etc. Their colonial presentations are a part of many local fairs and festivals with staff demonstrating spinning and flax preparation while dressed in period costumes. The department intends to enhance its science programming in keeping with the exhibit's new focus. John and Catherine Goodwin of Chelmsford are honored by Community Teamwork, Inc. in October for their contributions to the quality of life in Greater Lowell. The Goodwins are frequent donors to the museum collections and John has been a long-time volunteer in the collections departments. Volunteer Recognition Day is held on December 3rd with two milestone birthdays: Cy Lemieux turned 103 and Rockwell turned 91. Both have been servicing our looms and carding machines for years. *The Overshot*, the museum's newsletter, is renamed *Textile Times* as of the Fall 2008 issue. The museum also creates a new logo and a mascot (a lamb) that makes its first appearance at the Riverfest event in Lowell in June and the City Lights parade in November (Jane Ward, Asst. Librarian is wearing the costume.). Two new trustees are appointed: Michael Creasey, Superintendent of the Lowell National Historical Park and Jacqueline Moloney, Associate Chancellor of the Univ. of Massachusetts Lowell. Advisor Dr. Richard M. Candee is guest curator at the Portsmouth Historical Society. **Staff:** Stephanie Hebert is appointed Registrar after having worked on two of ATHM's grant funded projects to improve costume and textile storage. Deborah-Ann Giusti's title changes to Curatorial Assistant. Lois Frankenberger, the museum's current publicist, retires. Milestones: Linda Carpenter, Director of Advancement has been with the museum for 20 years and Librarian Clare Sheridan for 25 years. Marcia Cassidy is appointed the new Marketing & Public Relations consultant. Net assets at end of year: \$11,384,276. Total unrestricted revenue: \$610,218; total expenses/loss: \$1,982,172.

2009: ATHM begins the official opening events celebrating the new core exhibit, *Textile Revolution: An Exploration Through Space and Time* on June 19 (the “soft” opening was held May 17). The museum hosts a reception and ribbon cutting to thank donors, members and friends. Jennifer Brundage, National Outreach Manager for the Smithsonian Institution, presents the director with a certificate of recognition as a new member of the Affiliate Program (one of 160 affiliates in the nation). On Saturday, June 20, Peter Homer, the Maine engineer who won NASA's contest to design a new pressurized glove for astronauts is a surprise guest. On Sunday, June 21, the staff greets 333 visitors who attended the free grand reopening to the public. *Textile Revolution* includes interactive exhibits focusing on modern textile uses in science, medicine, transportation, athletics and safety and includes a single engine Cessna 172, a bicycle, circa 1945, air beams woven in Lowell, a prototype astronaut's glove, etc. The President's Distinguished Service Award is presented to Trustees Ruth Ward and Kenneth J. McAvoy for their successful leadership of the \$3.9 million Campaign. Fourteen major donors to the Campaign will be recognized with plaques designating a space in the museum that has been named in their honor. Additional plaques listing donors to past and present campaigns are being installed at the entrance to the exhibit. The Annual Fund's appeal opens in the spring with a goal of raising \$550,000 (but fell short by \$290,000). The annual fundraiser, *Putting Skills Golf Tournament*, is held in October at the museum. For an additional \$20 museum membership can include a Smithsonian membership as well. Temporary

exhibits include: *Threads: The Weaving of Stories*, curated by Diana Coluntino and the Revolving Museum of Lowell. It fuses the history of traditional textiles with contemporary issues such as technology, politics, fashion, etc. and is on view in the new Stevens Gallery until September 2009. *What Followed Me Home: Collecting Antique Quilts, Fabrics and Tools* continues to be shown in the new Lowell Sun Charities Gallery until August 2009. In the fall, two new special exhibits open: *Changing Landscapes: Contemporary Chinese Fiber Arts* (Oct. 23, 2009-Feb. 28, 2010) and *Aprons: Fifties FUNctional Fashion* (Nov. 6, 2009-March 28, 2010) curated by Cheryl Beatty. Edward B. Stevens, the museum's Chairman Emeritus and Asst. Treasurer publishes a memoir of his life as a textile executive entitled *The Time of My Life: My Career in the Textile Industry*. The museum mascot is named "Lulu the Lamb" by a Lowell 5th grader who won the naming contest. Lulu (most often worn by Asst. Librarian, Jane Ward) will participate in the Lowell Folk Festival in June. The Education Dept. moves into new space in the Webster Education Center with funds donated by Dean K. Webster. Across the hall the new Weston Howland Textile Learning Center (or TLC) provides space for crafts, weaving, play with textile toys, a library, computers for creating textile designs, etc. and consists of two classrooms and a kitchen, all due to the generous support of the Howland family. The Education Dept. offers a wide variety of workshops and special programs including an introduction to quilting, a Quilter's Quest challenge, needle felting and a week each of sewing and crafts of early native people and colonists. The Department also participates in a number of local festivals and fairs and hosts a large group of ESL learners from Taiwan. The Department also begins working with students from United Teen Equality Center (UTEC) in Lowell to design a cell phone tour of the core exhibit. In November, Superintendent Michael Creasey and the Lowell National Historical Park are honored at the museum's annual Gala receiving the Community Service Award. The American Textile Hall of Fame inducts three new members on September 21: Cotton Incorporated (Dr. A. Blanton Godfrey, Prof. At North Carolina State Univ. presents plaque to J. Berrye Worsham, President and CEO of Cotton Inc.); Cranston Print Works, the oldest surviving textile company in the U.S. (Karl Spilhaus of the National Textile Assn. presented the award to George Shuster, Chairman & CEO); and W.L. Gore & Associates, the developer of waterproof and breathable fabrics (Gore-Tex). **Staff:** All full-time salaried staff (not on grant money) are put on a four day week (except for the director and financial/human relations administrator). Maren Caulfield joins the Advancement office as the new Coordinator of Membership and Development. Frances Kelley, Director of Finance, retires as well as Claire Matte, Administrative Asst. to the director. Steven Jackson is hired as Director of Finance/HR. Clare Sheridan, Librarian, publishes an article about the Osborne Library's print collection for the *Chronicle of the Early American Industries*. Total net assets as of Dec. 31, \$10,593,040. Adjusted gain in investments was 11.3%. Total unrestricted revenue: \$3,062,654; total expenses: \$1,931,053.

2010: The museum celebrates its 50th anniversary with a wide array of special promotions, public programs and community outreach including an open house on May 23rd. Since its founding in 1960, the museum has expanded its mission, changed its name twice and relocated to Lowell from North Andover. It has been accredited by the American Association of Museums since 1973. There will be an accreditation review this year. A commemorative quilt with 50 squares is being designed and sewn by volunteers (for \$500 your name will be embroidered on a square). Samuel Stevens Rogers dies. The cost of machinery storage concerns the Finance Committee; a qualified textile person will be hired to do a complete inventory of the machinery and report on areas of duplication and holes in the collections. The report will be submitted to the Collections Committee. The Enterprise Bank has pledged to support a portion of the cost for a new large banner for the side of the building facing Dutton St. The Osborne library is awarded a grant of \$116,343 from the Institute of Museum and Library Services (IMLS) to catalogue and scan its prints, photographs and paintings over two years. These records will appear on the Chace Catalogue and OCLC international database. On November 5th, the Community Service Award at the annual Gala is awarded to Brenda Costello, a long-time supporter

of Lowell's cultural, educational and civic organizations. On November 5th the President's Distinguished Service Award for 2010 is awarded to William B. Gannett, John A. Goodwin, J. Craig Huff, Jr. (posthumously) and E. Kent Swift, Jr. (posthumously). The award goes to trustees or advisors who have shown leadership and generosity to the museum. John H. Pearson sponsors a cocktail reception on March 12th for supporters of the museum including Mayor James Milinazzo of Lowell. The American Textile Hall of Fame inducts Malcolm G. Chace III, director of Berkshire Hathaway; Shaw Industries Group, Inc.; Allen E. Gant, Jr., President and CEO of Glen Raven, Inc.; and Hugh Wadsworth Crawford, Jr. of Stevens Linen Works in Webster, MA. The Education Dept. is offering a week of summer workshops from Colonial Days to popsicle stick loom weaving. The University of Massachusetts Lowell through the Center for Lowell History transfers its Olney Textile Collection of 2,500 books to the Osborne Library. Starting in January, the library (with six other institutions) have been invited to participate in an IMLS grant project developed by Simmons College Graduate School of Library and Information Science (GSLIS). Each institution will receive a stipend for three years to host Simmons students through practicums that will provide hands-on experience in institutions that incorporate library, museum and archives roles. A new type of information expert, the cultural heritage professional, will be created. Temporary exhibits include: *More Than a Number* (April 17, 2010- July 25, 2010), organized in cooperation with the Light of Cambodian Children, tells the story of the journey Cambodians have made from genocide to a new home in Lowell, Massachusetts; *Inspired Design: Lasell College at ATHM* features a juried exhibit of hats designed by Lasell College students for their Accessories Design class with students using the museum's hat collection for inspiration (May 15, 2010-August 1, 2010); *High Style: Betsy Bloomingdale and the Haute Couture* (Aug. 14, 2010-Jan. 2, 2011). This last exhibit was organized by the FIDM Museum & Galleries at the Fashion Institute of Design & Merchandising, Los Angeles, and examines the world of haute couture through the clothing collection of Betsy Bloomingdale, wife of department store heir and Diners Club credit card founder Alfred Bloomingdale. Newest feature in the core exhibit is an "Innovation Station." This hands-on exhibit challenges children from ten to twelve to invent new products by exploring what exists in nature (bio-mimicry). The last of the three stations invites visitors to use an interactive computer program to make a sales pitch for the new product. The "Station" is supported by funds from Roger Milliken of Milliken & Co. UTEC students (United Teen Equality Center) celebrate the completion of their Teen Cell Phone Tour to be used in touring our core exhibit, *Textile Revolution*. The tour includes comments, songs and even original poetry presenting a teens' view of the exhibit. New trustees include: Richard E. Bolton, Jr., Chairman and CEO of Lowell Cooperative Bank; J. Matthew Coggins, Marketing Director and VP of Enterprise Bank; Richard C. Kimball, Senior Director, The Bigelow Co. LLC; Deborah Whitmore Levene, retired assistant school principal and Associate Dean of the Weavers' Guild; and Theresa Park, Director of Economic Development for City of Lowell. New members of the Board of Advisors include: David Trumbull, National Textile Association. and Kathleen Doyle, Director of Medical Technology at the Univ. of Massachusetts, Lowell (after a year's absence). **Staff:** Curator, Karen Herbaugh, is invited to the Baltimore Museum of Industry in June, when Helen Bentley was named the 2010 William Donald Schaefer Industrialist of the Year to acknowledge her innovative approach to Maryland's industries. The former Maryland Congresswoman and *Baltimore Sun* reporter, donated much of her personal clothing and accessory collection to ATHM in 2005. Anne Peterson is hired as Volunteer Coordinator. Linda Carpenter, Director of Museum Education and Public Programs, retires. Total net assets as of Dec. 31: \$9,601,268. Total unrestricted revenue: \$1,236,912; total expenses: \$1,923,833.

2011: At the end of 2011, James Coleman resigns as President & CEO and Jonathan Stevens (son of Edward B. Stevens) who served on the museum's Board of Trustees is appointed Interim President & CEO beginning November 7th. Stevens is the former CEO of Ames Textile Corporation in Lowell. Staff layoffs occur in the spring and fall (see below) before the departure of James Coleman. The museum is selected as one of the six museums in the country to be chosen for the *Places of Invention* exhibition at the Smithsonian's Lemelson Center funded by a grant from the National Science Foundation. The program focuses on inventive skill building and the way that “place” (like Lowell) shaped the creative process. It will draw from stories of historic and modern communities where people, resources and spaces have come together to spark inventiveness. The Executive Committee proposes to deaccession all or a substantial part of the machinery collection in an attempt to reduce the annual operating deficit. The Collections Committee responds negatively stating that to eliminate or reduce the collection to nothing but “highlights” is neither appropriate nor cost-effective not only with regard to direct costs but also in view of the inevitable negative publicity and damage to the museum's ability to raise funds. The committee stresses that the collection is an untapped resource and suggests that the museum 1) find cheaper space; 2) let parts of the collection work to pay for its upkeep; 3) capitalize on the location in North Carolina; 4) initiate a volunteer program that both interprets and maintains the collection (see “Narrative” of plan). Temporary exhibits include: *American Tapestry Biennial 8* (Jan. 22 -May 1) curated by Karen Herbaugh; *Grace and Glamour: 1930s Fashion* (May 21-Oct. 16); *Marking Time: Voyage to Vietnam* (May 21 - Sept. 25), an exhibit dedicated to the thoughts and lives of the soldiers on the General Nelson M. Walker troop transport ship; *Aloft: the Wonder of Kites* (Nov. 5, 2011-May 27, 2012). Two new art exhibits are added to the core exhibit: *The Mills Girls* by artist, Donna Berger, and *Keyhole, 2011* by artist, Laurie Carlson Steger. The latter piece is a three-dimensional “intelligent textile” incorporating traditional handwoven structures woven with plastic optical fibers that create a column of light at the center. The Hall of Fame inductees for the Class of 2011 are Stephanie Kwolek, inventor of Kevlar; the late Elliott White Springs, President, Springs Cotton Mills; and the late Robert Ten Broeck Stevens, former chairman of J.P. Stevens and Co. and former Secretary of the Army under Eisenhower. The President's Distinguished Service Award recognizes Richard W. Main, President of Enterprise Bank in Lowell and member of the ATHM Board. Free Fun Fridays initiated on July 29 allows guests free access to exhibits and educational programs; the program is supported by a grant from the Highland Street Foundation. The Northeast Document Conservation Center in Andover sends its foreign interns to the library for the third year to study the library's collection of photographs noting the range of images types and storage techniques. The interns recommend conservation methods. The museum participates in the “Dresses for Haiti” program. Dresses sewn on museum machines by volunteers will go to poor schoolgirls in Haiti. A kayak was added to the core exhibit as an example of carbon fiber and fiber glass. The Education Dept. participates in the Bolton Country Fair, the 4H Fair in Westford, MA, the Hopkinton, NH Fair, the Maritime Festival in Salem, MA and the Sudbury (MA) Fair. The Osborne Library and Textile Collection acquire the Dan Cooper collection of textiles and personal papers. Cooper was one of America's most prolific and influential textile designers. New trustees include: Linda Carpenter, retired museum Director of Advancement and Susan Green, Chief Financial Officer of Lowell General Hospital. New members of the Board of Advisors include Diane Fagan Affleck; Kenneth McAvoy; Katherine Wisser, Asst. Professor at Simmons College GSLIS; and Helena Wright, former librarian of the museum and now curator of Graphic Arts at the Smithsonian (NMAH). New 2012 Board officers are: Chairman and Treasurer, Karl Spilhaus; Vice Chair, Jan Russell; Vice Chair, Richard Kimball; Secretary, Peggy Church. Donor categories include the following: Founder's Society (\$50,000+), President's Circle/Society (\$10,000+), Heirloom Society (\$5,000+), Kitson Society (\$2,500+), Caroline Stevens Rogers Society (\$1,000+), Patron (\$500+), Supporter (\$250+), Contributor (\$100+), Donor (to \$99). **Staff:** Deborah-Ann Giusti, Curatorial Asst., is laid off in January. Librarian Clare Sheridan is laid off in November but will continue part-time as a contract librarian supervising and writing IMLS

grants for the library. In her absence, Jane Ward, Asst. Librarian, assumes her duties (she will eventually be appointed Librarian in 2013). Margaret Duggan's position as Library Cataloger is eliminated in the fall. The Director of Education position held by Susanne Bunker is eliminated and her duties are reassigned to David Unger, newly hired as Director of Interpretation. The position of Facilities Manager held by Mike Christian is eliminated and outsourced. The position of full-time receptionist/gift shop manager held by Ann Lochhead is eliminated. Sandra Price, part-time Volunteer Coordinator, will assume a full-time position and add the receptionist/gift shop duties to her position. Sally Gould is hired as Director of Development replacing Linda Carpenter who had retired. Registrar Stephanie Hebert assumes a full-time position. Diane Fagan Affleck retires. She will continue to volunteer until the closing of the museum and is given a title of Consulting Curator. Revenue (\$776,826) fell behind expenses (\$1,490,414) in 2011 (see *Textile Times*).

2012: Jonathan Stevens is named permanent President & CEO of ATHM at a President's Reception on March 15th. Special exhibit: *Homefront & Battlefield: Quilts & Context in the Civil War* (June 30 - November 25) is guest curated by Madelyn Shaw and Lynne Zacek Bassett with support from the Coby Foundation and with additional support from Mass Humanities and the Stockman Family Foundation. It commemorates the sesquicentennial commemoration of the American Civil War with more than 150 textile-related artifacts, images, and quotations from diaries and letters. It is accompanied by a 200+ page book of the same name. Temporary exhibits include, *Aloft! The Wonder of Kites* followed by *Suited for Space* (Dec. 15, 2012-March 3, 2013), an exhibit from the Smithsonian's National Air and Space Museum that features a century of spacesuit design. Special programming includes an opportunity to meet and hear from two retired astronauts, an engineer on the rescued Apollo13 mission, and an MIT professor who is developing the next generation of spacesuits. Museum objects will be loaned to the Missouri History Museum in St. Louis and the Hearthside Homestead in Lincoln, RI. The museum initiates a "Free Super Saturday" program, a quarterly free day at the museum with demonstrations of machinery from the museum and other venues. The four Saturdays in 2012 draw more than 1,100 guests. There is a 20% increase in attendance from 2011. The latest addition to the membership program is the "Coffee with a Curator" series with a behind the scenes presentation and discussion with Curator Karen Herbaugh and guest curators Madelyn Shaw and Lynne Zacek. The museum's new Corporate Partnership program will offer exclusive engagement opportunities for their clients and employees as well as a range of marketing benefits. The Osborne Library received its third grant of \$94,806 from the Institute of Museum and Library Services (IMLS) to facilitate the cataloging of its textile mill insurance maps and a portion of its photograph collection for the online catalogue as well as the OCLC database. On-site researchers to the library increase by 50% and include researchers from Japan, the London-based design dept. of Timberland, MIT, the Museum of Fine Arts and the Henry Ford Museum. A group of 18 students from France recently toured the museum during their exchange program with Danvers High School (one of only five sites selected by the program). The Education staff develops a "Silk Road" program for visiting schools and home-schooled students that combines the science, history and economics of silk production. The Education Dept.'s Boy Scout and Girl Scout programs have evolved around topics that are a natural fit for the museum: sewing, fashion, textile arts, silk screening, etc. Recently the Girl Scouts have revamped their programs with a new Product Designer program that brings out the creative inventor in girls. The Boy Scouts having also created a new "Inventing Badge" program and the Education Dept. has designed a program to fit the badge. Boys sketch and create a prototype made from recycled materials after being introduced to stories of inventors and how their inventions came about. The museum's collection of textile machinery and associated artifacts has been recognized by the American Society of Mechanical Engineers (ASME) as one of the most important and diverse in the world. On April 11, ASME honored the museum's collection with a designation as a Mechanical Engineering Heritage Collection, a part of ASME's Historic Mechanical Engineering Landmarks program (this designation was originally

proposed in 2003). There are currently 72,000 records in Mimsy (the in-house database) and 32,000 in the Chace Catalogue (our website catalogue). The museum is honored with the *Merrimack Valley Magazine's* "Favorite Museum" award. The American Textile Hall of Fame luncheon was held September 10th to induct Peter G. Scotese, retired president and chief executive officer of Springs Industries, Inc., and Dr. Masahiro Shima, founder, President and CEO of Shima Seiki Manufacturing of Japan that began with his development of the world's first fully automated glove knitting machine in 1963 and is now the world's leading manufacturer of computerized flatbed knitting machines. In November, the Community Service Award at the annual Gala is presented to Newell Flather, former member of the museum's Board and president of the Theodore Edson Parker Foundation. Flather was co-founder of GMA Foundations, one of the first and largest philanthropic advisory firms in the country. The museum partners with the Highland Street Foundation for the third consecutive year to be part of the Free Fun Fridays program. Two longtime volunteers die this year: John Goodwin (also a Board member, Advisor, library volunteer, and member of the Collections Committee) and Tom Rockwell, volunteer in the machinery collection. Current trustees include: Richard Bolton, Linda Carpenter, Matthew Coggins, Gail Dowd, William Gannett, Angel Garcia, A. Blanton Godfrey, Susan Green, Richard Kimball, Eric Lowrey, Marlene Marchilena, Jacqueline Moloney, Theresa Park, John Pearson Jr., Masahiro Shima (Honorary Trustee), George W. Shuster, Ruth Ward and MacWhatley. **Staff:** Margaret Lourie is hired as part-time cataloguer/consultant for the library's IMLS grant cataloguing project. Kathleen Hirbour is promoted to Coordinator of the Education Dept. as of Dec. 31 (responsible for tours, management of volunteers, teaching in school, scout and home-school programs, community outreach, summer programs, etc.). Maren Caulfield resigns and Maura Ryan is appointed as Membership and Development Coordinator. Revenue 2012 revenue: \$1,432,484; expenses: \$1,889,651.

2013: Edward B. Stevens dies in May at the age of 91. Stevens was the fifth generation to run his family's business, Ames Textile Corp. He also served as President and Chairman of the Museum and led the Board in the decision to purchase the Kitson Machine Shop where the Museum is currently located. In 2008 he was inducted into the American Textile Hall of Fame and received the Museum's Community Service Award and President's Distinguished Service Award in 2007. He was the father of current director, Jonathan Stevens. Long-time supporter of the museum, Marjorie Osborne dies, thirteen years after her husband, Gordon Osborne. Gordon Osborne was a long-time supporter of the museum and the library, specifically. The library was named in his honor. The Education Dept. offers classes/workshops from crocheting and knitting to spinning and weaving. The museum is named a "Partner" of the Mass Cultural Council's Cultural Investment Portfolio. As a "Partner," the museum participates in MCC's Cultural Data Project, an online reporting tool and resource that is free to access by all participating organizations and funding sources. During the summer, the Education Dept. partners with Mass Audubon, Amoskeag Fishways and the Tsongas Industrial History Center to host a two-week institute for educators through the Museum Institute for Teaching Science (MITS). MITS emphasizes the importance of inquiry-based and hands-on science education in K-12 schools. The Dept. receives Amelia Peabody grants in 2013 and 2014 to support programming with Girls Inc. Free "Super Saturday" events continue. In January, for instance, 500 visitors participated in demonstrations at the museum with the McAuliffe-Shepard Discovery Center, the Amateur Telescope Makers of Boston, the Central Massachusetts Spacemodeling Society and the National Association of Rocketry. The Education Dept. along with United Teen Equality Center (UTEC) creates their own company to sell T-shirts that the students have designed. ATHM was honored at the 2013 Independent Publisher Book Awards for *Homefront & Battlefield: Quilts & Context in the Civil War*, the book that accompanied the 2012 exhibit of the same name. The museum honors the Lowell Community Health Center and CEO Dorcas Grigg-Saito with the 2013 Community Service Award at the annual Gala. J. Dukes Wooters, Jr. the creator and founder of Cotton Incorporated is inducted into the 2013 American Textile Hall of Fame. Temporary exhibits: *Behind the Veil: Brides and Their Dresses* (April 6, 2013-

August 11, 2013), curated by Karen Herbaugh, showcases the gowns and stories of dozens of brides. *To Catch the Eye: Advertising and the Art of Business* (August 31, 2013-Jan. 26, 2014), curated by David Unger, displays a century of textile advertising art and design, including early trade cards, cloth labels etc. from the Osborne Library; *Color Revolution: Style Meets Science in the 1960s* (Sept. 14, 2013-Jan. 26, 2014), guest curated by Madelyn Shaw, looks at fashion and style of the funky, psychedelic 1960s but also the science that incited it. President Jonathan Stevens and David Unger, Director of Interpretation, are invited as key presenters at the annual Smithsonian Affiliates conference in June where the museum is nationally recognized by the Smithsonian for its collections, programs and as a standard for exhibition excellence. In November, Jonathan Stevens and Development Director Sally Gould are presenting speakers at the 2013 New England Museum Association annual conference. The Virtual Textile Project, a partnership between McGill University and Dragon & Phoenix Software Inc. photographs more than 3,800 samples in the museum's collection of American-made Victorian textiles produced by the Cocheco Mills. The Project is an open access database, housed at McGill, providing artists, designers, researchers and scholars with free access to high quality textile images. Images relating to Italian workers, strikers, etc. from the Osborne Library are chosen for a PBS documentary on Italian Americans. The Volunteer Dept. boasts over 50 volunteers. **Staff:** Rhonda Chadwick is hired as project archivist to process the Osborne Library's Troy Mills records as of September 3rd. Her salary and supplies are being paid by the donor, Barry Ripley. Jane Ward is promoted to Librarian. Clare Sheridan will continue as consulting librarian and grant supervisor. Cheryl Beatty is hired as Collections Assistant. Revenue as of Dec. 31: \$2,066,871?; Expenses \$1,849,759?

2014: ATHM's critically acclaimed 2012 exhibition, *Homefront & Battlefield: Quilts and Context in the Civil War* will open at the New York Historical Society on April 4th. It will then travel to the Shelburne Museum in Vermont and to the Nebraska State Historical Society. The museum learns that Gordon and Marjorie Osborne have bequeathed \$1 million to the museum as part of their estate plan in addition to the more than \$1.5 million they have given over the years. This bequest will go into the museum's endowment fund to pay for capital projects (see *Textile Times*, Winter 2014 for more about the Osbornes). Temporary exhibits include: *Mill Works: Flowers in the Factory* and *Inventing Lowell* (Feb. 2 - June 22). These are two exhibits with a common theme of New England's textile mills. *Flowers in the Factory* is a large-scale fabric art installation that brings historic photographs from the library collection to life through silk-screen fabric panels by artist Deborah Baronas. *Inventing Lowell* is a preview of a video series on the founding of Lowell produced by ATHM and Lowell Telecommunications Corp. for the "Places of Invention" exhibit at the Smithsonian's Lemelson Center for the Study of Invention and Innovation at the National Museum of American History; *Fiberart International 2013* (July 11 - Oct. 26) features innovative work rooted in traditional fiber materials as well as art that explores unexpected relationships between fiber and other creative disciplines such as laminating, digital printing, and burning. *Artist Textiles: Picasso to Warhol* (Nov. 21, 2014-March 29, 2015) is a groundbreaking exhibit with rare pieces, many never seen before, from the masters of 20th century modern art, including Salvador Dali, Joan Miro, Matisse, Alexander Calder, Marc Chagall, etc. The museum's 2013 exhibit, *Color Revolution* will be showcased the week of May 26th in a display at Grand Central Terminal in NYC to promote CNN's new 1960s documentary. The museum receives TripAdvisor's Certificate of Excellence in May. The museum partners with the Highland Street Foundation for the fifth consecutive year as part of "Free Fun Fridays." The "Super Saturday" series continues with free admissions, demonstrations and hands-on activities. Summer programs for children include mixed media, textile exploration and puppetry as well as crocheting, embroidery, felting, knitting, spinning and weaving for adults. The newly renovated Textile Arts Center at the museum sponsors classes for children and adults in knitting, spinning and weaving. Weaving classes are taught by Barbara Provost of the Weavers' Guild of Boston. The Education Dept. works with Girls Inc. in Lowell to start their own line of handmade cell phone cases with a grant from the Amelia Peabody

Foundation. The Virtual Textile Project, a partnership between McGill University and Dragon & Phoenix Software Inc., return to the museum to photograph additional textiles from the museum's sample book collection. This time, they will digitally capture approx. 15,000 fabrics ranging from the 1860s through the 1950s. The Project is an open access database housed at McGill. The museum honors State Senator Eileen Donoghue with the 2014 Community Service Award at the annual Gala on November 7th. The American Textile Hall of Fame inducts The Weavers' Guild of Boston and the late Deborah S. Pulliam, a respected writer, historian and fiber artist who made a significant gift to the museum through the Maine State Foundation. **Staff:** Curator Karen Herbaugh and Consulting Curator Diane Fagan Affleck are selected to present a joint paper at the "Costume Colloquium IV: Colors in Fashion" in Florence, Italy in November. They will present "Bright Blacks, Neon Accents: Fabrics of the 1890s" using fabrics found in the museum's sample book collection. Karen Herbaugh is also the keynote speaker at the Florida Institute of Technology discussing her curating of *Behind the Veil: Brides and Their Dresses*. Catherine Mazur is hired as Director of Education and Community Outreach. Denise Webb is hired by Visitor Services. Mary Yearl joins the library as Asst. Librarian and Archivist. Jane Ward is honored with the New England Archivists' Distinguished Service Award. Margaret Lourie, cataloging consultant, leaves in July at end of the library's IMLS grant period. Sally Gould, Director of Development is laid off.

2015: Jonathan Stevens resigns as Executive Director. Todd Smith is appointed Interim Executive Director on Sept. 11, 2015. Smith will also continue to serve as Director of Institutional Advancement (he had been appointed in January in this position). Temporary exhibits include: *Wonder of Wool: Ancient Fiber to Modern Marvel* (May 20, 2015-Dec. 31, 2015) and *Nature by Design* (Sept. 19, 2015-April 24, 2016) both curated by Diane Fagan Affleck. Despite persistent fundraising and cost reductions, the museum has continued to run at a deficit necessitating the use of reserve funds to balance the budget. The situation is compounded by the 2008 recession that had a devastating impact on art, historical and science museums with at least ten museums closing in the past year alone. Kim Comart of Comart & Associates is hired to design and implement a permanent solution to current offsite storage of machinery, business records, etc. in Dracut, MA and Franklinville, NC. Currently, the museum's endowment stands at 1.6 million. It needs about 1.5 to 2 million to maintain the museum on a yearly basis; this year the museum is being run on 1-1.5 million plus earned income of about a million from grants. The museum has incurred ongoing annual rental costs of over \$110,000. Comart & Associates recommends: 1) terminate the lease in Franklinville and move a select group of industrial machinery to Dracut; 2) deaccession the remainder of the industrial machinery; 3) reduce space in Dracut by 50% and negotiate rent reduction, etc.). The Nonprofit Finance Fund (NFF) and Laura Roberts Consulting are hired with funds provided by the Wood Foundation to discuss and identify the museum's current financial position; explore and understand the dynamics that led to the current condition; and identify strategic options that will be a platform for decision making including downsizing, restructuring, and merging with another organization. Conversations with management, staff, and the Board and Advisors occur throughout September, October and November with a final report forthcoming from NFF in December. The following choices are submitted: 1) merge or consolidate with another institution; 2) separate into one or more new entities; 3) enter into a management agreement with another organization; 4) change the museum's governance type or structure (e.g. municipally governed museum becoming a private nonprofit); 5) change the museum's mission; 6) join, leave, or create a new museum system; 7) move to a new facility or location. A list of possible partners is drawn up by staff in October. According to the ATHM website, "On November 3, 2015, the ATHM Board of Trustees voted to undergo a dramatic transformation for ATHM, seeking strategic partnerships and major fundraising to preserve and protect ATHM's core collection and enable the Museum to fulfill its mission for generations to come." The museum's exhibits and galleries temporarily close to the public in early 2016 to enable the Museum to focus on the transformation.

Education programs will continue as scheduled and access to ATHM's collections will continue on a limited basis. J. Matthew Coggins of Enterprise Bank in Lowell is elected as the Chair of the Board of Trustees. Other officers include Barrett F. Ripley, Vice Chairman, and Peggy Church, Secretary. Trustees include: Judy C. Canal, Linda Carpenter, Laurie Carlson Steger, Peter J. Caruso II, Gail M. Dowd, William B. Gannett (Emeritus), A. Garcia, Matthew Llewellyn, Eric A. Lowrey, Marlene Marchilena (Emeritus), John Pearson, Jr., George W. Shuster, and Ruth B. Ward. **Staff:** Margaret Duggan returns to the library as cataloguer for the current IMLS grant. Mary Yearl, Asst. Librarian and Archivist; Cheryl Beatty, Collections Asst.; David Unger, Director of Interpretation and Catherine Mazur, Education and Community Outreach are laid off in January. **Maura Ryan, Membership and Development Coordinator resigns? and is replaced by Michelle A.?**

2016: By early 2016, the Board has gathered and analyzed extensive data in consultation with NFF and Laura Roberts Consulting but has been unable to identify a sustainable business model that would allow ATHM to continue. Nor have any viable partnerships been identified including a potential partnership with the Lowell National Historical Park. A study indicates that a “save the museum” campaign is highly unlikely to raise adequate funds to support a transformation or annual operations. On May 24, 2016, the ATHM Board votes to seek approval from the Massachusetts Attorney General's Office and the Supreme Judicial Court to dissolve the Museum's 501c3 status and permanently close its doors (a public charity can voluntarily dissolve only with the close involvement of the Attorney General's Office and the approval of the SJC). Quoting again from the museum's website: “This was an extremely difficult decision for all involved and certainly not the outcome we had hoped and worked for,” says ATHM Board Chair, Matthew Coggins.” However, the Board recognizes that serious operational challenges, financial shortfalls, and other circumstances make it impossible to ethically and responsibly dedicate further financial assets to attempt to keep our doors open.” All programs and classes are closed as of June 30th. Remaining staff are told to contact appropriate non-profit institutions and disperse collections. When objects are donated to a museum, the donor transfers ownership to the public good. Unless the donor has stipulated that the objects be returned, they will be transferred to other nonprofit or charitable entities for the continuing public good. The Randolph Heritage Conservancy (RHC) of Franklinville, NC created by Mac Whatley as a 501c3 will assume responsibility for the industrial machinery collection transferred to North Carolina almost a decade ago as well as any additions to be transferred as the museum closes. Mr. Whatley plans to display the collection to the general public in Piedmont, NC as well as establish a textile museum in Franklinville, one of the oldest mill villages in the state. The plaques commemorating each recipient in the American Textile Hall of Fame are transferred to the gallery at the Revolution Mill Lofts in Greensboro, NC under a cooperative agreement with Randolph Heritage Conservancy. The ATHM collections are donated to many different institutions over the next two years. The majority of the Osborne Library collections are transferred to Cornell University's Kheel Center for Labor-Management Documentation & Archives, and the Albert R. Mann Library and the Division of Rare and Manuscript Collections at Cornell. These collections include the Osborne Library's books, pamphlets, government documents, prints, photographs, postcards, labels, broadsides, serials, manuscripts and business records. The Henry Ford Museum acquires the library's trade material including trade catalogues, advertising, trade cards, etc.) and the Osher Map Library in Portland, Maine receives the collection of textile mill insurance maps/surveys. Curatorial collections of more than five million items including fabric samples, coverlets and costumes as well as pre-industrial machinery (spinning wheels and handlooms) are dispersed to over 100 institutions. For a complete list of where library and curatorial collections were transferred, see the museum website: <http://www.athm.org/about-athm/path-to-closure/>

2017: The full-time staff continues to disperse collections with help of volunteers and additional part-time staff. The Museum's archives is taken by Simmons University's Graduate School of Library and Information Science and will be organized by students in the archives program over a five year period as a class project. The archives will reside permanently at The University of Massachusetts Lowell. Rhonda Chadwick's position as Troy Mills Project Archivist ends June 30th. Librarian, Jane Ward, leaves October 6th to take a position at Worcester Polytechnic Institute; Clare Sheridan, Library Consultant, continues to disperse collections with the help of Margaret Duggan, Library Cataloguer who officially leaves in August and assistant, Alyssa Shirley. Curatorial collections continue to be dispersed by Curator Karen Herbaugh, and consultants Diane Fagan Affleck and Jennifer Swope; Registrar Stephanie Hebert and part-time assistants, Cheryl Beatty and Ellen Frost. Kathleen Hirbour finds homes for Education Dept. programs. Furnishings, exhibit props and equipment are donated to various local institutions. The registrar tracks the disbursement of each item. In October, the space owned by the museum (65,000 s.f.) is sold for approx **2.5 million?** to developer, John DeAngelis (The Textile Group LLC), the same developer who purchased half the museum space in 2006 (this currently includes 45 residential condominiums and commercial space owned by Gazebo Realty Trust and Manchester Property Group, LLC, including space occupied by *The (Lowell) Sun* newspaper. The Textile Group will create more condominiums and office space. At the time of the sale, staff has dispersed more than 95% of the museum's holdings. Staff remaining at the time of the closing in spring 2018 include: Todd Smith, Interim Executive Director; Marcia Cassidy, Communications; Steven Jackson, Director of Finance and Administration; Karen Herbaugh, Curator; Cheryl Beatty and Ellen Frost, Curatorial Assts; Diane Fagan Affleck, Curatorial/Exhibitions Consultant; Stephanie Hebert, Registrar; Kathy Hirbour, Education Coordinator; Clare Sheridan, Osborne Library Consultant; Alyssa Shirley, Library Asst.; Denise Webb, Visitor Services; Volunteers: Emily Hunter and Pauline Turner.

2018: The museum officially vacates the building on Dutton St. at the end of February. Todd Smith, Executive Director, Marcia Cassidy, Public Relations, and Steven Jackson, Director of Finance are left to complete legal matters and disperse remaining monies, in particular to institutions that accepted collections. For information about where collections were dispersed, see ATHM website: <http://www.athm.org/about-athm/path-to-closure/>

Appendix C

Cedar Falls Factory Milestones

Research by Mac Whatley, 5 April 2018.

- 1754 Land at the Cedar Falls on both sides of Deep River entered by Herman Husbands in application to Lord Granville. The deed evidently recorded in Guilford County in the 1770s is lost; but DB8/284 refers to "a tract of land Granted by Earl Granville to Harmon Husband by Deed bearing Date the 7th day of August 1760 and by his will to the said William and John Husband".
- Sept 1759 "Herman Husbands has leave to build a public grist mill on his own land on waters of Deep River." [Orange County Ct. Min., June 1759 (Shields, p. 51)]. There is no indication that Husbands ever actually built a mill here.
- 1797 Deed from William & John Husband both of RC to Solomon Cox, 9-26-1797 RCDB 7/237-- recorded Nov term 1797; describing 50 acres "on DR on the south side of the Cedar Island, it being Part of a Tract of Land once Belonging to Hermon Husband."
- 1800 Deed from William and John Husband both of RC to John Mangum of Randolph County; \$150 silver; 9 Oct 1800, reg. 11/1801. [RCDB 8/284]. "Being part of a tract of land Granted by Earl Granville to Harmon Husband by Deed bearing Date the 7th day of August 1760 and by him will to the said William and John Husband"
- Deed from John Mangum of Randolph County to Isaac Allred; \$235 silver; 28 Oct 1800, reg. 5/1804 at RCDB 8/419.
- 1808 Naomi Wise drowned in Deep River at Randleman by Jonathan Lewis. The ballad which was soon written about this event has become one of North Carolina's best-known traditional songs. Jonathan Lewis, her accused murderer, worked for Col. Benjamin Elliott as a Clerk in his store in Asheboro. Elliott buys the Cedar Falls property and grist mill in 1829.
- Feb. 1829 "The Manufacturing Company of the County of Randolph" was incorporated by the state legislature in February 1829. Benjamin Elliott evidently purchased the Cedar Falls grist mill site to encourage investment, but the stockholders were unable to raise enough money to start construction. The 1829 incorporation lapsed; when the mill was built 7 years later it was by a partnership.
- 1829 Deed Isaac Allred to Benjamin Elliott, 107A (later called 120A, the CF factory lands); RCDB 27/287.
- 1836 The first cotton factory the county established at Cedar Falls grist mill by Benjamin Elliott, Philip Horney, Alfred H. Marsh and Henry B. Elliott. A wooden building housing 500 spindles was erected and powered by an overshot water wheel.

- 1837 Benjamin Elliott sells 30 acres downriver from the cotton mill to John Allred, who builds and operates a grist mill on the tract. [RC DB21/105, 19 July 1837.]
- 1844 Cedar Falls Baptist church established by Rev. William Lineberry and Enoch Crutchfield. Deed made to trustees James F. Marsh, Solomon Free, Henry B. Elliott, Thomas Branson, Austin Lawrence and Matthew Sumner on 1 May 1845. Services held in the original building until 1975.
- Aug 1849 Article in the Greensboro Patriot [18 Aug. 1849] "The capital stock of this Company is \$60,000... spinning commenced in June 1837. The factory-house first erected, however, has been taken down, and a larger building recently put up in its stead, probably surpassing in elegance of design and finish any structure of the kind in the State. It is of brick, 108 feet long by 48 wide, three stories high with an attic, roofed with tin; and a square tower at one end for the stairways and the support of a handsome belfry. The machinery is driven by a water-wheel 18 feet in diameter and 14 feet wide, geared with a spur wheel at each side, to secure a more perfect steadiness of motion and equality of strain on all parts of the water-wheel. The casting of the immense drum, spur-wheels, &c., was done at the Cane Creek foundry in Chatham County, and affords highly creditable specimens of the style of work that can be done in that line in our own State."
- 1851 Announcement that the "Cedar Falls Academy" was to open 1-1-1852 under Samuel H. Wiley; in April 1852 it was to operate as "Deep River Academy... an Institution now building by a union of the citizens of Cedar Falls and Franklinsville" to be a preparatory school for freshmen, sophomore or junior classes... [with] most of the Facilities in College- for which purpose Chemical, Philosophical and other necessary apparatus will be procured." "The villages are unsurpassed for morality and good order; the situation is healthy and mountainlike. Board and tuition will be moderate." Henry B. Elliott, President of the Board [Greensboro Patriot, 22 Nov 1851. When it eventually opened it was called Middleton Academy.]
- June 1852 Letter to the editor of the Greensboro Patriot [12 June 1852], dated 3 June 1852: "Yesterday [2 June] I attended the Examination of Middleton Academy... taught by Mr. Samuel H. Wiley." (good details of the Examination) "This is a new institution got up by the shareholders of the factories and others... The location is very healthy and the whole country is remarkably free from immorality of every kind. The building is large, neat and conveniently arranged."
- 1858 New charter for Cedar Falls Mfg. Co. secured from the legislature to allow for a stock increase. Jonathan Worth becomes President. H.B. Elliott moves to Missouri.
- 1860 "At Middleton Academy, near Cedar Falls, on Thursday the 18th of October, there will be a Union Mass Meeting in favor of the election of Bell and Everett, and also a Barbecue." Expected speakers- A.G. Foster, Wm. A. Graham, Edwin G. Reade, J.M. Leach. "The people of all parties are respectfully invited to attend, and we expect a very large turnout." [Greensboro Patriot, 4 Oct 1860].
- Ca. 1860 A grist mill is opened on the 30-acre Allred tract about a quarter mile downstream

from the factory by Austin Lawrence, the mill superintendent, and Riley Wrightsell. They advertised it for sale in 1864, saying "The water power is good and commands the whole river. The building and machinery are nearly new, having been rebuilt just before the war began." [Greensboro Patriot, 1 Dec. 1864]

- June 1861 Company M of the 22nd NC Regiment, k/a the "Randolph Hornets" was created and financially supported by the Cedar Falls and Franklinsville factory owners. They enlisted at Cedar Falls June 10, 1861 and "went into camp at Middleton Academy... where it remained until July 10, when it was transferred to Raleigh." [NC Troops, 1861-1865- A Roster; Vol. VII- Infantry, 22nd/26th Regiments (Raleigh, NCDAH, 1979, p118).]
- July 1862 "George Makepeace maketh oath that he is general superintendent of Cedar Falls Co., corporation in Randolph County engaged in the manufacture of cotton yarns and cloth. The following employees of said company are absolutely necessary to conduct the operations of said company- to wit: Stephen Allred, John L. Coble, Milton Leonard, J.M. Odell, J.A. Odell, Balaam Campbell, Eli Pugh, Henry Green, William A. Brown, and Burgess Leonard. Said company has been furnishing the State Government for the past year with a large amount of its manufactures for the use of the army and is now under contract to supply fifty thousand Shirts and drawers for the army. (signed) Geo. Makepeace / Sworn to & Subscribed before me/ this 9th July 1862./ Thos. Branson, J.P."
- Ca. 1866 Freedman's School established at Middleton Academy. Franklinville historian C.H. Julian wrote: "[After the war] the Academy was rented to the Colored people and a Negro woman by the name of Mattie Durham was the teacher. There were several Negroes in this section at this time. Several had moved into the area on account of the Iron Works. During her school several assembled at Academy and paraded both Franklinsville and Cedar Falls singing Northern songs. This was a hallelujah crowd singing and hollering. At the close of her school she gave an entertainment at night. They were there at a late hour, had a hot fire and that night the building was burnt. This was in 1867 or 1869." "In the Negro parade, when they marched through the streets of Franklinsville and Cedar Falls they sang several songs; one was 'Uncle Sam is Rich enough to give us all a Farm.' They were celebrating Freedom and this was while the Negroes were teaching at Middleton and their teacher Mattie Durham had charge."
- 1869 Governor Jonathan Worth was President of the Cedar Falls Company at the time of his death. His brother Dr. J.M. Worth took over as President. Worth was elected state Treasurer in 1874. O.R. Cox comes to work as Clerk in the Company Store.
- 1877 O. R. Cox purchased Cedar Falls Manufacturing Company with nine other shareholders. Resigned as Sheriff to be General Manager.
- 1884 The Cedar Falls mill ran 2,144 spindles, 30 looms and 90 employees.
- 1887 Statistics for Cedar Falls Mfg Co. published in Greensboro Patriot, 11 Nov. 1887: Main building 108x46, 3 stories with attic; mill room 30x60, one story; lapper room 15x35, one story and basement with the machinery room added; 2 lappers,

43 cards, 3,648 spindles; manufacture warps and yarns exclusively; O.R. Cox, Secretary/ Treasurer

- Ca. 1888 A steam boiler and engine was added to the mill between the times of the 1885 and 1888 visits of the Sanborn Insurance Company adjuster. It was not mentioned in the Nov. 1887 article either.
- 1887-89 Cape Fear and Yadkin Valley Railroad (30 miles in County through Liberty and Staley with branch line to Ramseur) was built to Millboro, 3 miles north of Cedar Falls in 1887. It was extended to Cedar Falls, Franklinville and Ramseur beginning in the summer of 1889, when "Col. Hicks" reported that "A new squad of 140 convicts was brought down last Friday and placed in the new stockade erected between Franklinsville and Columbia Factory. The force at present numbers over 400 strong... [and] Dirt is being thrown as low down the line as the town of Cedar Falls." [Greensboro North State, 16 Aug. 1889.]
- 1894 Cedar Falls factory has 75 hands; uses annually 1,800 bales cotton; produces 720,000 lbs warps and filling [i.e., spinning only. Branson's Business Directory of Randolph County]
- 1895 O.R. Cox built a second factory, the "Sapona Manufacturing Company," downstream from the original mill.
- 1907-08 O.R. Cox agrees to sell Cedar Falls Mfg. Co. to the heirs of Dr. Worth, L.K. McAlister becoming President and J.S. McAlister Secretary. [RCDB 144/108, 1 Feb. 1908] Cox moved to Asheboro and establishes the Acme Hosiery Mills.
- 1916 Asheboro businessmen D.B. McCrary, T.H. Redding and W.J. Armfield, Jr., incorporate Sapona Cotton Mills, Inc., on 18 March 1916. [RCDB 159/496] The same group purchases the Acme Hosiery Mill after the death of O.R. Cox, and operates it as the Acme McCrary Company. The company is based in Cedar Falls and owns and operates both mills there. The original "Upper Mill" in Cedar Falls is dedicated to weaving, and the "Lower Mill" built in 1895 spins yarn for both the weaving mill and the hosiery mill in Asheboro.
- 1936 Weaving becomes unprofitable and the "Upper" Mill is converted to a cotton spinning plant. The "Lower" mill is converted to a silk throwing operation, and the majority of its production goes into the knitting of full-fashioned hosiery at the Acme-McCrary mills.
- 1938 E.I. DuPont de Nemours develops a revolutionary synthetic silk substitute, named Nylon. McCrary Hosiery is one of the first mills selected by duPont to assist in the development of the man-made fiber.
- 1939 The original Cedar Falls or "Upper" spinning mill was purchased by Henry W. Jordan of Saxapahaw, brother of Senator B. Everett Jordan, and operated as a unit of their Sellars Manufacturing Company. [RCDB 310/402, 30 Oct. 1939]

- 1941 Sellars Manufacturing Company sells the property to Jordan Spinning Company [RCDB 315/561, 1 Feb. 1941].
- 1942 The embargo of Japanese silk during WWII causes the facilities of the Lower Mill to be greatly expanded. American production of both silk and Nylon is restricted to exclusive military uses, such as parachutes, poncho cloth, glider tow-rope. Production of another new synthetic fiber, Rayon, begins at the plant. The name of the mill is changed to Sapona Manufacturing Company, Inc.
- 1946 The end of the war means that nylon, rayon and silk fibers are once again available to the general public, and a number of new companies are started in North Carolina to meet the demand. Many of the leaders of the textile industry in the second half of the 20th century received their introduction to the industry at Sapona during the war. William Johnston Armfield III, the general manager of the hosiery division at Burlington Industries joined with Dalton McMichael in 1946 to form the Madison Throwing Company, which grew to have more than three thousand employees before becoming a wholly owned subsidiary of Burlington Industries in 1970. McMichael and Armfield's son, Billy Armfield created Macfield Texturing Company in 1970, which was sold to Unifi in 1991.
- 1954 New machinery is installed at Sapona to spin “false-twist” nylon yarn, which can be stretched to twice its original length. It becomes a staple of companys knitting men’s socks, and the increase in sales causes significant expansion.
- 1976 Barry Poss of Sugar Hill Records begins recording Cedar Falls hammer dulcimer player Virgil Craven (1902-1980). His 25 recordings are now in the UNC Southern Folklife Collection. Growing up Craven played fiddle with his brothers in the Craven Family String Band. Craven is buried in the Franklinville Methodist Church cemetery.
- 1978 Dr. Henry Jordan’s heirs sell the Jordan Spinning Company property to Dixie Yarns, Inc., a Tennessee corporation. [RCDB 1098/161, 11 March 1978]
- 1995 Deed from Jockey International, Inc., successor by merger to Dixie Yarns, to Schwarz & Schwarz, Inc. [RCDB 1417/1171, 17 Feb. 1995] The textile preparation and spinning operations are closed, and the building is used solely as a warehouse.
- 2004 Sara Lee Corporation announces in June that is Asheboro Plant #1 would close by the end of the year. The former Stedman Manufacturing Company mill opened on the site in 1944, and merged with Sara Lee in 1985. The last fabric was knitted there in September.

The Columbia Manufacturing Company factory, built from 1848-1850, is torn down in November. Its brick and heart pine timbers are salvaged for recycling, but the least-altered antebellum textile mill in North Carolina is lost even though it was listed on the National Register of Historic Places in 1972.

Appendix D

NC DEPARTMENT OF ADMINISTRATION
STATE CONSTRUCTION OFFICE
FACILITIES CONDITION ASSESSMENT PROGRAM INSPECTION REPORT
PROPOSED PURCHASE FOR CEDAR FALLS TEXTILE MILL MUSEUM FOR NCD CR

REPORT PREPARED BY JIM McDANIEL, FCAP TEAM LEADER
DECEMBER 30, 2019

EXECUTIVE SUMMARY

The NC Department of Cultural Resources is considering purchasing a property for future use as the NC Textiles Museum. Two locations were suggested – one near Erwin and one in Cedar Falls. This report addresses the Cedar Falls location.

The Cedar Falls site is a 23.75-acre property located at 1120 Wicker Lovell Road in Randolph County. A 150,000-SF abandoned textile mill is located there. This textile mill was originally built in the 1840s and enlarged and renovated over the years. Additionally, the building already houses a large collection of textiles machinery dating from the 1790s through the late 20th Century.

A phased construction project is foreseen by NCD CR, which would include the following:

1. securing the building envelope;
2. replacing the entire electrical system throughout the building;
3. replacing the first floor HVAC system (and possibly parts of other floors as well);
4. installing public elevators and restrooms; and
5. making half of the first floor usable by the general public and the other half usable by staff for visible storage on bleacher style-risers.

It is not possible to accurately estimate the line-item costs above without a detailed project scope evaluation by a design professional(s). This inspection report does not attempt to do that. Rather, the following points are salient regarding the Cedar Falls building.

1. The entire building must be evaluated for structural stability.
2. The entire building must undergo asbestos and lead paint abatement.
3. A complete building renovation of all systems and spaces is needed prior to occupancy. This includes mechanical, plumbing, and electrical.
4. Provide a new roof.
5. Provide a new addressable fire alarm system.
6. Provide a new NFPA13 water-based sprinkler system.

The expected cost of Items 1-6 above is conservatively estimated to be approximately \$47,639,000. This cost does not include the following:

- site utility improvements for power, water, telephone, data, security, etc.;
- any remediation of possible previous environmental damage to the site;

- site improvements such as new roads and parking lots;
- providing mold and mildew abatement, if not done as part of the renovation;
- relocation of the textile machinery offsite during construction;
- refurbishment and setting up the textile machinery at the newly renovated facility; and
- museum exhibits to be likely designed by a specialty consultant.

The items requiring renovation or repair are shown below. These items are the minimum needed to enable this facility for safe and effective use by the State. A cost estimate for each item is also shown.

PROPOSED NC TEXTILE MUSEUM

GROSS SF = 150,000

The 150,000-SF facility would be gutted and renovated for use as a museum (Group A1 Assembly Occupancy). The required work items and their associated costs are shown below.

1. Provide structural evaluation for the entire building. Includes 10% design fee and 5% contingency.

Estimated cost = \$116,000

2. Provide asbestos and lead paint abatement for all spaces and systems. Assume 5,800 SF vinyl floor tile and mastic, 45,000 SF acoustical ceiling texture, 10,000 LF pipe insulation, 65,000 SF of painted wall/ceiling surface, 10% abatement project design fee, and 20% air monitoring technicians fee. Includes 10% overall design fee and 5% contingency.

Estimated cost = \$3,891,000

3. Provide a complete building renovation of all systems and spaces. Assume 150,000 SF at \$210/SF. This includes mechanical, plumbing, and electrical. Includes 10% design fee and 5% contingency.

Estimated cost = \$36,383,000

4. Provide a new standing seam metal roof. Historically, this building had a standing seam metal roof, and keeping this roof type enhances the historical significance of the building. Assume 78,000 SF of standing seam metal roof at 6/12 roof slope, zinc-copper alloy, 0.020" thick, 87 lb./square, and polyisocyanurate roof insulation, 3.5" thick per layer, time two layers for R-30. Also includes 3,950 LF of copper gutters and downspouts. Includes 10% design fee and 5% contingency.

Estimated cost = \$4,153,000

5. Provide a new NFPA72 addressable fire alarm system. Assume full replacement including conduit for 150,000 SF at \$5.25/SF. Includes 10% design fee and 5% contingency.

Estimated cost = \$910,000

6. Provide a new NFPA13 water-based sprinkler system. Assume 78,000 SF of Ordinary Hazard density for first floor, 72,000 SF of Ordinary Hazard for upper floors, one 400-foot sprinkler tie-in to water main and one exterior fire pump with pump house. Includes 10% design fee and 5% contingency.

Estimated cost = \$2,186,000

CONCLUSION AND ESTIMATED RENOVATION COST SUMMARY

The items requiring renovation or repair are summarized below. These items are the minimum needed to enable these buildings for safe and effective use by the State. A cost estimate for each item is also shown.

The following costs are not included in this report:

- site utility improvements for power, water, telephone, data, security, etc.;
- any remediation of possible previous environmental damage to the site;
- site improvements such as new roads and parking lots;
- providing mold and mildew abatement, if not done as part of the renovation;
- relocation of the textile machinery offsite during construction;
- refurbishment and setting up the textile machinery at the newly renovated facility; and
- museum exhibits to be likely designed by a specialty consultant.

BUILDING NAME	ITEM	ITEM COST
Cedar Falls Museum	Building-wide structural evaluation	\$116,000
Cedar Falls Museum	Asbestos and lead paint abatement throughout	\$3,891,000
Cedar Falls Museum	Complete building renovation of all systems & spaces	\$36,383,000
Cedar Falls Museum	New standing seam metal roof w/ insulation & gutters	\$4,153,000
Cedar Falls Museum	New NFPA72 addressable fire alarm system throughout	\$910,000
Cedar Falls Museum	New NFPA13 sprinkler system throughout	\$2,186,000
TOTAL FOR CEDAR FALLS MUSEUM →		\$47,639,000

Appendix E

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Erwin Commercial Historic District

Erwin, Harnett County, HT1169, Listed 4/27/2015

Nomination by Jennifer Martin

Photographs by Jennifer Martin, December 2013



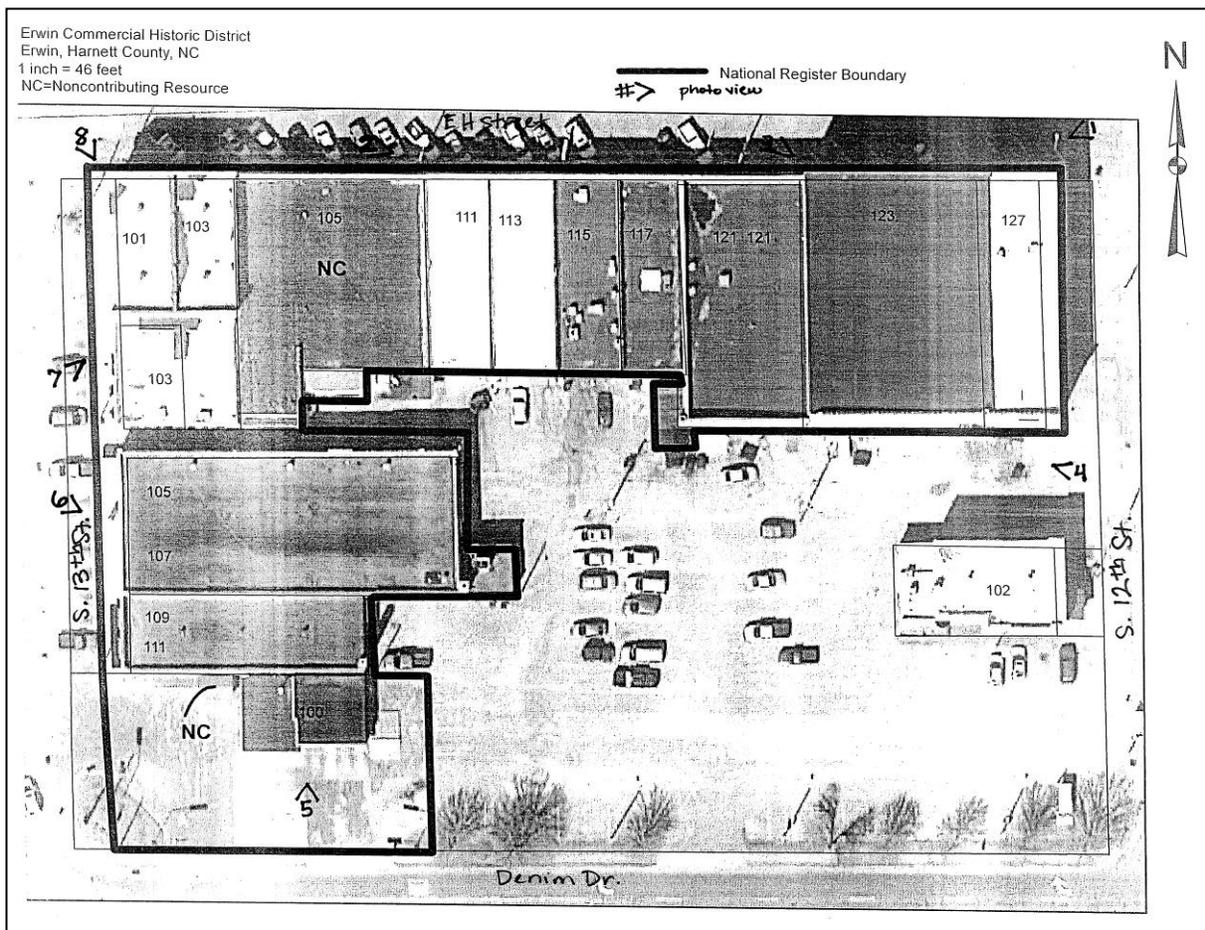
East H Street, looking southwest



Corner of East H and South Thirteenth streets, looking south



South Thirteenth Street, looking east



Historic District Map

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Erwin Commercial Historic District
other names/site number _____

2. Location

street & number 100 Denim Drive, 101-127 E. H Street, and 103-111 South 13th Street n/a not for publication
city or town Erwin n/a vicinity
state North Carolina code NC county Harnett code 085 zip code 28339

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date
North Carolina Department of Cultural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

Signature of certifying official/Title Date
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet	_____	_____
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, explain:)	_____	_____
_____	_____	_____
_____	_____	_____

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in count.)

Contributing	Noncontributing	
11	2	buildings
0	0	sites
0	0	structures
0	0	objects
11	2	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of Contributing resources previously listed in the National Register

n/a

6. Function or Use

Historic Functions

(Enter categories from instructions)

- COMMERCE/TRADE/specialty store
- COMMERCE/TRADE/department store
- COMMERCE/TRADE/financial institution
- COMMERCE/TRADE/professional
- COMMERCE/TRADE/restaurant
- GOVERNMENT/government office
- SOCIAL/meeting hall

Current Functions

(Enter categories from instructions)

- COMMERCE/TRADE/specialty store
- COMMERCE/TRADE/department store
- COMMERCE/TRADE/restaurant
- COMMERCE/TRADE/professional

7. Description

Architectural Classification

(Enter categories from instructions)

- Modern Movement
- Italianate

Materials

(Enter categories from instructions)

- foundation Brick
- walls Brick
- roof Asphalt
- other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations n/a

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Commerce
 Architecture

Period of Significance

1906-1965

Significant Dates

1903-1906

Significant Person

(Complete if Criterion B is marked)

n/a

Cultural Affiliation

n/a

Architect/Builder

unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- Previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository:

Erwin Commercial Historic District
Name of Property

Harnett County, North Carolina
County and State

10. Geographical Data

Acreage of Property Approximately 2 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 17 711340 3911840
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jennifer Martin
organization MdM Historical Consultants Inc. date December 21, 2014
street & number Post Office Box 1399 telephone 919/368-1602
city or town Durham state NC zip code 27702

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items.)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

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National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Erwin Commercial Historic District
Harnett County, North Carolina

Description

The Erwin Commercial Historic District is a compact collection of historic retail and service-related buildings in the town of Erwin. Known as Duke until its name changed in 1926, the town of Erwin lies near the southeast corner of Harnett County and was established in the Sandhills of North Carolina in 1855. The Cape Fear River intersects the county from southeast to northwest and runs just west of Erwin. NC 82 runs north to south through the center of town, while US 421 is just to the north.

The district encompasses two street fronts and one property on Denim Drive. It lies immediately south of a former Durham and Southern Railway right-of-way, which the Town of Erwin converted to a greenway after the tracks were removed in 2000. The district's west border is South 13th Street, which is also North Carolina Highway 82. The east border is South 12th Street, while the south border is Denim Drive, a reference to the fabric produced in Erwin for decades. Erwin follows a grid plan, an intentional layout executed by Erwin Cotton Mills, which created the community as a company town in 1903.

The Erwin Commercial Historic District consists of eleven contributing commercial buildings, one noncontributing commercial building, and one noncontributing storage building. The dates of construction range from 1903-1906 to ca. 1962. In general, buildings are typical of commercial types and forms built in small eastern North Carolina towns from the first decades of the twentieth century into the early 1960s. Parking spaces are immediately in front of the sidewalks that extend along the fronts of buildings on East H Street and South 13th Street. The Wade Service Station is set back about fifty feet from Denim Drive and approximately eighty feet from South 13th Street and the space between the buildings and those streets is paved with a combination of asphalt and concrete. Gas pumps have been removed from the raised concrete island situated between Denim Drive and the building.

Modern commercial buildings are south of the district, while the former Erwin Mills is to the west. Residential areas are to the north and east. Immediately southeast of the district is a paved parking lot and the 1948 Federal Building, which stands at the northwest corner of Denim Drive and South 12th Street, but has been too altered to be included in the district boundaries.

The district's buildings represent Erwin's founding as a mill town and its greatest period of growth. The most ornate building in the district stands at the west end of East H Street. Built from 1903 to 1906, the prominent Italianate-influenced Bank of Harnett/Edward R. Thomas Drug Store has its main entrance in a cutaway corner topped by a denticulated projecting brick hood. Narrow decorative semi-circular projecting arches crown upper-level round-arched windows, while projecting window hoods with dentils top lower rectangular windows. At the east end of the East H Street block, the 1903-1906 Hassell-Johnson Building, also known as the "Big Store," is an imposing two-

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Erwin Commercial Historic District
Harnett County, North Carolina

story, eleven-bay brick building with a high, tile-topped parapet. A row of one-story, brick buildings, all constructed around 1920, face north and extend between East H Street's two-story corner anchors. Nearly identical in form and features, they display corbelled brick cornices and flat parapets. Two buildings date to the post-World War II period and reflect the pared down styling typical of that era. Efir's Department Store at 105 South 13th Street dates to ca. 1948 and is a large, two-story, modernist brick building with alternatively projecting horizontal brick courses on its upper center façade. The single automobile-related building in the district is the Wade Service Station at 100 Denim Drive. Built around 1962, the one-story, concrete block modernist service station displays large expanses of glass on its façade. The glass front wraps around to the west elevation. A slanted roof anchored on its corner by a round vertical pole tops the retail section.

The following inventory is arranged alphabetically by street name followed by numbered streets, and in numerical order within each street. Information for each building comes from several sources, including local informants, city directories (noted as CD in the entries), the 1925 Sanborn map, and historic photographs in possession of the Erwin Historical Society.

All buildings are categorized as contributing if they were constructed prior to 1965 and retain sufficient integrity of design, setting, materials, workmanship, feeling, and association to contribute to the historic character of the district. Any building built after the end of the period of significance or built before 1965 that have lost their architectural integrity because of substantial additions and/or alterations incompatible with their historic character are categorized as noncontributing. Pate's Grocer at 105 East H Street is noncontributing due to the addition of stucco to the historically brick storefront and the flat metal awning supported by brick posts spanning the storefront. The ca. 1980 storage building at 100 Denim Drive is noncontributing due to its age. All other resources in the district are contributing.

Inventory

Denim Drive

Wade Service Station
100 Denim Drive
ca. 1962
Contributing Building

The one-story, concrete block, modernist service station displays large expanses of glass on its façade. The façade and west elevation are sheathed in enamel panels, a typical exterior treatment for service stations of the period. The

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Erwin Commercial Historic District
Harnett County, North Carolina

larger service bay section is fronted by a pair of divided-light roll-up multi-light garage doors. This section is topped by a flat roof with a parapet. The retail section to the west is fronted by plate glass windows trimmed in metal framing. The original single-leaf, metal door is topped by a single-light transom. The glass front wraps around to the west elevation. A slanted roof anchored on its corner by a round vertical metal pole tops the retail section and extends across the east section as an awning. The building's exterior panels are painted in wide, horizontal blue and white stripes, with the exposed painted concrete block east wall, with two large metal-frame industrial windows, being the exception. Leon Wade was the original owner and operator.

Storage building

Ca. 1980

Noncontributing Building

A small, side-gabled two-bay storage building sheathed in synthetic siding stands to the west of the station. A door is on the south elevation and there are windows on the south and west elevations.

East H Street

Bank of Harnett/Edward R. Thomas Drug Store

101-103 East H Street (at intersection with North 13th Street)

1903-1906

Contributing Building

The prominent two-story, Italianate-influenced painted-brick building occupies the commercial district's northwest corner. It is six bays wide and seven bays deep. A flat parapet and stepped brick cornice crown the north elevation and the northwest corner, while a bracketed cornice extends along the west elevation. A raised flat parapet is located on the south end of the building. Upper-level round-arched windows are crowned by narrow decorative semi-circular projecting arches, while lower rectangular windows are topped by projecting window hoods with dentils. Concrete steps lead to each entrance. The main entrance is at the cutaway corner and features a replacement door and surround, and a covered transom topped by a projecting brick hood with dentils. Secondary entrances with uncovered transoms are on the west and north elevations; doors at those entrances are replacements as well. Windows on the second story have arched upper sash. Two-over-two windows throughout the building are original. A small, frame, shed-roofed addition is centered on the second floor of the rear (south) elevation. The original occupant, the Bank of Harnett, which was owned by Erwin Cotton Mills, later became Durham Bank and Trust. Edward R. Thomas Drug occupied the east side of the first floor for several decades. Dr. DeWitt C. Woodall had his dental office above the bank in the

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Erwin Commercial Historic District
Harnett County, North Carolina

1940s and 1950s. During the same period, a civil defense office was also on the upper floor. A fraternal lodge occupied the upper floor in the mid-twentieth century.

Pate's Grocery
105 East H Street
ca. 1920; ca. 2000
Noncontributing Building

The one-story, brick building displays a corbelled brick cornice and flat, concrete-topped parapet. Brick pilasters divide the three-part façade and the lower storefront is stuccoed. Opaque transoms remain above the storefront, but large plate-glass windows are replacements and are framed in metal. A flat aluminum-clad awning supported by brick posts spans the storefront. The rear elevation features two flat or shed-roofed additions sheathed in aluminum siding. A double-leaf, fully-glazed aluminum door is on the east end of the rear elevation. According to local residents, the Pate family operated this store and a café, also on East H Street in the 1920s. By 1948, Carl's Grocery and Market was located here.

Steinberg's Clothing Store
111 East H Street
ca. 1920; ca. 2000
Contributing Building

The one-story, one-bay brick building displays a corbelled brick cornice and flat, concrete-topped parapet. The storefront is altered with synthetic sheathing, large replacement plate glass windows and doors, and a flat metal awning. While the windows are replacements, their size is appropriate for a commercial building. The original multi-prism transom remains above the awning and is topped by a soldier-course lintel. A pair of modern turned posts on brick plinths frame the storefront. The rear elevation features boarded-up windows and a single-leaf door sheltered by an aluminum awning. Steinberg's was here in 1959, according to the city directory. Prior to Steinberg's long occupation, a clothing store run by Mr. and Mrs. Joyce was located here in the mid-1920s.

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Pope's Variety Store
113 East H Street
ca. 1920; ca. 1990
Contributing Building

The one-story, one-bay, brick building displays a corbelled brick cornice and flat, concrete-topped parapet. The storefront consists of large, plate-glass display windows on a low vinyl-sheathed bulkhead, an original half-glazed, double-leaf door with a transom, and a flat metal awning. The transom above the awning has been covered, but the soldier-course lintel remains visible. The rear elevation features boarded up rectangular windows and a central replacement door under an aluminum awning. Following Pope's, the 3-Star Grocery, operated by Jim Fann, Marvin West, and Floyd Glover, was located here in the late 1940s and early 1950s.

Drug Store
115 East H Street
ca. 1920
Contributing Building

The one-story, one-bay brick building displays a corbelled brick cornice and a flat, concrete-topped parapet. The storefront consists of large, plate-glass display windows over brick bulkheads, a double-leaf, fully-glazed aluminum door with a transom, and a hooded metal awning. The transom above the awning has been covered, but the soldier-course lintel above the transom remains uncovered. The rear elevation features two covered windows and a center, single-leaf door topped by a shed-roofed hood with brackets. The 1925 Sanborn Map labels this building as a drug store. According to locals, the drug store contained a popular soda fountain. Later, this building served as a bus station. In the 1950s, the station was moved to South 13th Street.

Pate's Cafe
117 East H Street
ca. 1920
Contributing Building

The one-story, one-bay, brick building features a corbelled brick cornice and a flat, concrete-topped parapet. The storefront consists of large, plate-glass display windows over brick bulkheads, a recessed double-leaf, fully-glazed aluminum door with a transom. The full-width upper transom has been covered, but the soldier-course lintel above transom remains. The rear elevation features rectangular windows that have been infilled with wood and a single-leaf door. Leonard Pate and Robert Pate, relationship unknown, were operating a café here by 1930.

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Erwin Commercial Historic District
Harnett County, North Carolina

Post Office

121 East H Street

ca. 1920; ca. 2000

Contributing Building

The one-story, two-part, partially-painted brick building features a corbelled brick cornice and a flat, concrete-topped parapet. The storefront to the west displays a three-bay façade, ramp with metal railing, replacement plate-glass windows over tile bulkheads and a recessed replacement half-glazed, divided-light door. Three transoms over the storefront have been covered with wood, but the soldier-course lintel over each remains visible. The storefront to the east features a replacement storefront of tinted glass display windows and two recessed, tinted glass doors with transoms. It has a ramp with metal railing and steps on the west end. The rear elevation features covered windows within segmental arches. Two small single-leaf doors within large openings are on this side of the building. A concrete loading dock is forward of the west door. Two small appendages, one with a front-gabled roof and one with a shed roof, are at the southwest corner. The 1925 Sanborn labels the west half of this building as the post office. In the late 1950s, a cafe and barbershop were here (1959 CD).

Hassell-Johnson Dry Goods (also known as the "Big Store")

123 and 127 East H Street

1903-1906; ca. 1990

Contributing Building

The two-story, eleven-bay brick building features a high, parapet with terra cotta coping. Each upper bay is topped by a sawtooth brick course and brick corbelling. Windows on the upper level are arched and outlined with lintels comprising three layers of header course bricks. These windows have been infilled with wood, although three contain small metal, awning-style windows. The street level is painted. The original tall openings are retained except for the replacement storefront on the east end of the façade. Here there are three windows where transoms should be and plate glass and metal storefronts on a brick bulkhead. Two double-leaf doors with transoms pierce the west storefront, while a single-leaf, fully-glazed door is on the east end. The lower bays originally displayed divided-light transoms, but are covered with plywood. All window and doors are replacements. The east storefront wraps around to the east elevation to include a display window and is sheltered by a flat, aluminum awning supported by brick posts. The eleven-bay east and west elevations feature exposed molded rafters and windows with segmental arches; these windows have been covered with wood. On the east elevation, four windows have been fitted with small metal awning windows. The bay at the center of the second story originally contained a door, but has been filled with wood. Five irregularly-spaced windows with brick segmental arches span the lower level. A wood, double-leaf door is at street level near the south end of the east elevation. A parapet identical to the one on the façade is at the rear of the

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building. The rear elevation features arched bays on both levels and a metal fire escape near the center of the elevation. The upper bays display segmental arches. Some wood six-over-six sashes remain uncovered, but most bays are covered in wood. This building originally housed Erwin Mills' company store, locally known as the "Big Store." Eugene L. Hassell and a Mr. Johnson operated the Big Store. As retail businesses operated on the first floor, a series of occupants used the second level. After Erwin Mill sold the Big Store in the 1940s, Erwin Furniture Company, operated by Ty Thomas and Hassie Johnson, was located on the street level. The Peerless Theater, owned by Richard Sterling Kelly, who was a cotton buyer for Erwin Mills, occupied the upstairs and downstairs of the eastern portion very early in its history. Fletcher Jernigan operated the theater from the mid-1920s until the mid-1960s. A school auditorium also occupied the upper level soon after the building's completion. A long narrow room west of the auditorium served as the meeting place for several organizations, including the American Legion, Washington Duke Lodge of the Knights of Pythias, Odd Fellows, Sons and Daughters of Liberty, Woodmen of the World, and Young Matrons Club.

South 13th Street

Nationwide Insurance
103 South 13th Street
ca. 1920; ca. 1948
Contributing Building

The one-story, brick building has wide brick pilasters separating the facade's five bays that rest atop brick bulkheads. Terra cotta coping tops the flat parapet. Original multi-prism transoms crowned by soldier-course lintels top the four southern bays. The two southernmost bays have display windows, while the middle bay contains a replacement door. The second northernmost bay was a display window, but now contains a door and window. Windows rest on cast stone sills and thresholds. A raised wood panel is above each window or door and below the transom. The painted southern elevation faces an alley and features bricked in windows with projecting cast stone sills. Originally, this building was two stories. A 1948 photo in the collection of the Erwin History Room shows the building in its original form. Sometime after 1948, the building was lowered to one story after a fire damaged the upper floor. The building served as a doctor's office, then in the 1950s as a bus station. By 1963, an insurance business was here (1959, 1963 CD).

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Erwin Commercial Historic District
Harnett County, North Carolina

Efird's Department Store
105 South 13th Street
ca. 1948
Contributing Building

The large, two-story, brick, Art Moderne-influenced building features alternating projecting horizontal brick courses on its upper center façade. A flat metal awning with a fabric skirting and supported by metal poles shelters the fully-glazed storefront composed of large, plate-glass windows over stone-veneered bulkheads. Two recessed double-leaf fully-glazed wood doors are at either end of the façade. The first level is sheathed in dark stone panels. The façade bricks above are light gold, while the north elevation is red brick and topped by a parapet with terra cotta coping. Metal windows pierce the rear and side elevations. A tall brick chimney stack with concrete coping and a one-story parapet-roofed ell occupy the rear elevation. Efird's Department Store was the original occupant. Joseph's Department Store has occupied the building since at least 1959. A vertical metal bracket with two horizontal metal arms holds a historic sign made of translucent plastic letter squares that spell "Joseph's." (1959 CD).

Colonial Grocery Store
109 and 111 South 13th Street
ca. 1948
Contributing Building

The one-story, brick, two-bay building displays a flat concrete-topped parapet. A fabric awning tops the storefronts consisting of a pair of fully-glazed wooden doors and flanking angled plate-glass display windows over brick bulkheads. Façade bricks are buff-colored, while the south elevation is red brick and topped by a stepped parapet with terra cotta coping. Small, high windows on this elevation have metal bars. A tall brick chimney stack with concrete coping is on the rear. Colonial Grocery Store was the first occupant. Marvin West later opened a hardware store here managed by a Mr. Brandon. It also served as storage space for Rosemond Godwin's furniture store. Charter Communications occupied the building in the 1970s or 1980s.

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Summary of Significance

The Erwin Commercial Historic District in Erwin, Harnett County, North Carolina, contains eleven contributing and two noncontributing buildings and meets National Register Criteria A and C in the areas of commerce and architecture. Early to mid-twentieth-century brick commercial buildings chronicle the mill town's founding in 1903 for Erwin Cotton Mills, a textile company owned by the Duke family of Durham. Originally known as the village of Duke, its location near the Cape Fear River and surrounded by abundant fields of cotton assured the growth and development of this mill town. With its service-related and retail establishments, the commercial district served workers at the mill, other townspeople, and farmers in the surrounding area. William A. Erwin, who later became the company's president, proved so instrumental in establishing the village where the company's 1903 Mill Number 2 was located that the town became known as Erwin in 1926. The architecturally significant collection of buildings in the district comprises brick commercial buildings constructed in the predominant architectural types and forms executed in small railroad towns in the Sandhills of North Carolina beginning in the first decade of the twentieth century through the 1960s. The early twentieth-century one- and two-story buildings display round-arched windows, corbelled cornices, and semi-circular projecting arches, whereas the post-World War II buildings display the more streamlined detailing of modernist architecture. The period of significance of the locally significant Erwin Commercial Historic District begins in 1906, when construction of the Bank of Harnett and the Hassell-Johnson Dry Goods, also known as the Big Store, was completed, and ends in 1965, the fifty-year cut-off date for the National Register. Although Erwin's businesses continued to operate, the period after 1965 does not possess exceptional significance.

Historical Background and Commerce Context

The town of Erwin, originally known as Duke, owes its existence to the Duke family of Durham who established a cotton mill not far from the banks of the Cape Fear River in the early twentieth century. In 1903, Erwin Cotton Mills Company, owned by the Dukes and managed by William A. Erwin, began construction of this mill at the site because of its proximity to the cotton fields and access to cheap and plentiful labor.¹

Before becoming involved in the textile industry, the Dukes were well known for their tobacco empire. In 1878, Washington Duke (1820-1905), along with his sons, Brodie Leonidus Duke, Benjamin Newton Duke, and James Buchanan Duke, built a thriving tobacco company, W. Duke, Sons and Company. Success in tobacco allowed the family to pursue investments in other industries in the late nineteenth century, such as textiles and electrical power.

¹ Colie E. Rock, *Beyond the East Gate: A History of First Baptist Church, Erwin, North Carolina, 1903-1983* (Raleigh: Edwards & Broughton, 1984), 1; "Small Mill Town Progressed to Full Service Community," (Dunn) *Daily Record*, July 2, 1987.

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In 1892, a group of financiers, including Washington Duke and his sons, founded a textile manufacturing business in Durham that would later become Erwin Cotton Mills Company.²

William A. Erwin (1856-1932) joined the Dukes' company in 1893 after working in mercantile and textile businesses across the state. Born on a plantation outside Morganton in Burke County, he attended Finley High School in Lenoir and the University of Kentucky.³ Erwin's great uncle was E. M. Holt, a pioneer in the southern textile industry and father of North Carolina governor, Thomas M. Holt Sr. It was through this family connection that William Erwin was involved in the cotton milling industry, eventually becoming the secretary-general manager of E. M. Holt Plaid Mills in Alamance County under L. Banks Holt and Lawrence E. Holt, two of E. M. Holt's sons.⁴

The venture headed by the Dukes and Erwin built its first textile plant in Durham and initially produced tobacco bag cloth before expanding into other textiles. It was under Erwin's direction that the company's second operation, Mill No. 2, was built on the banks of the Cape Fear River in what would become the community of Duke and later, Erwin.⁵

On August 6, 1902, the *Democratic Banner*, a newspaper based in nearby Dunn, announced the company's plans:

It has been ascertained that the Erwin Cotton Mills Company will, in a few months, erect near Smiley's Falls on the Cape Fear River about four miles from the city, a mammoth cotton mill. The mill will manufacture denim and will have about 70,000 spindles and 2,000 looms. It will give employment to about 2,000 hands. Engineers have begun to lay off streets and arrange for water supply, electric lights and everything necessary to make an ideal town. The houses will be better than any yet constructed in the State for operations.⁶

² Mark Dean Carver, "The Unionization of Erwin's Mill: A History of TWUA Local 250, in Erwin, North Carolina: 1938-1952," Master's Thesis, North Carolina State University, 2004, page 12; Robert F. Durden, "Washington Duke," Dictionary of North Carolina Biography (Chapel Hill: University of North Carolina Press, 1986), 117-118.

³ According to the 1860 slave census, William Erwin's father, Joseph J. Erwin, owned thirty-four slaves. United States of America, Bureau of the Census. *Eighth Census of the United States, 1860*. Washington, D.C.: National Archives and Records Administration, 1860.

⁴ Tom E. Terrill, "William Allen Erwin," Dictionary of North Carolina Biography (Chapel Hill: University of North Carolina Press, 1986), 165.

⁵ Terrill, 165.

⁶ (Dunn) *Democratic Banner*, August 6, 1902.

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The Cape Fear and Northern Railroad, renamed the Durham and Southern Railway in 1906, which ran from Dunn to Durham, was completed to Erwin in 1903.⁷ Construction of the mill began in 1903 and by 1905 the mill at Duke was producing tobacco sheeting on 35,000 spindles and 1,024 looms. By 1906, the mill produced blue denim.

William Erwin had an interest in creating a community to accompany the plant and, like industrialists of his time, a desire to control that community and the workers and their families who lived there. As the mill was going up, Erwin Cotton Mills Company built 300 houses and two commercial buildings and other infrastructure to support the workers. Erwin also built Good Hope Hospital in 1913 in Erwin. The company owned all of the community's buildings and residents and merchants paid rent to Erwin Mills.⁸ The commercial district served not only mill workers and townspeople, but was also a vital commercial hub for farmers from the surrounding rural areas.

The core of the commercial area in Duke was East H Street, which was due east of the mill. One of the first two commercial buildings in town constructed in 1903-1906, the Bank of Harnett, stood at the west end of the block. Erwin Cotton Mill Company owned the bank and B. N. Duke served as its first president with William Erwin as vice-president. Later, in the 1920s, Erwin took over as president, a position he held until his death in 1932.⁹ The two-story, brick building housed multiple tenants in addition to the bank, including the Edward R. Thomas Drug Store.

Also in 1904, the mill's company store went up at the east end of the East H Street block. Eugene L. Hassell and a Mr. Johnson operated the "Big Store," as it was commonly called. In addition to the company store, the building contained the town's post office. Later, the mill established a school auditorium on the upper level of the company store.¹⁰

In 1910, census workers counted 291 households in the village of Duke. Not surprisingly, most people's place of occupation is listed as the cotton mill, although the returns indicate others worked in stores, the post office, as teachers or ministers, and other jobs that supported the mill workers and their families. Some professionals lived in

⁷ History, www.durhamsouthern.com/history.html, accessed June 27, 2014.

⁸ Lee Quaintance and Warren Jack Wicker, "Erwin, North Carolina: A Special Report on Incorporation," Institute of Government, University of North Carolina at Chapel Hill, November 1966, 2; "William A. Erwin Succumbs Quietly at Home in City," *Durham Morning Herald*, February 29, 1932.

⁹ "Report on the Condition of Bank of Harnett at the Close of Business November 10th, 1915," and "Condensed Statement of the Condition of the Bank of Harnett, Erwin, N. C. at the close of Business, December 31, 1927," The Records of Erwin Mills, Durham N. C., William A. Erwin Series, Rubenstein Rare Book Collection, Duke University.

¹⁰ *Beyond the East Gate*, 2; Sion Harrington III, "A Brief History of Early Erwin, N.C." in *The Heritage of Harnett County* (The Heritage of Harnett County Book Committee, 1993), 73.

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Duke, including Clarence Smith, an attorney, insurance agent W. D. Hawley, and Aug Bayles, the village's only physician. W. J. Glover was a carpenter and homebuilder, and several men worked for the railroad.¹¹

By the time of the 1920 census, Duke consisted of 344 households, an indication that the mill had added houses to the village in the ten years since the previous census. As before, the majority of residents worked at the cotton mill with barbers, retail salespeople, bank workers, hotel workers, and drug store employees also living in Duke. Edward Thomas remained the town pharmacist and Eugene L. Hassell continued to manage the company store. Charles Hicks served as the bank's vice-president. Joe Jackson worked as one of four barbers in Duke.¹²

Sometime in the first half of the 1920s, the mill built eight single-story brick commercial buildings between the bank and the company store facing H Street. The easternmost of these was divided into two storefronts with the post office occupying the west side. The buildings housed a variety of businesses including a variety store, Pate's Café, a dry cleaners and barber shop, Pate's Grocery, and Steinberg's Clothing Store.

By the mid-1920s, Duke was a thriving community with a small commercial center surrounded by hundreds of small, frame mill houses and the cotton mill to the west. The 1925 Sanborn map for Duke shows the Durham and Southern Railroad extending down the center of East H Street in front of the commercial block and ending at the cotton mill. The combination freight and passenger depot stood on the north side of H Street at the corner of North 12th Street and due north of the company store. A small frame jail was just west of the depot. The commercial row was limited to the block of H Street between South 12th and South 13th streets and all the buildings were brick and one or two stories in height. A one-story frame gym stood at the northwest corner of East G Street (now Denim Drive) and South 12th Street, which is outside the district boundaries. All dwellings in Duke were frame, except for the brick-veneered parsonage for the Episcopal Church at the southeast corner of S. 12th and East G streets.¹³

In 1925, Erwin Cotton Mills constructed Mill No. 5 next to Mill No. 2. From 1926 to 1928, the company made additional investments in Erwin and built more mill houses. The company also constructed water and sewer lines. In 1926, when Trinity College in Durham changed its name to Duke University, the town became Erwin in honor of William A. Erwin.¹⁴ In 1927, Erwin succeeded B. N. Duke as the company's president.¹⁵

¹¹ *Thirteenth Census of the United States, 1910: Population by Counties and Minor Civil Divisions, 1910, 1900, and 1890* (U. S. Government Printing Office, 1912), 367; *Thirteenth Census of the United States, 1910: Population, Duke Township, Harnett County, North Carolina*, accessed on ancestry.com, June 27, 2014.

¹² *Fourteenth Census of the United States, 1920: Population, Duke Township, Harnett County, North Carolina*, accessed on ancestry.com, June 27, 2014.

¹³ Sanborn Map Company, Map of Duke, North Carolina, 1925, original map at the North Carolina Collection, University of North Carolina at Chapel Hill.

¹⁴ (Dunn) *Daily Record*, July 2, 1987.

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As company president, William Erwin remained involved with the business at Erwin. In January 1928 in a letter to William Holt, the town's physician and a close friend, Erwin remarked, "We have put, Doctor, a whole lot of our life into the building of the village of Erwin, and everything that is of a material interest to the place and people...."¹⁶ The next month, Erwin's son, William Erwin Jr., reported to his father on his recent visit to the town and his visit with Preston Holt, a surgeon in the town and son of William Holt. "I returned from Erwin yesterday evening, and found things there running in good shape."¹⁷

In addition to owning most of the town, Erwin Cotton Mills held several farms in Harnett County where they grew cotton and other crops. In a letter dated August 31, 1928, addressed to "My Dear Best Friend," William Erwin reported that "in Harnett and Davie Counties our company has some twelve hundred acres planted in cotton."¹⁸

In the late 1920s, William Erwin gave much thought of the hospital that Erwin Mills was building in the town. In a letter to William Holt, Erwin's doctor, dated May 30, 1928, Erwin states "Byrd Bros. & Shaw were awarded the contract today for the hospital, and I just want you to know that this new hospital was inspired and built by my Company especially as a token of appreciation for you and your work there."¹⁹ In a letter to Benjamin N. Duke on September 7, 1928, William Erwin described "the little fireproof hospital that you favored our company's building" that was then under construction. Erwin noted that the building would hold thirty beds, twenty-two for whites and eight for blacks, and that it would be "a gem of convenience, and modern in construction and equipment to the last degree."²⁰ The hospital remains standing several blocks east of the commercial historic district.

Nothing was constructed in the commercial area in the 1930s and early 1940s, but several buildings went up in the post-World War II period. The federal building containing the post office (located outside of the commercial historic district) was built in 1948 and replaced the frame gym at the northwest corner of Denim Drive and South 12th Street. Efir's Department Store and the Colonial Grocery Store opened on South 13th Street at approximately the same time.

¹⁵ Historical Note, Records of Erwin Mills, Durham, N. C., David M. Rubenstein Rare Book and Manuscript Library, Duke University, Durham, North Carolina, www.library.duke.edu/Rubenstein/findingaids/erwin, accessed June 27, 2014.

¹⁶ Letter from William Erwin to William Holt, dated, dated January 12, 1928, in the Records of Erwin Mills, Durham N. C., William A. Erwin Series, Rubenstein Rare Book Collection, Duke University.

¹⁷ Letter from William Erwin Jr. to William Erwin Sr., dated February 23, 1928, in the Records of Erwin Mills, Durham N. C., William A. Erwin Series, Rubenstein Rare Book Collection, Duke University.

¹⁸ Letter to unidentified recipient from William Erwin Sr., dated August 31, 1928, in the Records of Erwin Mills, Durham N. C., William A. Erwin Series, Rubenstein Rare Book Collection, Duke University.

¹⁹ Letter from William Erwin to William P. Holt, dated May 30, 1928, in the Records of Erwin Mills, Durham N. C., William A. Erwin Series, Rubenstein Rare Book Collection, Duke University.

²⁰ Letter to Benjamin N. Duke from William Erwin Sr., dated September 7, 1928, in the Records of Erwin Mills, Durham N. C., William A. Erwin Series, Rubenstein Rare Book Collection, Duke University.

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Meanwhile, Erwin Cotton Mills evolved in the mid-twentieth century. In 1950, the company changed its name to Erwin Mills. On June 6, 1953, Abney Mills of Greenwood, South Carolina, bought the majority of the Duke stock in Erwin Mills. Abney employed 7,500 textile workers in South Carolina.²¹

In 1950, the population in Erwin was 3,344. Ten years later the census recorded 3,183 residents, a decrease of 4.8 percent.²² The census also recorded that of the 1,383 residents employed, 873 worked in the manufacturing of non-durable goods. Mill operatives were nearly split evenly between women and men, 304 and 299, respectively, however, the overwhelming majority of managers and foremen were male. The next most common occupation was in wholesale and retail trades, which employed 192. Ninety-four residents worked as professionals and in related services. The median income for families was \$4,533.²³

Burlington Industries, which formed in 1923 in Burlington, North Carolina, bought the company in 1962 and Erwin Mills became the fabric and denim manufacturing division of Burlington.²⁴ In 1962, Burlington Industries became the first textile firm to exceed \$1 billion in revenue and was the largest textile company in the world.²⁵ By 1963, the mill at Erwin employed approximately 1,800 workers.²⁶ Burlington Industries sold the company store to private interests, sold the company-owned houses to the workers, and allowed the town to incorporate in 1967.²⁷ By this time, the population was about 3,800.²⁸

The 1967 U. S. Census of Business recorded thirty-one business establishments in Erwin. Fourteen of the businesses were categorized as personal services, one was a hotel, ten were auto repair businesses, and three were miscellaneous repair businesses. No motion picture theaters operated Erwin but one business was categorized as “other amusement, recreational services.”²⁹

²¹ *Erwin Chatter*, June 1, 1953, DigitalNC, www.library.digital.org, accessed June 27, 2014.

²² U. S. Bureau of the Census, *U. S. Census of Population: 1960, Volume 1, Characteristics of the Population, Part 1, United States Summary* (Washington, D. C.: U. S. Government Printing Office, 1964), 1-88.

²³ U. S. Bureau of the Census, *U. S. Census of Population: 1960, Volume 1, Characteristics of the Population, Part 1, United States Summary*, 35-235.

²⁴ “President is Named by Erwin Mills, Inc.,” *New York Times*, June 18, 1964.

²⁵ “Burlington Industries, Burlington and Greensboro, N.C.,” www.textilehistory.org, accessed July 21, 2014.

²⁶ *Hill's Dunn-Erwin City Directory, 1963* (Richmond, Virginia: Hill Directory Company, 1963), 17.

²⁷ “As Burlington Goes, So Goes Erwin,” (Raleigh) *New and Observer*, June 28, 1987.

²⁸ Reese Cleghorn, “The Mill: A Giant Step for the Southern Negro,” *New York Times Magazine*, November 9, 1969, page 144.

²⁹ U. S. Bureau of the Census, *Census of Business, 1967, Vol. V, Selected Services—Area Statistics, Part 2, Iowa to North Carolina* (Washington, D. C.: U. S. Government Printing Office, 1970), 35-9.

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Swift Denim of Columbus, Georgia, which was founded in 1906, bought Burlington Industries in 1987. Erwin Cotton Mills closed for good on December 31, 2000.³⁰

Architecture Context

The Erwin Commercial Historic District derives its architectural significance as a collection of intact commercial buildings constructed in the commercial vernacular idiom, the modernist mode, and influenced by the Italianate style. The one- and two-part commercial buildings are typical of the building traditions of eastern North Carolina communities in the first half of the twentieth century.

The Erwin Commercial Historic District is a compact collection of historic brick commercial buildings associated with the establishment of Erwin Cotton Mills Mill No. 2. The two earliest buildings anchor the ends of the main commercial street in town, East H Street, and were begun in 1903 when the company started building its mill just to the west. The prominent Italianate-influenced Bank of Harnett/Edward R. Thomas Drug Store at the corner of East H Street and South 13th Street has its main entrance in a cutaway corner topped by a denticulated projecting brick hood. Narrow decorative semi-circular projecting arches crown upper-level round-arched windows, while projecting window hoods with dentils top lower rectangular windows. A bracketed cornice extends along the west elevation. The Italianate style was common in commercial areas across the country beginning in the 1870s. While residential Italianate architecture faded in popularity in the 1880s, it remained popular for retail concerns, offices, and institutional buildings into the early twentieth century. The style came from England and was part of the Picturesque Movement that served as a reaction to formal classicism. These flat-roofed buildings with projecting cornices graced by decorative brackets and window moldings stood two or more stories tall and often featured tall storefront windows. The Italianate style appeared in rail towns in North Carolina in the late nineteenth and early twentieth centuries when trains could deliver ready-made building materials such as doors, arched windows, and moldings.

The majority of buildings in the Erwin Commercial Historic District were built in the vernacular commercial form common in towns across North Carolina. Buildings in this idiom typically featured parapets instead of projecting cornices and simple brick corbels or inset designs that decorate the upper facade. Commercial vernacular buildings display single or grouped windows. Brick is red or buff colored and sometimes glazed. Concrete is often used as trim.

At the east end of the East H Street block, the Hassell-Johnson Building, also known as the Big Store, is an imposing two-story, eleven-bay brick building, with a high, tile-topped parapet and a vernacular commercial form. A sawtooth brick course and brick corbelling top the arched upper façade. Soldier-course arches outline the upper-level arched

³⁰ "Swift Denim Closing," (Dunn) Daily Record, September 21, 2000; "The Mill: Erwin's Denim Heritage," (Dunn) Daily Record, September 21, 2000.

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windows. Around 1920, the two two-story buildings on each end of the East H Street block were linked by a row of modest, one-story brick vernacular commercial buildings constructed along the south side of East H Street. Nearly identical in form and features, they display corbelled brick cornices and flat parapets above their storefronts.

The next and last phase of construction in the district occurred after World War II when two buildings went up. Both were constructed in the modernist idiom, but reflect different expressions of that mode. Efir's Department Store at 105 South 13th Street dates to ca. 1948 and is a large, two-story, Art Moderne-influenced brick building with alternating projecting horizontal brick courses on its upper center façade. Efir's somewhat stark appearance was not unusual for commercial buildings from the post-war period. These typically feature a flat roof, blank masonry sidewalls, and an all-glass or nearly all-glass commercial display front. The tendency for some horizontality in Art Moderne commercial buildings is seen in the brick courses that grace the center of the upper façade of Efir's. Sometimes the area between the end of the glass shop front and the sidewalk is sheathed with brick or metal panels. Post-war modernist buildings often featured distinctive illuminated signs such as the "Josephs" sign on Efir's.

The single automobile-related building in the district is the Wade Service Station on Denim Drive. Built around 1962, the one-story, concrete block, modernist service station displays large expanses of glass on its façade, including canted upper windows in the retail area. A slanted roof anchored on its corner by a round vertical metal pole tops the retail section and extends across the east section as an awning. Enamel panels, a typical exterior treatment for service stations of the period, sheathe the façade and west elevation. Plate glass windows trimmed in metal framing front the retail section to the west. The design of the Wade Service Station followed post-World War II trends in service station design by combining a rectangular box form built of concrete block that was distinguished by incorporating contemporary design elements. Display windows were often canted at an angle reflective of the tail fins on the era's automobiles. The canopy on the Wade Service Station followed the pattern of incorporating raking profiles and boomerang-like shapes to reflect the popularity of aeronautics and high technology.

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Verbal Boundary Description

The boundary of the Erwin Commercial Historic District is shown by the heavy black line on the accompanying district map drawn at a scale of 1" = 46'.

Boundary Justification

The Erwin Commercial Historic District boundary is drawn to include the densest collection of contributing historic commercial resources and excludes modern construction, residential areas, and the mill to the west due to its loss of historic integrity.