TEXTILE CONSERVATION NEWSLETTER — CANADA

TCN-C

OCTOBER 1983

NOTES FROM THE EDITORS

Textile Group Meeting IIC-CG Conference May 21, 1983

The Textile Group met during the IIC-CG Banff Conference to discuss the TCN-C Newsletter. Everyone was pleased with the present format and content and felt that the Newsletter was achieving a great deal. One change to the format was suggested by Sharon Little, that being to group the topics of Current Projects and Conservation Techniques together. This was agreed upon by the group present.

Sharon Little and Gail Sundstrom Niinimaa were thanked by the group for their work in the final editing of the Newsletters and a special thanks was given to the Centre de Conservation de Québec for providing the necessary secretarial, photocopying and mailing services.

The publication dates were changed to October 15 and March 15 with the deadlines for material sent to the editors being September 15 and February 15 respectfully.

The last issue to be published by the Centre de Conservation du Québec will be in March 1984.

It was stressed that the Newsletter will only be as good as the material published and that everyone write to the Newsletter to acquaint colleagues of their activities. Submissions, although mainly conservation oriented, do not have to be of a solely scientific nature. Your associated activities and or information on textiles shall be most useful and interesting.

The meeting was adjourned and Gail Sundstrom Niinimaa showed slides of her recent trip to various textile conservation labs in Scandinavia.

Gail Sundstrom Niinimaa.

Abstracts of the Newsletter are now being published in the AATA abstracts.

Individual and institutional requestsfor the Newsletter has now grown to 174.

S. Little
Gail Sundstrom Niinimaa

CURRENT PROJECTS / CONSERVATION TECHNIQUES

1/ B.C. Provincial Museum - Colleen Wilson

1.1 Treatment Of Two Dance Screens

This spring and summer were urgent times, created by late requests for the inclusion of two dance screens in loans of Ethnographic material. Both exhibitions "The Copper That Came From Heaven" at the U.B.C. Museum of Anthropology and the "Willie Seaweed Retrospective" at the Seattle Science Centre will be graced with beautifully conserved textiles.

The screens were made Circa 1920 of white cotton sheeting, in some cases, with painted designs in black and red oil paints. Rigorous use has left a legacy of stains, soil and tears. As the tears were adjacent to painted areas in some instances, adhesive patches were preferable to sewn repairs. The fabric being too soiled and greasy to accept the adhesive, it was decided to wash the screens. This was not a routine decision - at the B.C. Provincial Museum, Ethnographic artifacts are generally supported and stored without extensive cleaning as the soil and evidence of use often provide important research material. The large sizes of the screens: 2.6 X 4.4m and 3 X 3.5m made the decision particularly odious.

The first screen was washed out of doors in a temporary bath constructed of wooden supporting boards measuring 5.0 X 10.0cm and plastic sheeting. Unfortunately before the other could be treated, the weather deteri-

orated (yes, even in Victoria), some drains began to leak and the courtyard where the bath had worked so well, was invaded by plumbers. The second screen was therefore washed indoors in a washing tank (with a .2% orvus; .005% CMC; .1% tripoly-phosphate). This was a bit of a crush, but fortunately the painted designs were applied more as a wash than as a heavy crust, as on the first screen, so the fabric was quite flexible. A decided advantage of the indoor washing was the plexiglas table in the washing tank. As the tank filled and drained, the screen sponged and turned, an enormous deposit of soil and silt built up in the bottom of the tank, having fallen free of the artifact.

Repairs were made with patches of polyester crepeline impregnated with 50% adhesive and heat-sealed in place. Jade 403 was used on the first screen (that being available in the lab at the time). Vinnapas Emulsion EPI was used on the second and appeared to adhere much better. "Velcro" was attached for hanging and the screens were rolled on large tubes for transportation.

1.2 General Activities

Since the completion of the screens, work has taken on a different tone, as we contemplate the possibility that 25% of B.C. Government employees will lose their jobs. Conservation never seems to have a very high priority in official minds...

At the moment, work is proceeding on three small flags for a display at the B.C. Police. They are of tattered wool bunting and as the exhibit will probably travel, they must be supported adequately to withstand considerable handling. Therefore, although they are all two-sided, they will each be given a dyed cotton backing.

Plans for changes to the permanent exhibits, that would display more costumes,have been delayed while "the Budget" was held up. The plans will probably be postponed further while the anthropology galleries are closed, for the removal of asbestos insulation from the beams above the exhibit areas.

2./ Canadian Conservation Institute

2.1 Textiles Division

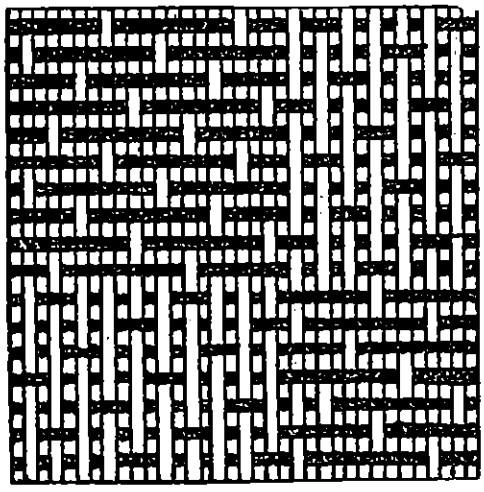
2.1.1 Textile Wallcovering, Spadina House, Toronto - Eva Burnham

The Textile Laboratory is conserving a section of a damask wallcovering from the reception room at Spadina House in Toronto. The damask, which dates from 1898, was originally stretched over brushed cotton and covers the upper areas of the walls. The top and bottom edges were tacked to the walls and covered with gimp. The warp of the damask is silk and the weft is cotton.

The initial impression of the damask's condition was that it was very soiled and dusty with a number of tears and splits. On closer examination, it became clear that the fabric was much weaker than had been realized and that the silk was powdering. The very fragile condition of the fabric was surprising as there is little direct light in this room. However, in the past the house was heated by coal and the fireplace in the reception room was coal-burning; in addition, the house was lit by gas. The damage therefore, may have been caused by combustion gases with a sulphur content. The pollutants arising from the burning of coal and gas can greatly accelerate the degradation of both cotton and silk fibres. A sample of the damask was removed and cleaned, but there was some loss in the silk warp during the cleaning process. The sample was then mounted on to a support using an adhesive method. This reinforced the damask, but not enough to enable it to be restretched on the walls for display, and due to the loss of silk warp there was a change in the overall appearance of the pattern of the damask (fig. 1a & b).

It was decided that it would not be practical or useful to attempt the treatment of the entire wallcovering. A representative piece was selected and is being treated at CCI. When completed, it will be used for display and study purposes at Spadina House. The other lengths of the damask were carefully vacuumed and rolled up between acid-free tissue paper and they are being kept in storage. The Toronto Historical Board is in the process of having reproductions made for the walls of the reception room. The plan is that Spadina House and its collection of artifacts will be used to illustrate life in early Toronto. The house has 35 rooms as well as adjacent buildings and gardens. Approximately 15 of the rooms will be open to the public in the spring of 1984 for the celebration of Toronto's 150th anniversary.

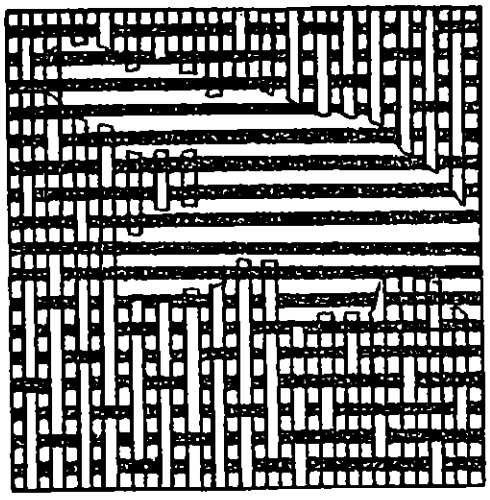
warp



weft

fig.1 a.

warp with typical area of desintegration



weft

fig.1 b.

2.1.2 Loyalist Dress - Julie Crawley

The conservation treatment of a girl's printed cotton dress, dated in the late 1820's, has been completed in the Textile Laboratory of CCI. The dress has a high waist, full skirt with a wide border at the hem, sleeves which are full at the shoulders and taper at the wrists, and a centre back closure with linen ties. The fabric is plain woven blue cotton with a wavy, fern-like print in white and dark brown. One dye lot of backing fabric was dyed to match the blue of the skirt and hem, and another lot was dyed to a bluish-yellow for the faded portions of the sleeves and bodice. Use of reference samples of dyed material made it possible to achieve a correct colour match in the first attempt. The delicate design and the cut of the garment are typical of the period. This garment appears on page 54 of the catalogue Women's Attire, of selected apparel from the collection of the New Brunswick Museum, published by The New Brunswick Museum, Saint John, N.B. 1977.

2.1.3 Treatment Of Textiles From Museum Disasters - Chris Paulocik

Since February the Textile Lab at CCI has been involved with four "disasters" from museums in the maritimes.

Following the first "disaster", a flood, the Textile Lab recommended that the water-damaged pieces be frozen in order to prevent the growth of mildew and transference of fugitive dyes. We received thirty of these textiles, all in little bundles which were impossible to identify in their frozen condition. Upon thawing, various articles of costume emerged which were washed and treated.

In March, a blowout due to faulty ignition in an oil furnace in a small museum resulted in soot damage to twenty-one textiles, which included a fan, parasol, quilts and costumes. After these artifacts were treated and returned to the museum, a second blowout occurred, causing further soot damage (to eleven other textiles).

In April, another museum suffered a fire in which fifty-two textile artifacts were damaged by soot and smoke.

Following all of these disasters, emergency conservation treatments were undertaken to stabilize the damage. Treatment of previous damage to the artifacts was not attempted.

2.2 Conservation Research Services

2.2.1 Removal Of Iron Stains From Cellulosic Materials

Conservation Research Services of the Canadian Conservation Institute is currently involved in a project to investigate the removal of iron stains from cellulosic materials. At a later date, the project may be extended to include proteinaceous textiles such as silk or wool.

The success of specific treatments will be monitored by direct measurement of loss of iron from textiles by atomic absorption techniques. The colour loss in the stained area will be followed by spectrophotometric means.

At this point, the treatments under consideration are acid solubilization, chelation, chemical reduction and solubilization, and enzymes. Any suggestions pertaining to these or other approaches would be welcome. We would be particularily interested in learning about any experiences which conservators have had with this problem - more specifically, "what has worked for you and under what conditions."

Helen D. Burgess
Conservation Processes Research

Jane Shaw
Analytical Research Services

3./ Centre de Conservation du Québec - Sharon Little

3.1 A Special Frame For A Special " Tapis Crocheté"

Georges-Edouard Tremblay, founder of an atelier for "tapis crocheté" (hooked-rugs) in 1931 at Pointe au Pic, comté de Charlevoix, Québec, was responsible for the fabrication of an unusually large round tapis crocheté, entitled "En roulant ma boule", presently on permanent loan to the Musée Régional Laure Conan (M.R.L.C.) from La Société Historique du Lac St-Louis. This particular tapis was one of two tapis commissioned in early 1950 by Paul Gouin, to decorate the reception room of the Chateau du Mont-Royal, Montréal, during the visit of Princess Elizabeth II and Prince Phillip, in 1950. The second tapis "Le Temps des Sucres" was presented to the Royal Family during their visit, while the other tapis was to remain in the collection of Paul Gouin, until it was to be recently acquired by La Société Historique du Lac St-Louis.

Standard textile conservation techniques were effected, ie. wet-cleaning in a detergent/water solution, blocking out/air drying, followed by the stitching of the tapis to a rigid support (1.3cm thick plywood/sealed with 2 coats of polyurethane). However, due to the fugitive nature of the dyes and the weakened condition of the hemp canvas, both of which could not withstand a series of future wet-cleaning treatments, a protective frame was required for exposition purposes. Initially the tapis would be exhibited temporarily at the Musée des Beaux Arts de Montréal and return to M.R.L.C. Hence due to the aesthetic characteristics of the tapis and the main hall of the M.R.L.C., which contains a great deal of decorative dark brown wood, it was decided to construct a round frame of oak wood, to be stained dark brown.

The completed frame, fabricated by Jean Pettigrew of Les Ateliers du Sablier Enr., Québec measured 155.0cm in diameter and 4.5cm in thickness, the actual width of the continuous decorative band of wooden frame measuring 9.0 cm. Various pieces of wood were glued together and then cut to compose the four sections of the frame, which were doweled and glued together. The frame was also reinforced on its reverse side, with a continuous solid aluminium band measuring 2.5cm in width and 0.8cm in thickness, inlaid into the wood to rest flush

with the surface of the frame. Screws were located every 10.0cm, about the band of aluminium, to secure it in place. The rabbet of the frame was fabricated in such a way as to contain, from front to back, a sheet of protective glass 0.4cm thick; a continuous band of wood 2.0cm wide by 1.2 cm thick which was screwed into the sides of the rabbet, first to maintain the glass permanently in its' proper position while secondly providing an air space, whereby the tapis would not touch the glass; and finaly the tapis, stitched to its' rigid support (fig.2). - (all wooden surfaces of the rabbet were given 2 coats of polyurethane) The rigid support was held in place by eight brass plates, recessed into the back of the frame and screwed only into the frame side.

Strips of acid free paper were adhered with white glue (P.V.A.) to the back of the frame about the edges of the rigid support to prevent the access of dust into the frame (fig.3). The simple construction of this frame also meant that the rigid support could be easily removed and exchanged for another rigid support, of the same dimensions, for the purposes of exhibiting other textiles.

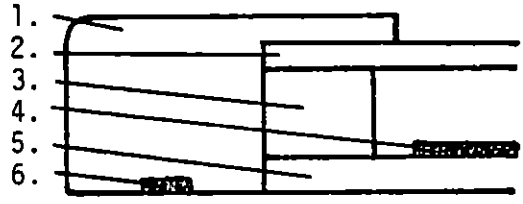


fig.2

Cross Section of Frame

1. Wooden frame
2. Glass
3. Wooden spacer
4. Tapis
5. Rigid support
6. Aluminium reinforcement band

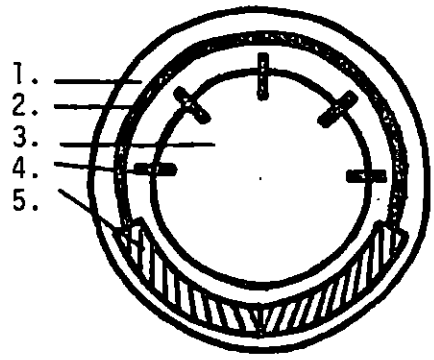


fig.3

Reverse Side of Frame

1. Wooden frame
2. Aluminium reinforcement band
3. Rigid support
4. Brass plates
5. Acid-free paper

3.2 Improvements On The Construction Of A Protective Plexiglas Case For An 18th Century Embroidery

The final stage in the treatment of the "Parement d'autel du Sacré-Coeur-de-Jésus" (alter frontal) circa 1700, Couvent des Ursulines de Québec, necessitated the construction of a protective plexiglas case, measuring 84.5cm high X 220.4cm wide X 5.7 cm deep, which would be screwed onto the solid rigid support (1.3cm thick plywood/ sealed with 2 coats fo polyurethane) of the parement d'autel, about its' four perimeter edges.

To date, previous cases had been constructed using 5 pieces of plexiglas, the facade (measuring approximately the same height and width of the rigid support to be covered) and 4 side pieces; which provided the depth of the case (fig. 4). The facade usually measured 0.25cm in thickness, while the sides measured 0.25cm or 0.5cm in thickness, depending on the strength required.

Constructed by Plastiver Inc., Québec this

recent case required only 3 pieces of plexiglas, whereby the 2 pieces comprising the top and bottom (horizontal) sides of the former cases were eliminated. The facade was therefore cut large enough to incorporate the horizontal and bottom sides, which were then heated and bent into position. The remaining 2 vertical sides were then cut and glued into place. (fig.5)

Previously, only regular metal screws, which remained visible about the four perimeter sides, were used for the attachment of the plexiglas case to the rigid support. However for this particular case, screws which accepted a chrome cap, were utilized.

The overall effect of having slightly rounded edges, two less glued seams and chromed screw caps, provided a stronger, yet more discrete but elegant plexiglas case, which greatly enhanced an already exquisite parement d'autel.

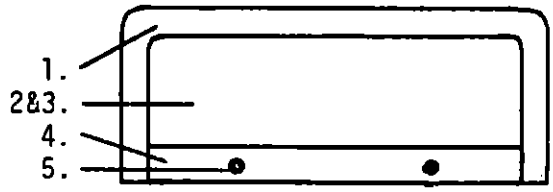


fig.5

Cross Section of Recent case

1. Plexiglas facade with incorporated horizontal sides
2&3. Plexiglas-Vertical sides
4. Rigid support
5. Chrome caps

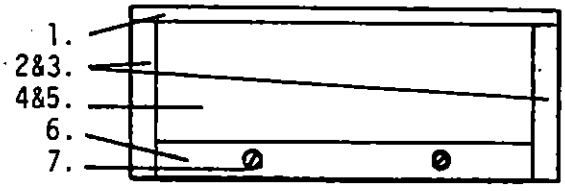


fig.4

Cross Section of Previous Cases

1. Plexiglas - facade
2&3. Plexiglas - Horizontal sides (top & botton)
4&5. Plexiglas - Vertical sides
6. Rigid support
7. Metal screws

4./ Glenbow Museum - Gail Sundstrom Niinimaa

4.1 Mannequin Covers

Surgical cotton knit tubing (used for making body casts and arm casts) has been used recently for mannequin covers at the Glenbow. The tubing is made from prescoured yarns and contains no antiseptic. The 20.0cm size is suitable for body forms and the 7.5cm tube is ideal for arms. The tubing is sold in 23m rolls at a cost of approximately $16.00 per roll for the 7.6cm width and $36.00 per roll for the 20.0cm width. It is available from Medical Supply Houses (re:Supply Sources). The 7.5cm size is also useful for covering card-board tubes for rolling textiles on. (Note: cotton is only a partial barrier to acid migration; it is also recommended that acidic shelving and tubes be covered beforehand with a relatively non-porous barrier such as Mylar (R) polyester sheet or Saran Wrap(R).)

4.2 Storage Project

Gail Sundstrom Niinimaa is working with two employees hired on the Federal N.E.E.D. Program to improve storage conditions at the

off-site Devonian Warehouse. This warehouse which is susceptible to temperature and relative humidity fluctuations and potential insect infestations, contains a collection of ethnographic material, as well as some furniture, decorative arts and minerology collections.

In order to improve the existing conditions, the building itself is being sealed against insects, textiles are being rolled, and residues from extinct moth infestations are being removed by brush and vacuum. Garments are stuffed out with acid free tissue and wooden shelves are lined with acid free tissue. Shelf units are being covered with polyethylene panels in order to reduce dust, provide protection from potential leaks and isolate vulnerable collections from potential infestations.

SUPPLY SOURCES

B.C. PROVINCIAL MUSEUM

RE: Colleen Wilson

Supply Sources (?)

For the past year I have been dyeing with Bayer dyes (Sirius-Direct Cotton and Isolan-metal complex) and have accumulated quite a number of recipes with samples. If anyone else is using the same dyes I would be happy to exchange recipes. (My selection is particularly rich in approximations of faded blue bunting and dirty white cotton).

CENTRE DE CONSERVATION DU QUEBEC

RE: Sharon Little

Mohair

Pure breed Angora goats, which produce "mohair", are now being raised through the Coopérative des Producteurs de Laine Mohair du Québec. For more information as to where to obtain the mohair write to:

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RE: T.C.G.N.- vol.v.no.5,p.3

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GLENBOW MUSEUM

RE: Gail Sundstrom Niinimaa

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RE: "EPI praktiske anvendelse ved textilkonservering", Majken Thorvildsen, Meddelelser om Konservering 5, IIC Nordic Group, March 1975.

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PUBLICATIONS / REVIEWS

Publications

RE: Margaret Meikle

New Publication from the University of

British Columbia Museum of Anthropology

TITLE: Storage of Textiles and Costumes: Guidelines For Decision Making

AUTHOR: Professor Anne M. Lambert, University of Alberta.
At the University of Alberta, Professor Lambert teaches Costume and Textile History, Preventive Conservation, and Curatorial Research Methods. She is also curator of a large Costume and Textile Study Collection. Professor Lambert produced an earlier version of this manual during a sabbatical year at the UBC Museum of Anthropology, known for its Visible Storage Galleries.

CONTENTS: Storage of Textiles and Costumes: Guidelines for Decision Making is a manual which outlines an approach to the decision making process in a clear, thoughtful manner. It analyzes the wide scope of problems and solutions encountered in planning storage for textiles and costumes. Professor Lambert covers the preservation-access issue, conservation considerations, all the facets of the planning process, storage models, methods and system designs, and implementation and evaluation procedures. The manual has a comprehensive 35 page bibliography with a coded index to facilitate further reading in each subject area. This workbook-style manual provides a functional approach to problem solving that will be useful for personnel in any size museum.

University of British Columbia Museum of Anthropology programmes are produced with the assistance of Members and Friends of the Museum, the Musuem Assistance Programmes of the Natioanl Museums of Canada, and the Government of British Columbia through the British Columbia Cultural Fund and Lottery Revenues.

ORDERING: To obtain a copy of this report, please forward a bank or postal money order for $5.00 Canadian plus the appropriate amount for postage and handling ($2.00 for addresses in Canada and $3.00 elsewhere). Bulk rates and air mail costs upon request. Make money order payable to the UBC Museum of Anthropology and send to: UBC Museum of Anthropology, University of British Columbia, 6393 NW Marine Drive, Vancouver, B.C. Canada V6T 1W5. Atten: Margaret Meikle

RE: Gail Sundstrom Niinimaa

Ancient Textiles from Bogs and Burials, A Comparative Study of Costume and Iron Age Textiles by Margrethe Hald (translation of Old Danske Tekstiler) published by the National Museum of Denmark, Vol. XXI-1980. 347.70 Danish Crowns.

National Museum of Denmark
Forlaget
Ny Vestergade 10
1220 Copenhagen, Denmark.

Ensymatic Consolidation of Paintings by Frantisek V. Makes, published by University of Göteborg, 1979. 115 Swedish Crowns.

Livrustkammaren
Slottsbacken 3
S11130 Stockholm, Sweden.

Attention Gudrun Ekstrand

RE: IIC-CG vol. VIII no.4 p.3-4

Effect of Acidity on Textile Deterioration, E. Peacock, 1980

Linen deteriorates with aging in a manner similar to paper; both become brittle, weak and yellow. Acidity is a major cause of the deterioration resulting from: 1) methods and processes of manufacture 2) environmental contamination and 3) acidic decomposition products of flax fibre components.

A study was conducted to investigate the acid degradation of linen fabric and possible conservation treatments to reduce the rate of deterioration during

artificial aging. This area of textile conservation has not been previously addressed.

A study of the properties of naturally and artificially aged linen fabrics shows that moist oven aging and acid hydrolysis aging used in combination simulate some of the physical properties of naturally aged linen. Application of deacidification agents and procedures successful in paper conservation reduces the rate of deterioration of artificially degraded linen during accelerated moist heat aging. An evaluation of application methods concludes that immersion application of aqueous agents and spray application of non-aqueous agents provides better protection during accelerated moist heat aging. In addition, the routine textile conservation treatment of washing degraded historic and archaeological textiles in deionized water offers no benefits over untreated degraded linen fabric during accelerated aging.

Review

RE: Jane Hutchins

"Why do White Fabrics and Garments turn Yellow during Storage in Polyethylene Bags and Wrappings?" by Kenneth C. Smeltz, Textile Chemist and Colourist, April 1983, Vol. 15, No. 4

The following summary of the article will provide an overview of the problem and suggestions for dealing with it:

"In summary, the polyethylene wrapping/storage yellowing problem is common to most all fabrics and garments, no matter what fibers are used. Also, it's a worldwide problem with no geographical preference. Four conditions have been identified for yellowing to take place. These are the presence of BHT, nitrogen dioxide, moisture and alkaline finished fabrics. The causative agent of this yellowing problem is the yellow oxidation product of BHT, 3,5-di-tert-butyl-p- quinone methide.

The following suggestions are given to reduce or elimanate the yellowing problem:

* The concentration of nitrogen dioxide in mills, warehouses and stores must be reduced to as low a level as possible. Complete elimination would be best. Ventilation systems should be checked. Building exhaust stacks should be located some distance from intake areas. All heaters must be vented to the outside.

* If possible, ethylene bags or wrappings not containing BHT should be used. These are available from Southeastern Plastics Corp., Raritan Center, Edison, N.J., and Ark Plastics, 237 West 45 Street, New York, N.Y. Unfortunately, another hindered phenolic antioxidant is probably present, but this should be less volatile and more soluble in the polyethylene. Alternately, cellophane wrappings or bags could be used to eliminate the antioxidant problem.

*Probably the easiest thing to do would be to finish all white fabrics on the acid side, with the use of acids of low volatility such as citric, glycolic, etc. Acetic acid is not suitable because it is too volatile. If the white fabrics are acidified to a pH of 5.5 or less, there is a very high probability that this yellowing problem will be eliminated."

CONFERENCES / SEMINARS / WORKSHOPS

A.I.C.- American Institue for Conservation-Conference

May 16-20, 1984
Los Angeles, California

C.M.A.- Canadian Museums Association - Conference

May 22-26, 1984
Chateau Frontenac
Quebec City, Quebec

IIC-CG- The International Institute for Conservation - Canadian Group -Conference

10th ANNUAL CONFERENCE

The 10th Annual Conference and general meeting of IIC-CG will be held at Trent University in Peterborough, Ontario from 1-3 June, 1984. The program will include approximately 30 papers, a poster session, trade display, the Per Guldbeck Memorial Lecture as well as a banquet in celebration of our 10th anniversity and tours of area museums and conservation facilities. Specialty Group sessions may also be held.

We also plan to try a new Conference experiment. During past Conferences, concerns about the lack of a preprint volume of the papers have frequently been expressed. Because of the costs and difficulties in obtaining the papers in time, it has not been possible to produce preprints. In an effort to try and accomodate the concerns, we plan to invite the speakers to bring a copy of his or her paper, text or related hand-out material and arrange a photocopy service desk at the Conference. In this way, delegates can purchase copies of papers of interest. This will keep costs to a minimum and will not preclude subsequent publication in the JOURNAL. Conference ABSTRACTS will also be published and distributed to all members.

The deadline for the submission of abstracts is January 15.
Registration information will be mailed in mid February.

PRE CONFERENCE TRAINING SEMINAR

The prospects of holding a 2-3 day workshop on HEALTH HAZARDS IN ART CONSERVATION at Trent prior to the Conference are currently being discussed with the Centre for Occupational Hazards in New York. The prospect of a workshop on EMERGENCIES & DISASTERS was also considered but has been postponned for consideration in another year. Although this is a needed topic, the heavy workloads of the potential speakers precluded sufficient time to plan and organize it in a definitive manner. Information on the HEALTH HAZARDS workshop will be mailed to all members as soon as plans can be finalized.

Please address all abstracts and questions to:

John Taylor
Program Chairperson
IIC-CG
Box 9195
Ottawa, Canada
K1G 3T9

Preventive Conservation Seminar

B.C. Museums Association
November 13-19, 1983

Of the numerous topics to be discussed, Anne Lambert shall speak on storage in general (the decision making process) and Colleen Wilson shall speak on textile storage.

Dyeing Workshop

Julie Crawley, of CCI's Textiles Division, will be giving a three day workshop, early in November, on the use of synthetic dyes in textile conservation. The workshop will be based on Ciba-Geigy's recommended methods which Julie had the opportunity of studying in January 1983. Because of limited workspace, participation will be by invitation only in this first session. If there is an interest expressed for this information, a second workshop will be offered, probably in the spring of 1984.

The intention is to spread this information across Canada as effectively as possible. It is hoped that those attending the workshop will be able to instruct other museum people in their own regions who are interested in using synthetic dyes.

Colleen Wilson spoke on "The Care of Textiles for the B.C. Museums Association, October 24, 1983 .

Gail Sundstrom Niinimaa presented a workshop on "Textile Conservation as related to Display" on October 22, 1983 at the Alberta Museums Association Annual Conference, October 20-23, 1983, Red Deer, Alberta. The theme of the conference was "Why Exhibit?"

Sharon Little presented a paper on the "General Aspects of Textile Conservation" to the members of the Conseil Des Arts Textiles Du Québec, on October 18, 1983 at l'Université Laval, Ste-Foy, Québec.

Fourth Internation Restorer Seminar
July 2nd to 13th, 1983
Veszprem, Hungary

RE: Ela Keyserlingk

The conference was held from July 2nd to 10th in Veszprem and the 11th to 13th in Budapest.

The first day in Veszprem was composed of general papers dealing with the interaction and co-operation of conservators, museologists and scientists in different countries in the service of historical research through museum objects of all types. On the second day, topics dealt with techniques developed for treating all types of historical monuments and artifacts. The rest of the conference, from July 4th to 10th, expanded on the above two topics in relation to textiles, especially flags and church vestments. Twenty papers were given on these topics. This conference was interspersed, with numerous visits to Hungarian museums and monuments to illustrate to foreign visitors conservation work done in Hungary.

One of the highlights of the conference was the presentation, in Budapest, of the results of the scientific investigation undertaken on the early Gothic (10th century) St.Stephans Hungarian royal coronation coat, which was last worn by Emperor Franz Josef of Austria in 1848. All the technical and scientific data was displayed with the coat, and several days and nights were spent discussing its possible and planned treatment, a very inportant event in Hungarian conservation history.

Many of the papers will be published in the conference proceedings. For information on the printed conference proceedings contact:

Agnes Timarné Balazsy
National Centre of Museums
Kôhyves Kalman krt.40
H-1087 Budapest
Hungary

EXHIBITIONS

Glenbow-Museum, Calgary

The Great CPR Exposition opens on August 11, 1983 and continues until May 13, 1984.

The exhibition traces the history of the railway and the impact it made on the development of Western Canada.

Musée des arts décoratifs, Montréal

Dentelle: " Fil d'art"

Du 16 septembre au 13 novembre 1983

Galerie Motivation V, Montréal

"Copie-Art-Textiles"

Du 19 octobre au 6 novembre 1983

Cette exposition (unique) est une collaboration du Conseil des Arts Textiles du Québec, du cours couleur textile de l'UQUAM et du Centre des Arts Visuel.

Musée d'art de Saint-Laurent

"Les tapisseries et les broderies d'Akhmim"

Du 18 septembre au 6 novembre 1983

PEOPLE

Lana Poffenroth, University of Alberta undergraduate student in Clothing and Textiles has been working at the Glenbow Musuem's Conservation Department for the summer. The first four month session has been planned as a general introduction to the conservation field, including a variety of media and applications of principles in storage, exhibition and travel. Miss Poffenroth will be returning to Glenbow for the next two summers and will be specializing in aspects of textile conservation.

Valérie Laforge has completed a 2 month internship (Sept-Oct, 1983) at the Textile Conservation Laboratory, of the Centre de Conservation du Québec.

Sharon Little and Nicolas-Christian Ragusich were married on June 23, 1983. Congratulations and best wishes for many happy years together.

Gail Sundstrom Niinimaa travelled to Denmark, Sweden and Finland in April, 1983 and visited several textile conservation laboratories. The study tour qualified for a Canadian Museums Association study tour grant and was an extremely educational and worthwhile trip.

The following textile conservation laboratories were visited:

National Museum of Denmark - Brede, Denmark
Ethnographic Museum - Stockholm, Sweden
Nordiska Museum - Stockholm, Sweden
Livrustkammaren - Stockholm, Sweden
National Museum of Finland - Helsinki, Finland
The Finnish Museums Association - Helsinki
Helsiki City Museum - Helsinki, Finland

If you are interested in further information on the study tour, please feel free to contact her directly.

Colleen Wilson shall be attending the course, "The Chilkat Dancing Blanket" offered by the University of Victoria Extension Programme, every Wednesday evening October 5-December 23, 1983. It is being given by Cheryl Samuel, author of the book of the same name, and promises to be very interesting.

EMPLOYMENT OPPORTUNITIES

INTERNSHIP, TEXTILE CONSERVATION

The Cooper-Hewitt Museum is offering a nine month internship in textile conservation, made possible through a grant from the New York State Council on the Arts. The internship brings a stipend of $6,000.00 and limited funds for travel within New York state. Priority will be given to applicants who have had previous experience, training or educational background in textile conservation. The internship will begin in January, 1984 and will consist of a least three days per week in the museum's lab. Applicants should send resumes by December 1, 1983 to:
Lucy Commoner, Textile Conservator, Cooper-Hewitt Museum, 2 East 91st Street, New York, N.Y.,U.S.A. 10128

DISCLAIMER

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*Typing, printing and postage costs have been assumed by the Ministère des Affaires Culturelles du Québec.