

TEXTILE
CONSERVATION
NEWSLETTER

Fall, 1984

CURRENT PROJECTS

B.C. PROVINCIAL MUSEUM

A lengthy project is just being completed that proved more daunting than initially expected. The subject is a doll, with china head, human hair and a wonderfully jointed kid body stuffed with sawdust. She is clothed in white cotton undergarments, all exquisitely constructed - bloomers, chemise, a bustle, two petticoats; knitted stockings and leather shoes; a trained skirt and fitted bodice of cream coloured cotton and silk satin.

The cotton undergarments were very badly burned/stained by the acid inherent in the sawdust and kid. These were washed to neutralize. A buffering layer has been considered to place between the kid and the clothing, but no decision has been made. There are two concerns 1) the outer clothing is very tight, so any added bulk will place unwanted stress on the fastenings and 2) what to use - there is a large acid reservoir in the sawdust, and the kid is happy as it is.

The outer garments are badly deteriorated. The satin of the bodice and parts of the skirt has lost almost all its silk weft. On the skirt there are numerous rust-coloured spots which in many instances are the centre of degradation. Despite the complicated construction of the outer garments interlining

padding, stays) it was decided to wash the skirt and bodice. There were two reasons for this 1) only a water bath could hope to neutralize the material - the undergarments were pH4, and it was assumed that the outer fabrics would also be low. 2) There was some concern that the coloured spots were more than innocuous dirt, but active sources of degradation.

The laundering (.2% sodium lauryl sulphate .005% carboxy methyl cellulose) was a success - nothing shrank, nothing stained and judicious blocking, and later steaming and tacking iron returned the sheen to the satin. The degraded satin was then covered with silk crêpe, couched in place with hair silk. This work is now almost complete, and has provided the major challenge - continuing to perform slow, painstaking work, day after boring day.

And the worst of it was to find recently that the work was not that of an enterprising dressmaker of the 1880's or even of a doting turn-of-the-century grandmother, but was a centennial project. Old fabric was used, but all the exquisite garments were made in 1958. Ethical standards notwithstanding an artifact from 1958 just strikes a different chord than one from 1888. I'm having trouble looking that doll in the face.

This term I am taking two weaving classes through the University of Victoria (I call them "professional development," the B.C. Government calls them entertainment).

Cheryl Samuels is teaching "geometric weaving." This is the name for the type of robe that appears to have preceded Chilkat weaving. Many of the techniques are more akin to basketry, although the twining is worked on free-hanging warps as in Chilkat weaving. Geometric robes went out of production some 200 years ago and only fourteen are known, so I don't anticipate applying my new analytic skills very soon. Ms. Samuels has written on the subject, but the material has not yet been published.

The other course is a survey of Canadian weaving traditions, taught by Karen Selk. Each week a different technique has been explored - pile weaving, Boutonné, Salish twining, ceintures flêcheés. Now I really wish the "Comfortable Arts" show would come back.

Enclosed is a draft of a questionnaire for dry cleaners upon which I invite your comments. We are frequently asked to recommend a cleaner in Victoria, but not knowing what they have, or are willing to offer, a survey seemed in order. If the results are reasonable, the questionnaire will form the basis of an article for the B.C. Museums' Association outlining what dry cleaning does, and what questions to ask.

If anyone else has conducted such a survey, had any problems with dry cleaners, has a cousin in the business in Victoria, had anything to say on the topic, please write to:

Colleen Wilson
Conservation Division
B.C. Provincial Museum
675 Belleville Street
Victoria, B.C. V8V 1X4

ICOM Textile Group

Two staff members and a graduate student presented papers or poster sessions at the Textiles Section of the International Council of Museums Committee for Conservation in Copenhagen, Denmark in September.

The presentations were:

Fire Retardant Finishes for Fiber Art: A Conservation Perspective. Preliminary Findings - Doreen Rockliff and Nancy Kerr

Physical Changes of Alkaline-Buffered Cotton Fabric
Nancy Kerr, Solomon P. Hersh and Paul A. Tucker

Non-Woven Textiles for Conservation Use - Elizabeth A. Richards

The papers will be available in the printed proceedings of the Conference.

AN EXPERIMENTAL MANNEQUIN FOR
THE DISPLAY OF HEAVY GARMENTS

By Susan Roote and
Frances Mitchell

One of the special features of the Museum of Anthropology at the University of British Columbia is its visible storage system, in which the great majority of the Ethnological collection is stored in cases and Plexiglas-topped drawers. The majority of our textiles are not stored in this system because of their sensitivity to light. However, on display in some of these cases are heavy suits of armour that require mannequins sturdy enough to properly support them. In the museum collection are examples of an Arabic chain mail shirt, two suits of Japanese Samurai armour and a coconut fibre suit of armour from the Gilbert Islands.

Our project was to design a mannequin that would be inexpensive and sturdy enough to support and display a suit of Japanese Samurai armour. This armour was constructed of bands of lacquer laced together with silk cords to form a flexible unit. There were bronze hinges in the shape of butterflies and parts which were padded and embroidered. It was collected in 1900 and given to the museum in 1955 by the Consul of Japan.

Initially, photographs were taken of the armour on its original mount, taking special notice of how it was assembled and the knotting of the silk cords. Careful measurements were taken, which included height, width of shoulders, waist length of legs and location of waist.

Next, the armour was carefully removed from its original support, which we found was constructed of wooden two-by-fours and plywood, padded with 1944 newspapers and covered in blue velvet. Again careful measurements were taken of the inside of the armour as the lacquer was 0.7 cm thick. Using the adjustable metal skeleton as described in the article "An Experimental Mannequin for the Display of Garments" by Leonard McFarlane and Elizabeth Johnson, which appeared in the #78 issue of Museum Roundup, Spring 1980, a mannequin was constructed to support the Japanese Samurai armour.

The Skeleton was adjusted to the proper proportions. Beginning at the base, the feet were carved out of styrofoam and covered in washed black cotton jersey. A polyester furnace filter medium was used for the padding to give human shape to body, legs and arms. This polyester medium is 1.5 cm thick, and is firm, and pliable. The polyester was cut into long strips which were wrapped and sewn around the metal skeleton. The legs were encased in black nylons and covered in washed black cotton jersey. The arms and shoulders required more stiffness so polyester-stuffed cardboard tubes were used and padded.

It was discovered while working with this furnace filter medium, which the supplier had stated was pure

polyester, that a salt residue was left on the hands. On further investigation the supplier revealed that the medium was treated with fire retardant. As this might react with the artifact, other thick polyester mediums were researched to obtain a resilient, inert and inexpensive material. Two samples were presented for consideration by the conservator and design staff. One was treated with acrylic glue which made it more resilient and would have been best for our purposes. The second sample was softer, pure polyester. It was decided that it would be best to use the pure polyester medium until research was done on the composition of the acrylic glue. In the case of the constructed mannequins it was decided to put a barrier of polyethylene sheeting between the furnace filter medium and the cotton jersey covering.

The mannequin was dressed in two washed cotton T shirts to give it a smooth shape. Then using, "A Short History of Japanese Armour." by H. Russel Robinson F.S.A. as a reference for the clothing of samurai warriors, the mannequin was dressed in a black cotton jersey kimono and black Japanese pants.

The mannequin was now ready to be dressed in the armour. Guided by the photographs taken at the beginning of the project, the shin pads and leg armour were put on first, then the top and the cords tied with the knots as before. A solid

wood stock head, covered in washed cotton black jersey was mounted on the neck of the skeleton. The helmet was then put on and the Japanese Samurai armour was ready for display.

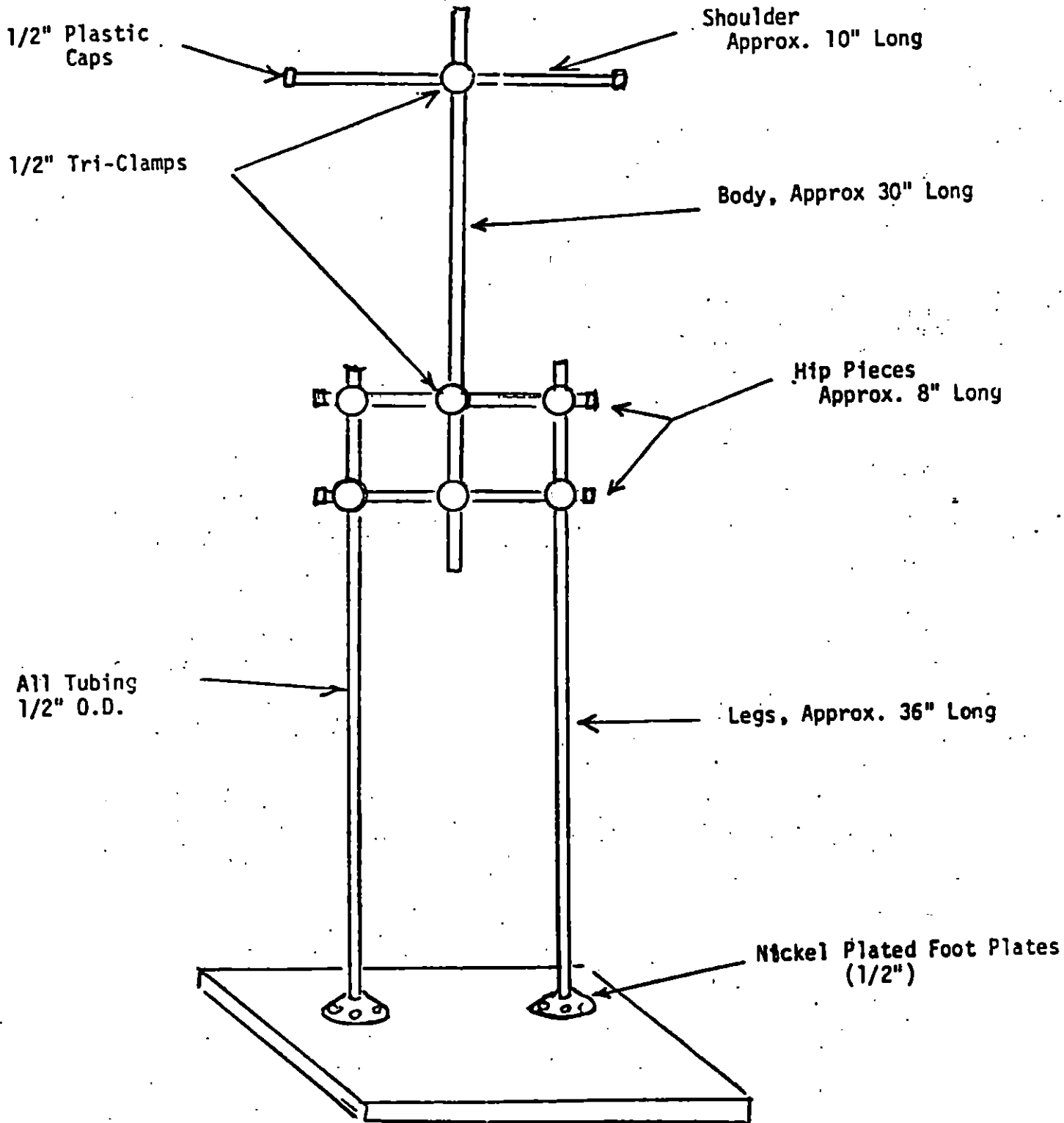
Using the adjustable metal frame, polyester filter medium, recycled cotton T shirts, stockings and black cotton jersey, the project of designing and constructing a mannequin for the support and display of heavy garments proved effective and inexpensive.

The same method was used for a heavy Arabic chain mail shirt and for a rare and complex suit of Gilbert Islands armour, which includes a short shirt with long sleeves, overalls and a Stringray breast plate.

Susan Roote
Frances Mitchell
U.B.C. Museum of Anthropology
Volunteer Associates

Reference:

H. Russel Robinson F.S.A.
A Short History of Japanese
Armour.
Ministry of Public Building and
Works
London: Her Majesty's
Stationery Office 1965



NOTE:
Not Drawn To Scale

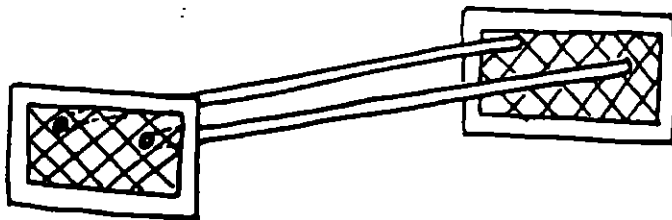
Wooden Base
14" x 14" x 14"

L.T. McFarlane
Museum of Anthropology
University of British Columbia

GLENBOW MUSEUM

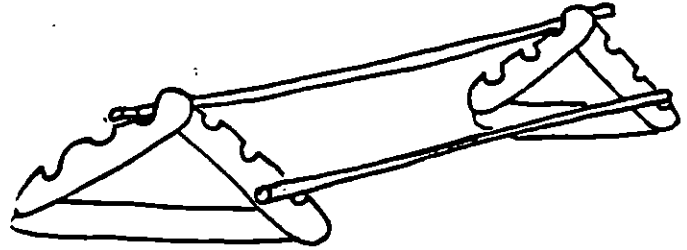
Lana Poffenroth, a University of Alberta Clothing and Textile student, returned to the Conservation Department for her second summer under a program funded by the Federal Government. Gail Sundstrom Niinimaa and Lana Poffenroth presented a Mannequin Making Workshop in Medicine Hat in conjunction with the display that the Medicine Hat Museum organized on Women's Costumes. Twenty people participated, and 10 mannequins were made in the 2-day session. Colleen Wilson's "Body Building" method was used for the mannequin construction.

A storage grid system for rolled textiles was developed at Glenbow for the Cultural History department. Four inch wire grid used for pouring cement was used as the basic support system.

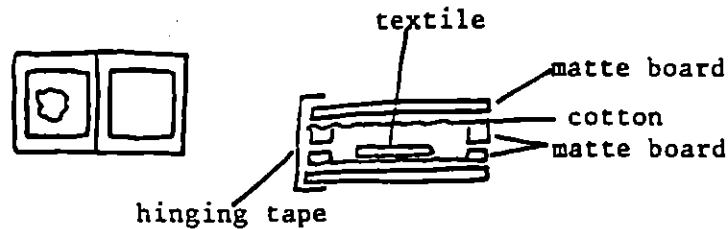


A wooden frame was made for each side out of 2x4 lumber. This unit was suspended from the ceiling with wire and eye hooks. Each dowel which rested on the grid system had a notch cut out of both ends to prevent unnecessary rolling movement. Washed cotton muslin was covered with polyethylene and placed on the outside of each unit to minimize the potential for dust leaks and light damage. Large rolled

textiles, such as rugs, were stored on wooden triangle support units.



Acid free matboard booklets were recently made for some fragile Peruvian textiles. The booklets were constructed from examples made at the C.C.I. by Martha Segal and Jan Vuori for fragile archaeological textiles. One difference with the ones constructed at Glenbow was that fibrefill was not used to cushion the textile, rather a piece of washed cotton jersey provided enough cushion and friction for the textile.



3M 950 double sided tape was used to attach the fabric to the matboard, and an acid free hinging tape was used to hinge the boards together. A piece of twill tape was used to hold the booklet together.

Refurbishment to the 3rd and 4th floor permanent galleries was begun in April through a Canada Works Grant. Four people have been hired to do the changes which include basic cleaning in addition to relocating exhibits from the "Great CPR Exposition" and the "Canadian Cowboy".

ROYAL ONTARIO MUSEUM

CONSERVATION DEPARTMENT

In August we completed the mounting for display of eleven Coptic and Islamic textile fragments for the gallery rotation in the Mediterranean World.

We were very busy during the last few months in 1984 preparing an exhibition of Canadian quilts now on view in the Canadiana Building. The exhibit has been a big success.

We were also working feverishly to prepare an exhibit of ecclesiastical vestments which opened on December 7, 1984.

We are now involved in the preparation of a permanent exhibit in the Canadiana Gallery, which will include reproduction dresses and dolls. We are working on the reproduction of two whole dolls, one is all knitted, and the other is all of fabric.

Cara Reeves, after eight months of internship from Sir Sanford Fleming College in Peterborough has been hired on a one-year contract as conservation technician to work on objects for the new galleries.

Vivien Jenkins from the Ontario College of Art is taking an eight-month credit course in textile conservation at the R.O.M.'s Textile Conservation Lab.

May Jarratt, a member of the R.O.M.'s volunteer committee continues to work in our Laboratory one day per week.

Isabella Krasuski attended the Harped's Ferry Seventh Textile Symposium in Washington, D.C., Nov. 1-2, 1984.

Isabella Krasuski

TEXTILE DEPARTMENT

Doukhobor Textile Research

Sometimes researchers have to travel to places like the upper reaches of the Amazon to study and record material unaffected by the modern world. I found such an area for textile research right in the heart of western Canada.

A few years ago I became aware of the strange and interesting textiles made by the Russian Doukhobor people. They came to Canada from the Caucasus in 1899, settling first in Saskatchewan and then spreading on to British Columbia. In the early days they lived communally and almost completely separately from the other pioneers around them. What excited me most was that they wove pile rugs like oriental rugs, only brighter and bolder. The people who made these special things were not getting any younger and it was evident that if first hand information was to be gathered it had to be done soon.

I applied to the Canada Council, a move that is the start of many an interesting research project in Canada. I received Explorations Grants for travel for the summers of 1983 and 1984 and set off to explore.

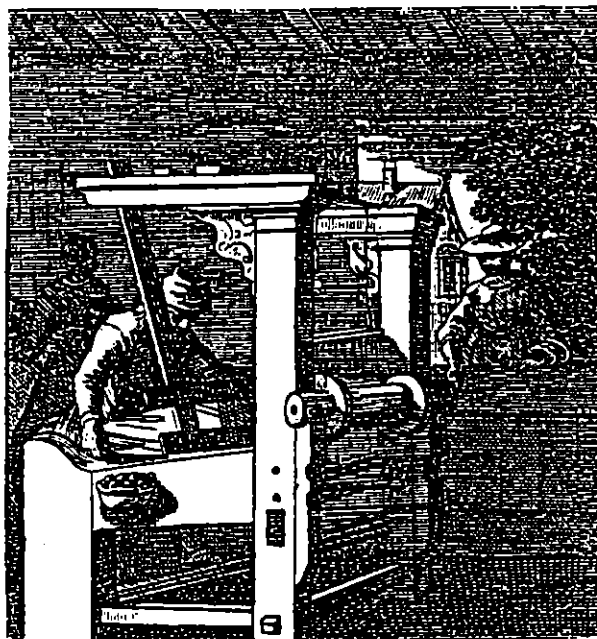
I started without two essential ingredients for rural research among people who do not all speak English: because of eye trouble I no longer drive a car and I definitely do not speak Russian. Looking back on it I know I was crazy but sometimes there are special angels who look after crazy people. My guardian angels were the staff of the Doukhobor Village Museum in Castlegar B.C. who provided me with transportation and translation, made contacts for me in their own area and passed me on to friends in other areas.

My intention was simply to record so that the information that elderly people could give would not be lost. It was to be a simple case of rescue ethnology. I soon found that with all the hospitality and help I was offered and that I gladly accepted I was away out on a limb. Everyone I interviewed was convinced that I was writing a book ... and so it is the least that I can do.

The research has been an incredibly rich experience. The textile methods have turned out to vary considerably from those of other ethnic groups. The quality of the spinning and weaving is superb and the

designs and colour are to say the least exciting. My age, middle seventies, turned out to be a most unexpected advantage. There was no generation gap between me and my informants and I have ended up with the most delightful collection of new old friends.

Dorothy K. Burnham



**CANADIAN CONSERVATION
INSTITUTE**

**SIR ISSAC BROCK'S MILITARY
COAT**

Treatment was completed on Sir Issac Brock's, Brigadier-General's tunic of 1812 from the 49th Regiment. The scarlet wool swallow-tail tunic has navy wool facings, white wool collar and cuffs with white wool turnbacks. It is embroidered with gilded silver thread with an epaulette on either shoulder.

The coat itself was in stable condition but the linings of both the sleeves and the body of the tunic were extremely deteriorated. The lining panels in the body of the coat were made of silk warp and wool weft while the sleeve linings were silk. Large areas of the silk warp had completely disintegrated resulting in large areas of loss, tangled weft threads and shredded fabric overall.

A treatment was impossible unless the badly damaged linings were removed. Once this decision had been made, mylar overlays of each lining panel were carefully drawn and measured to mark the exact shape and size and indicate lines of stitching. This step was taken to facilitate the replacement of the panels later on in the treatment. It was also necessary because large portions of the panels had only badly tangled weft threads with very little remaining warps in certain areas, so that these mylar patterns served as guidelines.

Due to the extremely fragile nature of the lining, each panel was washed in a large sink supported by a sheet of Corex. Another piece of Corex was placed over the top, sandwiching the panel in order to flip over the piece and wash the reverse side. The lining was then laid out on the glass table and the mylar drawings were taped to the underside of the table to provide an accurate pattern to follow when re-aligning the badly tangled warp and weft threads. Each thread was then carefully aligned.

Each piece of lining was treated in a similar manner. Backing fabrics were dyed to match the linings. The panels were underlaid with a prepared support fabric. Further re-alignment of the loose warp and weft threads were done followed by extensive couching with hair silk. When the couching was completed, the panels were replaced in their former positions and re-sewn along the original stitch lines.

Chris Paulocik

BACKING RESEARCH PROJECT

Ela Keyserlingk

Definition of Project

Canadian Conservation Institute's Textile Division in conjunction with the Institute's Environment and Deterioration Research Division has initiated the above project to identify and test suitable support materials for the backing of historic silk textiles.

Background

Backing fabrics impart structural stability to degraded historic textiles. The conservator must be able to select a backing system that is appropriate. Synthetic fabrics are preferred by those conservators who believe that long-term, stable support of an object is the most important function of a backing system. Other conservators use "sympathetic" fibers in the belief that drape, handling and visual properties of historic textiles are best maintained by using the same or similar natural fibers and consider long-term stability of backing fabrics to be of secondary importance.

Establishing the Parameters

Backing as a treatment procedure can be applied to a large variety of textiles, each with a unique set of problems and characteristics. To test for all possibilities would require a vast amount of time. Therefore it was thought advisable to first test widely-used backing systems preferred by conservators without scientific support data. Such backing systems have been checked through literature searches and personal contacts.

The most frequent backing problems in textile conservation arise in the matter of deteriorated silk. Therefore it is suggested that testing start in this area.

The backing systems most often chosen for deteriorated silk employ sewing techniques using backing materials such as crêpeline, tulle, silk, cotton, cotton-polyester, polyester or Stabiltex. Silk, Stabiltex and crêpeline are also used in conjunction with adhesive backing systems.

Objectives

Our aim would be to understand:

1. the mechanical behaviour of textile backing systems in fluctuating environmental conditions,
2. the nature of stress developments,
3. the interaction of different backing layers with each other, and
4. the long-term effect of backing systems and materials on the historic textile.

An appropriate testing programme will be set up by the Textile Division in co-operation with technical advisor Stefan Micalski of the Environmental and Deterioration Research Division. He will confirm which testing procedures are required and Textile Division will carry out the tests. He will also advise the Textile Division on evaluation and interpretation of results.

First Testing Phase

The first testing phase has been started and we hope to

achieve the following two goals:

1. Development of a standard artificially-aged silk that can then be produced in a large quantity for comparative testing of backing systems.
2. Familiarization and evaluation of mechanical test procedures, primarily uniaxial tensile testing.

Procedures

Degraded historic silk samples will be tensile-tested to establish typical stress/strain behaviour and breaking points. These will be used as reference values for the artificially-aged silk.

Newly manufactured silk samples are being aged by exposure to 30 W germicidal lamps. These are rich in U.V. Samples are regularly tensile-tested to determine the rate of degradation until the predetermined average breaking point is reached under normal (40%-50%) RH conditions. Further samples will be subjected to creep tests under normal RH conditions. Tests and test results will be continuously evaluated. If time permits tensile and creep tests will be repeated at 10% and 80% RH; and on individual fibres and yarn.

Future Testing Phases and Results

Both naturally and artificially aged silk will

have to be tested but the artificially aged silk will provide the bulk of the samples. Next, each component of the most common backing systems will be studied by tests developed under Phase One. Through this, the individual mechanical behaviour of selected backing materials will be established. Then the deteriorated silk and its various backing materials will be tested together. This will reveal how the different backing layers interact mechanically with each other. Initially, such combinations will be tested uniaxially in small samples. Later full scale backing/silk combinations will be measured for biaxial phenomena such as necking, creep under a hanging's own weight and other distortions.

A METHOD FOR PUTTING CRÊPELINE ONTO MATS

JAN VUORI
C.C.I.

Archaeological textile fragments are often mounted for study and display purposes by stitching onto a piece of crêpe line (silk or polyester) or by stitching between 2 pieces of crêpe line held taut in a mat of acid-free card.

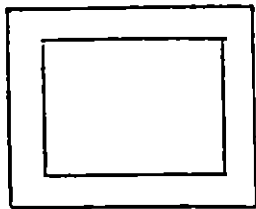
The following brief note describes a method whereby crêpe line may be attached to a mat quickly, easily and with uniform tension. The method also enables crêpe line to be put onto a mat on the bias. This makes it possible to

eliminate the visually disturbing moiré effect which is created when 2 pieces of crêpeline with parallel warp and weft are superimposed. When a piece of crêpeline on the bias is superimposed on a piece of crêpeline with the warp and weft running straight, the moiré effect does not occur.

Not including the time required to wash and dry the crêpeline, a mat may be prepared in ½ hour - twenty minutes of which is the drying time of the adhesive.

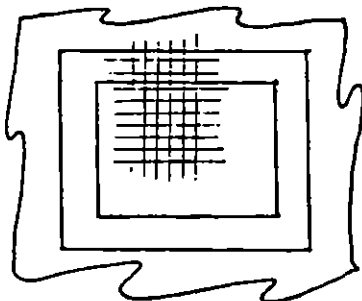
Step 1

Place the mat face down on a clean table top or on a sheet of glass with a grid pattern beneath.



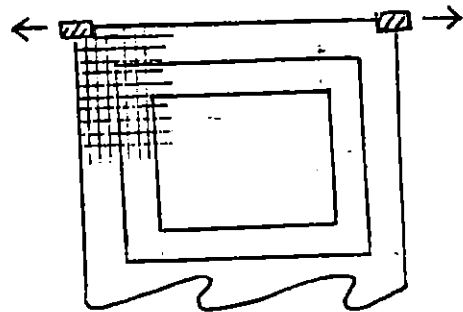
Step 2

Cut a piece of prewashed crêpeline approximately 2 inches greater than the mat on all sides.



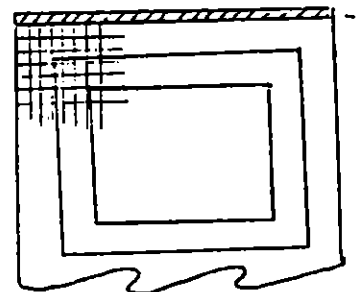
Step 3

Stretch one edge of the crêpeline, preferably a selvage if one is present, along the length of the mat approximately 2 to 2 inches beyond the mat. Place a piece of masking tape at each end to hold the edge taut. In all steps the crêpeline should be taut but not excessively so lest it warp the mat.



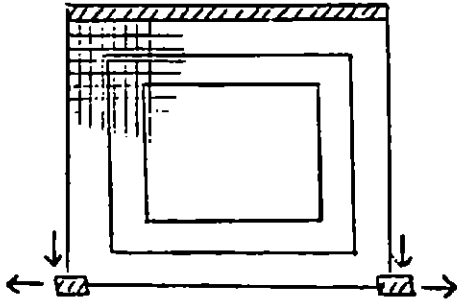
Step 4

Place a piece of masking tape along the entire length of the top edge of crêpeline. If the edge is not a selvage, it may be necessary to trim the edge to make it straight.



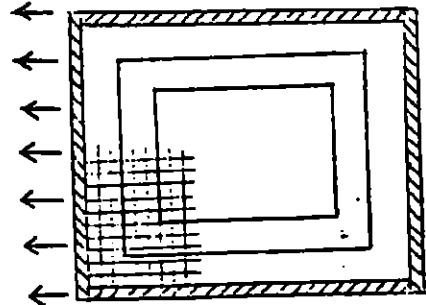
Step 5

Repeat steps 3 and 4 along the opposite edge ensuring that the warp and weft of the crêpeline are straight.



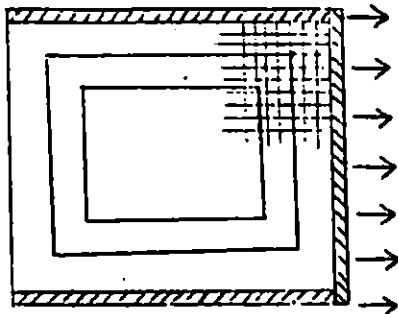
Step 7

Repeat step 6 on remaining untaped edge.



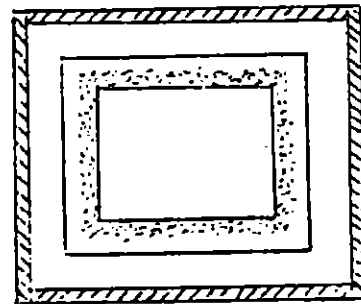
Step 6

Place a single piece of masking tape along one of the remaining untaped edges. Press it down firmly where it covers the crêpeline but not where it comes in contact with the table top. This allows the entire edge of crêpeline to be lifted and moved as a unit to stretch it taut.



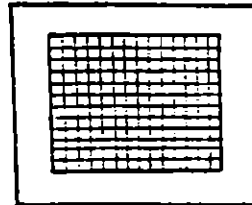
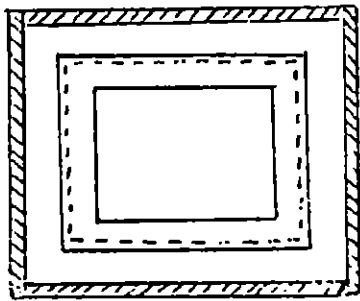
Step 8

Paint a P.V.A. emulsion, slightly thinned with water to prevent hard lumps from forming on the mat board, along all 4 edges of the mat. Leave bare a 1/4 inch margin on the outer edges - let dry 20 minutes.



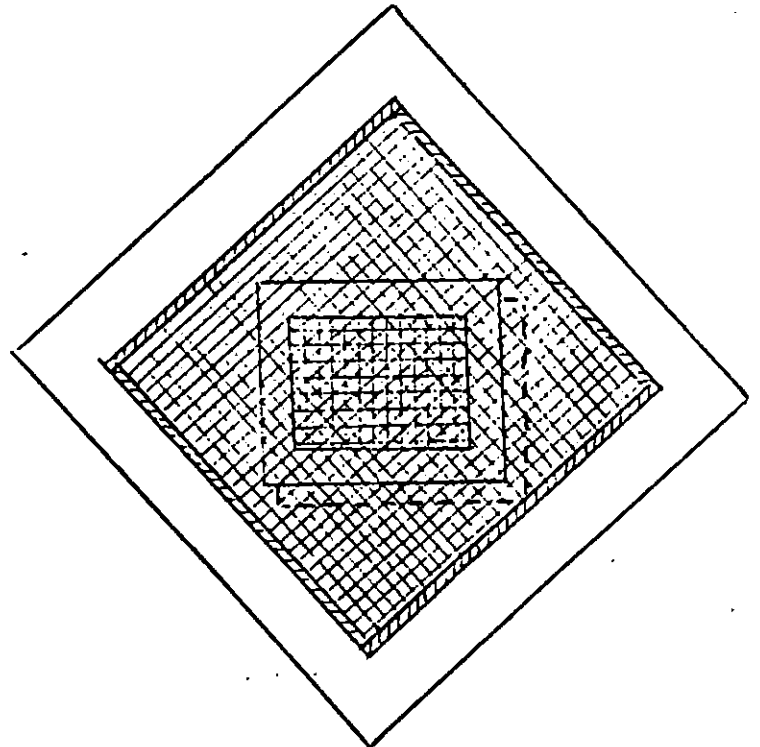
Step 9

Using a scalpel or sharp blade, slice through the crêpeline along the adhesive free margin. The cut should not penetrate through the mat board. The crêpeline covered mat is complete and the scraps of crêpeline may be unravelled and used for stitching.



Step 10

In order to eliminate the disturbing moiré effect which occurs when 2 layers of crêpeline are superimposed, one layer is put on the mat on the bias. To do this, place the first mat prepared as above (i.e. the warp and weft of the crêpeline running parallel to the mat) beneath a sheet of glass. Place the second mat face down on the glass in line with the mat beneath. Repeat steps 2-9 aligning the crêpeline at 45° to the edge of the top mat.



CENTRE DE CONSERVATION DU
QUÉBEC
Sharon Little

Visit of Pope Jean-Paul II

Exhibition "Le Grand Héritage -
Musée du Québec.

In preparation for the visit of Pope Jean-Paul II, to the Musée du Québec, September 1984, several ecclesiastical textiles, from various religious institutions, received conservation treatment. Unfortunately as the available time period for conservation treatment was limited to 2.5 months, the nature of the treatment was of a mainly "cosmetic" nature. Certain aspects of some of the treatments, for a few of these textiles, are outlined as follows:

Parement d'autel de la
Pentecote, circa 1815-1825:

"Parement du Martyr de Sainte Ursule dit le Parement de la Pentecote". Musée des Ursulines du Québec, Québec.

Many years ago, the dark red velvet ground fabric of the parement d'autel was damaged by water, which had infiltrated into a storage room. The pile of the velvet had consequently become completely flattened, along the total width of the bottom edge, to a height that corresponded to the infiltrated water level, approximately 13.0cm. The pile fibres also appeared to be somewhat adhered, most likely from previous fabric

finishes/starches etc, especially those originating from the supporting fabric, of the embroidered ground fabric, which was fabricated of linen. This unsightly water stain was greatly reduced by restoring much of the pile fibres to their original upright position, by the use of continuous brushing, with a medium-stiff (natural bristle) brush, after several applications of a very fine, warm, "dry", steam.

A semi-precious stone, which had previously occupied an area of prime visual importance, about the central medallion of the parement, was missing and was replaced with a new stone, cut and mounted by a local lapidary, "Swissor Inc." (address re: supply sources). Both the cutting and mounting designs were based on the specifications of the many existing stones, embedded in the embroidered appliqué. Two "eye-holes" were fixed to the mount of the stone and the ensemble was sewn onto the embroidered appliqué of the parement d'autel, with cotton thread.

Parement d'autel - Geometric
circa: end of XVII century,
beginning of XVIII century.
Musée des Ursulines du Québec.

The loosely woven ground fabric of this parement d'autel was completely covered with geometric motifs, of two basic compositions. The first group of motifs were needlepointed with multicoloured wool and silk yarns, while the second group consisted of mainly white-coloured hollow glass

beads, stitched with linen thread, to the ground fabric.

With the passage of time the parement d'autel had become very dusty, to the point whereby the original colours of the yarns had become distorted. To further complicate matters, it was discovered that a light vacuuming was of no avail, as the dust while forming a hard crust-like covering on the surface of the needlepointed stitches, had also become deeply embedded in the yarns; several of the beads were loosely attached, necessitating great caution; access to the needlepointed motifs was difficult as these motifs lay between the "raised" beaded motifs.

Most of the dust was therefore removed by the very time-consuming task of vacuuming each stitch with the aid of a vacuum tweezer pick-up system, supplied by Conservation Materials Ltd. Fortunately, the motor of this vacuum was extremely quiet, providing no apparent working discomfort. However, due to the amount of dust to be removed, it was necessary to make certain minor modifications to the vacuum system. The black tubing was replaced with transparent tygon tubing, so that any excessive accumulation of dust/particles could be easily detected. The small Plexiglas cylinder containing a filtering material was soaked in water over-night, to release the adhesive bonding the cylinder to its two hose attachments, thus permitting access to the cylinder and the filtering material.

Throughout the course of the vacuuming treatment, the dust which accumulated in the cylinder was removed and the filtering material (polyester fibrefill) replaced. The use of this particularly efficient and quiet vacuum, provided a general enhancement in the beauty of the parement d'autel, whereby dust/particles etc. gathered in the filtering cylinder could be easily retained for documentation purposes.

Two Processional Banners

Both faces of each banner were composed of silk fabric, decorated with elaborate metal trims and fringes. The banner "St-Famille" from the Fabrique Sainte-Famille de Boucherville, circa end of XIX century, possessed 2 oil paintings, one stitched to each face; while the second banner, "Bannière de la Société Saint-Jean-Baptiste de Charlesbourg, circa 1880, belonging to the Fabrique Saint-Charles-Borromée, possessed an oil painting stitched to one face, while the other face, quite uniquely, displayed a polychromed wooded sculpture of a cardinal clothed in a textile costume, whereby the ensemble was also stitched to the banner face.

After a thorough cleaning of the banners, by vacuuming, the many fragile areas of the silk fabrics were reinforced with > ethylose adhesive. The trims, which had become loose and/or unstitched, were restitched using cotton thread. Many of the loose and broken metal threads were secured in place, with the aid of tweezers and

held in position by neighbouring threads. The wooden head of the cardinal figurine, of the banner St-Charles-Borromée was restitched, using linen thread and original attachment/sewing holes, located along the outside edge of the head, to the silk fabric banner face. Fortunately, the banner faces had been originally reinforced with interior supporting fabrics.

The banner of St-Charles-Borromée also required a new mounting method, as the original mounting method had been removed (as evidenced by the existence of small bands of silk fabric along the upper-most edge) and replaced with brass rings and cotton tapes. The narrow width of the cotton tapes and their poor relocalization along the upper-most edge, had assisted in greatly distorting the silk banner faces, the painting and the sculptured cardinal figurine.

All brass rings and cotton tapes were removed. A lamé/cotton trim was purchased, to be used as the new mounting material, in the fabrication of a series of pole rings, which would be stitched to the original positions along the upper-most edge of the banner. As the lamé was relatively shiny in comparison to the somewhat tarnished trims and fringes of the banner, the new trim was passed over a hot gas element of a domestic stove. This process dulled/darkened the lamé trim resulting in an overall aged appearance of the trim.

Upon viewing the banner, suspended from the high ceiling of the Musée du Québec, it was observed that the repositioning of the pole loops assisted greatly in reducing much of the distortion of the banner faces, while providing added support to the painting and sculptured figurine. The suspension height and lighting effects assisted in establishing visual compatibility of the "newly-aged" pole rings and original trims and fringes.

The Cope of Mgr. Laflèche,
1870

Property of/exhibited by -
Musée Pierre Boucher,
Trois-Rivières, Québec.

With reference to photographic documentation from 1870, Mgr. Laflèche was received by the Pope, at the Vatican, whereby he wore a cope fabricated of an ecru coloured moiré silk, decorated with gold coloured silk trims and lined mainly with a violet coloured cotton lining - the lining of the orphrey band being composed of a fine violet coloured silk broadcloth. Although in generally good condition, the cope had been well utilized, as evidenced by several tears about the morse; total replacement of a section along the neck edge of the hood; most of the silk lining of the orphrey band had been replaced, on two different occasions, with two different types of silk, of two different shades of red, leaving only two original sections of the silk lining, one at either of both bottom edges of the orphrey band.

Regulations regarding religious dress dictate that the red coloured silk lining of the orphrey band would have been reserved for archbishops. Hence as this cope was worn originally by an archbishop, as further evidenced by the two remaining pieces of violet coloured silk, all of the red silk linings (former repairs) were removed from the cope.

The cope was vacuumed and cleaned very lightly with a 70:30 solution of ethyl alcohol and deionized water. To assist in the reduction of the many distortions of the cope, that had developed over the years, all other repairs were removed and the cope was steamed and blocked out, section at a time. Tears, areas of weakness and missing sections of fabrics, were replaced with fabrics of similar texture, ordered from Testfabrics Inc. (fabrics specially prepared for dyeing) and dyed to match, approximately, the existing colours, with Sandoz synthetic dyes.

Of particular interest was the problem encountered with the continuous panel of silk broadcloth, dyed violet, which was to be used to reline the orphrey band. Two attempts to allow the fabric to dry, while blocked out, resulted in a complete change in the "Value" of the colour - in both cases the deep violet colour was not obtained. Upon consultation with Sandoz of Montreal, the correct "Value" was obtained through heat-setting. A domestic type iron was passed

over the dyed fabric, section at a time, until the fabric was completely dry. In order that the correct "Value" be obtained, it was necessary for the fabric to be wet upon commencing the ironing procedure. If the fabric had been initially dried and then ironed, the desired "Value" was not obtained.

NATIONAL MARITIME MUSEUM

LONDON ENGLAND

As a new subscriber to the Textile Conservation Newsletter Mrs. N.T. Muir, Textile Conservator has written to let our readers know about some of the projects they are currently working on.

"Our main research at present is in the area of painted flags and banners. We have quite a variety in our collection, and a trainee, now in her 3rd year, was appointed to make them her special field of study, working both in textile and picture conservation. We are particularly interested in the consolidation of the paint layers prior to washing, and have been experimenting with Beva 371 along these lines.

"We would be very glad to hear from anyone with experiences or ideas on Beva or any other consolidant they have used in this context.

"Other areas of concern to us are the consolidation of rigging on ship models and the support of shattered silk linings in uniforms. In treating the latter, we have again been considering the use of Beva 371 as an adhesive, sprayed in coats to a support, which seems to give a more flexible result than P.V.A.

"The consolidation of rigging is perhaps rather particular to this museum. It is often fragile and broken, and up until now has been replaced

usually with modern reproductions by the ship model conservator. We aim to find a consolidant which could be painted onto the rigging, and an adhesive strong and flexible enough to join the broken ends. This would not only save original rigging, but also a great deal of conservation time.

"If anyone has any thoughts on any of these topics, we would be delighted to hear from them at the Conservation Department at the following address":

National Maritime Museum
London, England SE10 9NF

ACID FREE, DEACIDIFICATION, ALKALINE RESERVE - WHAT "DO" WE MEAN?

Acid free

Concern has been raised many times about the use of "acid free" paper or boxes for storage of textiles and other artifacts. The difficulty in addressing the concern is due to the ambiguity of the term "acid free". What does it really mean? The term "acid free" according to Ritzenthaler 1982, should be dropped for more definitive terms, but in the same article the author states that all paper folders should be "acid free" and "buffered" to have an "alkaline reserve" with a minimum of pH 8.5.

Also confusion arises because of the overlap of terms between conservation treatment of paper and fabrication of paper used for storage and wrapping. In lieu of defining "acid free" the following explanations of the terminology and mechanisms related to this term, hopefully will help to clarify the ambiguity.

Deacidification

"Deacidification" is a term which rightly belongs to conservation treatment. It implies that an acid was present and has been removed. There are many treatments called deacidification but only a few really are. Harris 1978, states that deacidification in many cases is a misnomer. Washing in water is truly

deacidification, it removes water soluble acids. Washing with a mild alkaline solution, in part, may remove water soluble acids by dilution but it also neutralizes acids through the acid/base chemical reaction. Also when the paper is dried the alkali that remains in the paper may neutralize any acids which in the future may migrate into the paper. This alkali or base is called an "alkaline reserve". Non-aqueous and vapour treatments do not remove the acids -they neutralize the acids in situ.

Neutralization

Neutralization is the acid/base reaction, which is the chemical reaction of an acid with a base to form a salt and water, i.e. hydrochloric acid reacts with sodium hydroxide to form the salt sodium chloride and water. Neutralization has nothing to do with neutral pH7. pH is a characteristic of a solution, not a chemical reaction.

pH

pH is a familiar symbol. It is a convenient symbol to designate the "actual acidity or alkalinity" of a solution. The range is from pH 1 (most acidic) through pH 7 (neutral) to pH 14 (most basic). The actual acidity is a result of the acids or bases ionizing in solution. This means that the molecule is dissociated into negative hydroxyl (OH⁻) and positive hydrogen (H⁺) ions. The pH meter measures the presence of the H⁺ ions.

Weak and strong acids or bases

Some acids are strong acids and ionize completely in solution, such as hydrochloric or sulfuric acid. Weak acids do not completely dissociate into ions. In the case of acetic acid only a small amount of molecules dissociate into H⁺ and acetate ions. An equilibrium between the molecular state and the ions is reached. The pH of a 1N (Normal) solution of HCl is pH 0.3 whereas a 1N solution of acetic acid is pH 2.4. (N-Normal designates a concentration measured according to molecular weight and structure.) Bases are similar, sodium hydroxide completely dissociates in a solution and is thus a strong base whereas calcium carbonate only partially dissociates and is thus a weak base. Acids are called H⁺ ion donors because these ions are available for chemical reactions. The acid damage in materials is due to the reaction of these H⁺ ions in chemical processes such as hydrolysis. For example, hydrolyses of proteins breaks (depolymerizes) the protein molecule into individual amino acids causing eventual solubilization.

Total acidity

Another aspect of acids in artifact material is "total acidity". This is measured chemically by neutralization of the acid by a method called titration. Total acidity will give a total of all the acid present not only the dissociated acid. In the process

of titration all the acids present are dissociated by a strong base.

Potential acid in paper

Acid and bases in materials come from fabrication, usage or migration from air or contact with acidic materials. In paper making chemicals are introduced in the pulping process (Wenzl 1970). Pulps are mainly processed by soda cook or kraft cook (using sodium sulfite) of high alkaline liquors. Acids may not be present in the manufactured paper but the potential of acid formation is present. Remnant lignin molecules may break down into weak acidic phenolic monomers and the sulfides present may form strong sulfuric acid. Native materials such as 100% rag, cellulose pulp, cotton linters, etc., do not have the chemical potential of forming these acids.

Both the chemically processed pulp and native materials have the potential of adsorption of sulfur dioxide in the air which may form sulfuric acid.

Alkaline reserve

"Alkaline reserve" paper is usually made from native materials but during the manufacturing process up to 20% calcium carbonate is incorporated into the pulp. The alkaline reserve is present to neutralize acids which may migrate from acid materials or result from sulfur dioxide adsorption.

Literally speaking the alkaline reserve acts as a buffer against acidity.

Buffer solution

Chemically speaking the term buffer is very precise. A buffering solution (Lehninger 1971) contains a weak acid and salts of this acid. Depending on the acid the buffering solution will resist a pH change at a specific pH, on the addition of other acids or bases. To explain further, a biologist may want to study the growth of a fungus at a specific pH. The growth medium used would contain a buffer solution to maintain that specific pH. The addition of acidic metabolic products formed during the growth of the fungus would not alter the pH. Rarely are true buffer solutions used in paper conservation or in paper manufacture. But it is possible that calcium carbonate used in alkaline reserve papers and adsorbed carbon dioxide from the air could form a potential buffering solution of the weak carbonic acid and its salt, calcium carbonate, resisting a change of pH at pH 6.37.

Alkaline damage

Papers with alkaline reserves of calcium carbonate have been shown to cause problems with protein films on photographs or negatives. We are aware of potential alkaline damage of the protein in wool and leather. With this in mind it may be advisable to prevent contact of protein materials and alkaline reserve paper.

Disaster planning

One final thought. At B.C. Prov. Museum we have just been

through a disaster planning seminar. A potential hazard of alkaline reserve papers comes to mind. If the paper becomes wet the calcium carbonate may stick to artifact material. Calcium carbonate is practically insoluble in water but it can be solubilized by weak acids. This could possibly occur on acidic materials and result in a heat of reaction which may present a hazard. An example would be the wetting of leather suffering from acidic red rot with the reserve alkaline, resulting in heat formation which could shrink the deteriorated leather.

Final Statement

The intention of this short article is not to advise which papers can or cannot be used for storage or wrapping of textiles. Rather it is intended to inform the reader of the meaning and significance of the terms used and some understanding of interactions which could occur. It is up to the reader to make the correct decision, each situation is unique.

Mary-Lou Florian
Conservation Scientist
B.C. Provincial Museum
Victoria B.C. V8V 1X4

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APPENDIX

In considering the hazards
that may be present in the use
of tissues containing an
alkaline reserve it looks as
though it may be time to stop
chanting "acid free tissue" as
our professional anthem. We
should also start asking more
questions of paper manufac-
turers and perhaps begin to
consider some alternatives.

Paper made of native mater-
ials alone, 100% cotton or
linen rag, look reasonable,
but are there manufacturers
producing 100% rag tissue?

Cotton and linen fabric,
would appear to be a good
choice for lining drawers,
wrapping rolled textiles.
Cotton has also the advantage
of being universally available
(no need to wait for distant
suppliers) and may be obtain-
able free in the form of
recycled hospital sheeting.
Fabric has the further
advantage of being washable -
should it become contaminated
by soiled artifacts, acid
migration, furnace blow-out,
flood, it can be readily
cleaned and neutralized. On
the other hand, are there
undesirable additives in com-
mercially available fabric -

should we be removing sizing,
are optical brighteners
harmful?

Polyester has gained a
reputation for neutrality and
non-reactivity. Cotton-
polyester blends should there-
fore be as useful as 100%
cotton. "Mylar", although
expensive, might be considered
for lining drawers, wrapping
rolls. "Reemay" may be one of
our best substitutes for tissue
- it is very light and can be
crumpled to use for stuffing.
It too has the advantage of
being washable, and may be
available in different weights.
"Pellon", while more readily
obtainable has a pH (dare I use
the term?) of 5. Understanding
it to be "spunbonded
polyester", what does it
contain that increases the
acidity? Does "Reemay" contain
the same? When using
synthetics, we should be
choosing those with the fewest
additions. Is this information
available?

Nylon tulle is also very use-
ful for stuffing three-
dimensional artifacts. It has
some real advantages in display
applications - being less
opaque, it can be less
obtrusive when used to stuff
lace pieces, and is less likely
than tissue to slip out of
sleeves or trouser legs. It
comes in different weights and
is also washable. Like the
cotton sheeting, it might be
available second-hand - lots of
windows are, or have been, hung
with nylon drapery "sheers".

Acrylic and polypropylene are
also neutral, stable materials.
Are they available in any form
that might make them useful in
stuffing or isolating
artifacts?

We are all accustomed to our ideas of conservation being an improvement over the unscientific past, so it should not come as a surprise that continuing research has shaken more current beliefs. In a rapidly developing field such as textile conservation, we can only expect change, and these changes should form a basis for discussion, not despair. Hopefully in the next issue we will see a continuing exchange of ideas and information on this topic. What have you found out about your sources of tissue, what alternatives have you considered, or are using?

Colleen Wilson
B.C.P.M.

SUPPLIES

In May, 1984, Henley Chemicals very kindly gave me 5 kg of their adhesive Vinnapas Dispersion EPI. It is a P.V.A. emulsion and is comparable to Mowilith DM5 in its suitability for use in conservation.

Recently one of our staff attended a laboratory safety course where it was pointed out that many chemicals have a shelf life. This apparently includes adhesives (although it does not reflect on their stability in use) and refrigeration only aggravates the problem.

The Vinnapas Dispersion EPI that I have appears to be in excellent condition and it will take me years to make a dent in 5 kg. If anyone would like

some, I would be happy to divide what I have, rather than waste it.

Contact:

Colleen Wilson
Textile Conservator
B.C. Provincial Museum
675 Belleville Street
Victoria, B.C. V8V 1X4

Rainbow Vacuum Cleaner

- traps dust and dirt in water-receptacle making it possible to take pH of extracted substances
- all sorts of cleaning applications and attachments

Rexair Inc.
900 Tower Drive
Suite 700
P.O. Box 3610
Troy, Michigan 48007
(313) 879-2600

Thanks to Mary Ballard, C.A.L., Smithsonian Institution, Washington D.C. for this information.

Testfabrics

Jan Vuori (CCI)

Testfabrics, Inc. of Middlesex New Jersey offers a wide variety of products and services of interest to textile conservators and researchers. Included are a selection of natural, synthetic and blended fabrics in white or natural colour without resin finishes. All the fabrics are desized, scoured and prepared for dyeing, printing, painting, etc.

Specialty textile services include: custom dyeing (30 yd. lots), custom printing and special fabric procurement.

Testfabrics Inc. is also a source of standard fibres, yarns and fabrics prepared specifically for laboratory use. Materials and services include:

- 1) Materials for AATCC Test methods
- 2) Fabrics for 150 Test Methods
- 3) Identification stains for natural and synthetic fibres
- 4) Skeins for dyestuff standardization
- 5) Soiled fabrics for the soap and detergency industry
- 6) Fabric cutting

Swatch books of 1. cotton and viscose and 2. linen, silk and wool are available for a price of \$7.00 (U.S.). A colour card and mail order catalogue are also available.

Inquiries should be directed to:

Testfabrics Inc.
P.O. Drawer 0
Middlesex, New Jersey
U.S.A. 08846
(201) 469-6446

Stabiltex

Ela Keyserlingk (C.C.I.)

Stabiltex is manufactured by the Swiss Silk Bolting Cloth Mfg. Co. Ltd., Grutlistrasse 68 CH-8027 Zurich, Switzerland.

The company is able to dye Stabiltex with Ciba Geigy dyes matching colour samples sent to them. One can either deal directly with this company or with a local supplier.

CCI uses B. and S.H. Thompson, 235 Boul. Montpellier, St. Laurent, Montreal, P.Q., H4N 2G3. We have found it more economical to order large quantities. For any custom order approximately \$250.00 Canadian flat rate is added to the approximate \$30.00 Canadian per meter basic price of coloured Stabiltex.

Centre de conservation du Québec
Re: Sharon Little-Ragusich
Lapidary
Swissor
731, rue Commerciale
St-David (Lévis), Québec
Canada
G6W 1E1
Tél.: (418) 837-8808
Atten: Mr. Pierre Cornil

Notions: Beads, Trims,
Feathers, etc.
Shitters
1421, Boul. St-Laurent
Montréal, Québec
Canada H2X 2S8

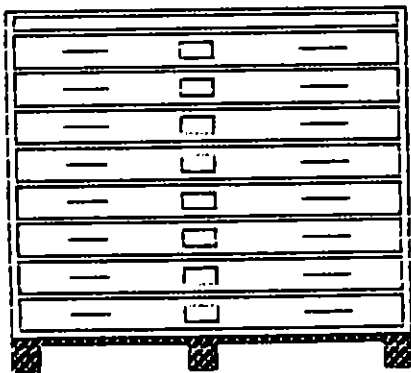
Tél.: (514) 288-4201

ROLLING PALLET FOR STORAGE CABINET

History Division, National Museum of Man

Over the last several years the History Division, National Museum of Man, National Museums of Canada, developed textile cabinets specifically designed to meet the needs of its collection. Made by a company in Toronto, they are constructed of a melamine case and plywood drawers which have been painted and sanded three times. Each cabinet has a standard height of 64". The cabinets vary in width and depth (48"x28", 72"x28", 96"x32") and the number of drawers (13, 19 and 48 in the 48" units; 8 and 11 in the 72" and 96" units). The 48-drawer unit has drawers mounted on lengths of Acrylonirile Butadiene Styrene (ABS) angle instead of drawer slides.

Typical Cabinet with 4"x4" stringers making up the pallet:

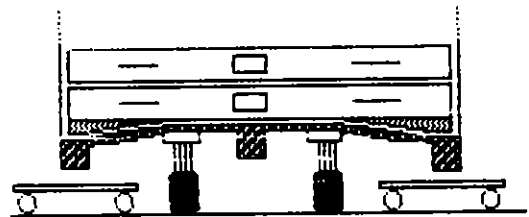


We have been very pleased with these cabinets. Our only reservation comes whenever we have to move them. All of the drawers' weight is carried by the side walls. This weight, placed at the ends of the 6'

and 8' cabinets, causes their bases to warp when they are raised up, whether by one or by two pallet trucks. This warping takes the form of bowing at the lifting point(s) and placing other stresses on the cabinets as well.

The usual way of fixing this problem is to attach stringers to the bottom of the pallet, forming a box which can be entered by a pallet truck. However, since the cabinets must fit down small laneways, they have to be moved lengthwise on dollies placed underneath the cabinet while it is being held up by the pallet truck. If there were stringers placed across the bottom of the pallet, the pallet truck's front wheels would become trapped.

Cabinet on pallet truck showing how the base warps when raised off floor.



To overcome this problem, we first looked at building a steel pallet which would provide the necessary strength to prevent warping.

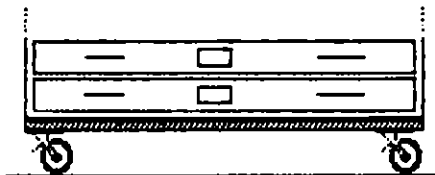
This solution still left us with the trouble of putting dollies underneath as well as the need to wrestle the cabinets into place once they arrived on site.

To solve this second problem, we looked at the idea of putting wheels on the pallet. The resulting pallet would give

us both strength and mobility without the need for lifting. This would make fitting the cabinets snugly into place at their storage location a very straightforward job without any dollies and lift trucks underfoot.

We approached Redirack Industries to provide a drawing for a steel pallet either with skids or with wheels attached.

Steel Frame Pallet with Wheels



When the drawings were returned we found that the price difference was about \$40-50 to add wheels. The decision was an easy one for us to make. We had just gone through a move of 37 of these cabinets to another building and had seen the amount of labour required to lift these cabinets four times before they reached their destination. We realized that we would make up this extra cost in future time saved and less wear and tear on the cabinets (not to mention staff).

These pallets have wheels which are 4" in diameter, can swivel, have wheel locks and made of a 'plastic' compound which we are told will not flatten out after sitting in one place for a long time. The pallets add an additional 7" to the height of each cabinet. The mounting plates of the wheels are welded to

the frame. The mounting plate has four holes in it to allow mounting by screws. However only one hole is accessible after welding. Pieces of plywood are mounted on these plates and fastened down with counter-sunk bolts. The wood comes up flush with the top of the frame. The cabinet is then fastened on to the plywood.

The price of these wheeled pallets in January, 1984 ranged from \$165.00 to 182.00 each.

The Ottawa office of Redirack is:

P.O. Box 7100
Ottawa, Ontario
K1L 8E2
(613) 735-5431

If you have any further questions or comments, please contact:

Jim Donnelly
Registrar of the History
Collection
History Division
National Museum of Man
Ottawa, Ontario
K1A 0M8
(613) 992-9481

PROFESSIONAL SERVICES

AATCC Technical Center
P.O. Box 12215
Research Triangle Park
N.C., U.S.A.
27709

ABOUT AATCC

AATCC is a technical and scientific society whose members live in the USA and 50 other countries. Some 300 organizations in the textile, chemical and related industries help support the association as corporate members. The Association is recognized internationally for its standard test methods used throughout the wet-processing industry. A continuing program of education through workshops and symposia is also available to members and those who are not members of AATCC.

Re: Centre de conservation du Québec,
Sharon Little-Ragusich

HEALTH AND SAFETY

"Textiles Dyes are Potential Hazards" Caterine L. Jenkins PhD. in Journal of Environmental Health Vol 40 Number 5 (Mar/Apr '78) pp 256-263.

"The Impact of Hazards in Art on Female Workers" Michael McCann in Preventive Medicine Vol. 7 Number 3 (Sept '78) pp 338-348.

Both these articles are also available from Art Hazards Newsletter.

DYE HAZARD WARNING

According to Monona Rossoi (Centre for Occupational Hazards, New York) in her article entitled "Dye Hazards and Precautions", users of dyes should ask distributors and manufacturers to provide the Colour Index (C.I.) identification for their dye products. (Those who participated in the C.C.I. dye workshop Oct. 31 and Nov. 1, 1983 will have received the Ciba-Geigy Safety Data Sheets for all dyestuffs provided at the workshop. The C.I. identification is provided on these for each dye.) The C.I. identifications are "recognized internationally and make it possible for dye users to research scientific literature for details about particular dyes' properties and hazards."

The Ciba-Geigy Cuprophenyl dye Brilliant Blue 2BL 380% is identified as C.I. Direct Blue 158, which is on Ms. Rossoi's

"Benzidine Congener Dyes" black list. These dyes are derived chemically from a substance called benzidine. Owing to the hazardous nature of this substance, Ms. Rossol recommends that all but very occasional use of these dyes should be avoided.

For further details, send a self-addressed, stamped business envelope to:

Centre for Occupational Hazards
5 Beckman Street
New York, N.Y. 10038

Thanks to Candace Boyer, Parks Canada, Halifax, for this information.

Re: Sharon Little-Ragusich

Guidelines for the Safe Handling of Dyestuffs in Colour Storerooms

This booklet forms part of a campaign by ETAD (Ecological and Toxicological Association of the Dyestuffs Manufacturing Industry) to encourage the use of good working practices by dye users.

Free copies are available from:

ETAD
1075, Central Park Avenue
Scarsdale, New York
U.S.A.
10583

Re: Canadian Textile Journal,
Apr.84

EMPLOYMENT OPPORTUNITIES

TEXTILE CONSERVATOR WANTED

The Arizona Heritage Center, a division of the Arizona Historical Society, is accepting applications for the position of textile conservator for a one year project. Funded in part by an IMS grant, the Heritage Center is seeking a conservator to survey and evaluate approximately 2200 flat and three dimensional costumes and textiles, which date primarily to the 19th century. The project entails the preparation of condition reports, treatment proposals and a treatment priority list. Time permitting, the conservator will also begin the treatment of objects.

While academic training is not a requirement, candidates should have a background in textile and costume history and analysis, in addition to experience in conservation. Salary for the year is \$17,064 (U.S.) with a proposed hiring date of January 1, 1985. Interested individuals should send a letter of application, resume and references to:

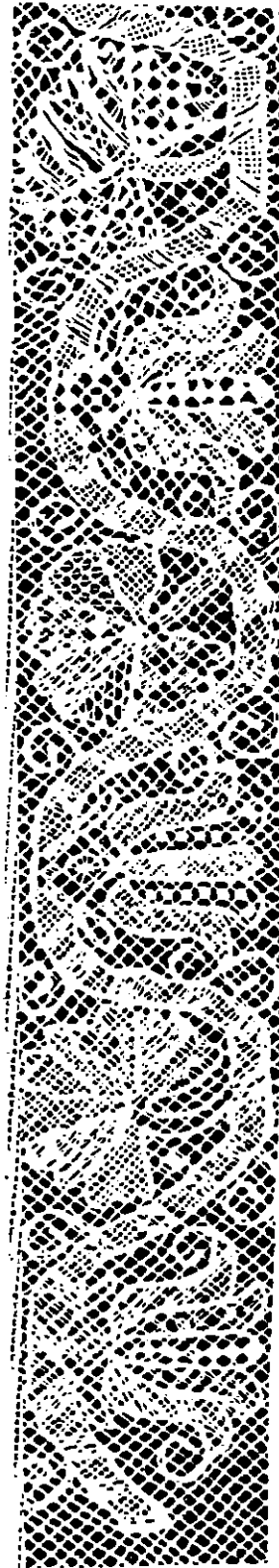
Robert Herskovitz
Conservator
Arizona Heritage Center
949 E. Second Street
Tucson, AZ 85719

PUBLICATIONS

The Provincial Museum of Alberta has copies available of their exhibit catalogue "Alberta Quilts." The result of two years research by Sandra Morton Weizman, Curator of Social History at the Provincial Museum of Alberta and Elyse Eliot-Los Director/ Curator of the Muttart Galleries Associates, it is a very worthwhile addition to the history of textiles. The material covered is all 20th century, with a predominance of pieces from the 1930's. There are seventeen excellent colour plates and many black and whites of quilts in the exhibits, but of as great interest are the archival photographs showing women with their quilting.

The proceeds will go towards the production of an expanded and bilingual catalogue for a national tour in 1986-87 (Buy one now and it may come to your museum!) Catalogues are \$3.50 and there is also a colour poster for \$1.00. Postage and handling \$1.00. Contact:

Sandra Morton Weizman
Curator of Social History
Provincial Museum of Alberta
12845 - 102 Avenue
Edmonton, Alberta
T5N 0M6



CONFERENCES

IIC-CANADIAN GROUP CONFERENCE
HALIFAX 1985

The 1985 conference will be held at Dalhousie University, Halifax, Nova Scotia, May 17 - 19. Papers are invited of either 15 or 25 minute duration on all conservation topics. Of special interest will be: early technology, craft skills, professional development and computer applications. Deadline for abstracts, which should be 250 - 400 words, is January 15, 1985. For further information contact:

Edward Paterson
Programme Chairman
IIC - CG HALIFAX 85
1532 Birmingham Street
Halifax, Nova Scotia
Canada B3J 2J7 (902)
426-7448

COMPUTER TECHNOLOGY AND
CONSERVATION

May 13-16, 1985

- a training workshop covering systems analysis and design, practical applications for conservation management, documentation, and the laboratory. Precedes the 11th Annual IIC-CG Conference, Halifax, Nova Scotia. For details contact:

John Perkins
IIC-CG Training - Halifax
'85
1532 Birmingham St.
Halifax, Nova Scotia
Canada B3J 2J7
(902) 426-3452

COSTUME SOCIETY OF AMERICA

11th Annual Symposium and meeting

- to be held at the Fashion Institute of Technology, New York City, July 12-14, 1985.
- theme: "The Technology of Fashion"
- contact:
Costume Society of America
15 Little John Road
P.O. Box 761
Englishtown, New Jersey
(201) 536-4123

A.I.C. 13th ANNUAL MEETING

- to be held in Washington D.C.,

May 22-26, 1985

- contact:
Terry Drayman Weisser
The Walters Art Gallery
600 N. Charles St.
Baltimore, M.D. 21201

The "Call for Papers" for the General Session has gone out but members are encouraged to submit textile-related abstracts or ideas for Specialty Group Sessions to:

Mary Ballard, Chair
Conservation Analytical
Laboratory
Museum Support Center
Smithsonian Institution
Washington D.C. 20560
(202) 287-3792

REPORT ON THE HARPERS FERRY
SYMPOSIUM

Eight Canadians were among the 235 North American and

British participants in the Seventh Symposium of the Harpers Ferry Regional Textile Group. The meetings were held on November 1-2 at the Smithsonian Institution in Washington, D.C. Three of the 17 papers were presented by Canadian participants Eva Burnham, Chris Feniak, and Gail Sundstrom Niinimaa.

The subject of this year's conference was "Special Problems in the Treatment of Three-Dimensional Textile Objects". Papers included both theoretical and general presentations, and case studies with broader theoretical implications. Problems in storage, exhibition, examination, and treatment were discussed, concerning historical, ethnographic, and archaeological materials.

The Harpers Ferry Regional Textile Group annual conferences provide a very welcome opportunity for textile conservators and curators to share ideas, learn about new developments in the field, and renew valuable contacts and friendships. If you would like to be placed on their mailing list, please contact:

Kathleen Betts
The Anderson House Museum
2118 Massachusetts Avenue NW
Washington, D.C. 20008

Proceedings of the Harpers Ferry Regional Textile Group are available on Tape from:

Cassette Recording Co.
1444 Third National Building
Dayton, Ohio
(513) 223-5380

ALBERTA MUSEUMS ASSOCIATION

October 18-21, 1984

Stettler. Textile related papers presented included:

"Researching Albert Quilts through Oral History" -
Sandra Morton-Weizman

"A Workshop: Practical Solutions for Applying Numbers to Objects" - Ann Howatt Krahn

"The Use of Reproductions vs Original Textiles at Historic Sites" - Catherine Cooper-Cole

"Storage: Guidelines for Decision Making" - Ann Lambert

TCN
SUBMISSION
DEADLINE
MAY 30

WORKSHOPS

The University of British Columbia Museum of Anthropology is offering a one day workshop of information and practical advice for craftspeople and collectors on the care and preservation of historical, ethnographic and contemporary textiles. Speakers will include Colleen Wilson of the British Columbia Provincial Museum, Krista Jensen Turnbull of the Burke Museum, and Anne Lambert of the Department of Clothing and Textiles, University of Alberta. The Workshop will be held at the Museum of Anthropology on February 23, 1985.

Museum of Anthropology programmes are produced with the assistance of The Museum Assistance Programmes of the National Museums of Canada and the Government of British Columbia through the British Columbia Cultural Fund and Lottery revenues.

AMERICAN ASSOCIATION OF TEXTILE
AND COLORISTS/CHEMISTS

"Color Symposium"
March 20-21, 1985

"An Introduction to Textile
Testing"
May 22-23, 1985

For additional information
contact:

Joan Mitchell
Workshop/Symposium
Co-ordinator
AATCC Technical Center
P.O. Box 12215
Research Triangle Park
North Carolina 27709
(919) 549-8141

SEMINARS

The Museum for Textiles
585 Bloor Street West,
Toronto

Selected Textile Lecture
Series:

Tuesday evenings, starting
after April 10, for six weeks,
7:00-9:30 p.m.

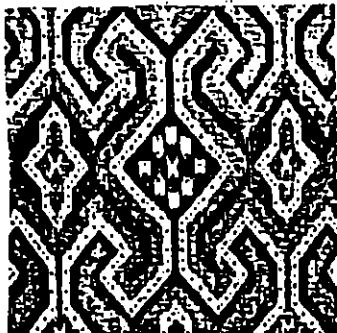
Presented by Lynne Milgram.
Topics include Japanese Folk
Textiles, Indian Chintz,
Indonesian Batik & Ikat
Textiles, African Textiles,
and The Paisley Shawl.
Cost: \$40.00

The Museum for Textiles

Membership: Individual \$ 20/yr
Family 30/yr
Life 1,000/yr
Contrib'try 100/yr

Membership includes:

- 1) Invitations to special events
- 2) Discounts on catalogues
- 3) Private viewing appointments
- 4) Your membership dues assist in purchase of resource material and new textile acquisitions.



Costume Society of Ontario

Lecture Series:

Apr. 17/85 "Costume in the
Theatre: a Brief History"
Martha Mann Southgate

The lecture will take place
at 7:30 p.m. in Room A, Oakham
House (Ryerson), 63 Gould St.,
Toronto Admission \$2.00 at door
includes coffee.

Textile Conservation Group of
NY has announced January 29,
March 12, and May 7 for
meetings. For more information
contact:

Polly Willman, Chair
Textile Conservation Group
483 124th St. #21
Brooklyn, N.Y.

Costume Society of America

Regional Meeting on the
conservation of costumes in
Cleveland, Western Reserve
Historical Society, October
1985. Contact:

Joan Severa
State Historical Society
of Wisconsin
816 State Street
Madison, Wisconsin

Courses

From Sept. to Dec. 1985
Jacqueline Beaudin-Ross,
Curator of Costumes, McCord
Museum, Montreal gave a course
on Costumes in Canada
Decorative Arts Department
Concordia University.

Report on: Disaster Planning
for Museums, Galleries and
Archives.

Oct. 16-19 Victoria, B.C.

Two major categories of disasters were identified: 1. in-house emergency situations 2. widespread civil emergencies. The first type concern the museum (gallery, archive) alone, e.g. a fire, localized flooding, bomb threat. While having no small potential for destruction the impact of this type of disaster can be lessened by community support (if this has been organized effectively beforehand). Museum staff can be expected to respond, as will fire departments, police. Warehouse space can be arranged for evacuation of artifacts, supplies (that have been identified and located previously) will be available. In the second type of emergency - earth-quake, hurricane, widespread flood, chemical spill, state of war - the museum will be thrown on its own resources. Staff may be unable to reach the museum, even if their family concerns permit; the safety of artifacts will be low on the list of civil officials concerned with human life. Support in terms of space and supplies will probably be unavailable. In fact the museum, as a large public space, may be expected to provide shelter for homeless or evacuated people.

It became clear through the presentations of a number of experts including civil representatives museum planners, and conservators experienced in dealing with disasters, that not only is a comprehensive plan essential, but that it will only be

effective if good lines of communication are established and maintained. It is important to ensure that museum officials know where the museum fits into larger civil plans. "Emergency Planning Canada!, a federal agency has regional offices in every province, which in turn have regional managers with contacts in every municipality. It is equally important to ensure that the police and fire departments are familiar with not only the museum building, but the museum's priorities - typically fire-fighters consider a building to be of more value than its contents. Every museum, gallery, archives should have a written Disaster Plan that identifies areas of priority, lines of responsibility, sources of supplies. While there are examples available for inspiration, the plan should be unique to the institution. The C.C.I. has a series of notes that will provide some guidance and John of the U.S. National Parks Service has prepared a very valuable "Selected Readings in Museum Emergency Planning".

Addresses:

Public Information Branch
Emergency Planning Canada
Ottawa, Ontario K1A 0W6
ask for information on the
regional office in your area.

Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario K1A 0M8
CCI Notes 14/1, 14/2, 14/3

John E. Hunter, Staff Curator
Midwest Regional Office
National Park Service
1709 Jackson Street
Omaha, Nebraska 68154

EXHIBITIONS

ROYAL ONTARIO MUSEUM

Textile Gallery
"Early Canadian Quilts"
Oct. 13/84 to April 8/85
Canadiana Building
14 Queen's Park Crescent West
Toronto
"Ecclesiastical Vestments"
to April 30/85

MCCORD MUSEUM

"A Centennial of Costume:
1884-1984"
to June 30, 1985
690 Sherbrooke Street West,
Montreal

MUTTART GALLERY

"Alberta Quilts"
Calgary
Sept. 11 - Nov. 4, 1984

RED DEER AND DISTRICT MUSEUM

Feb. 5 - Mar. 27, 1985
Prairie Gallery, Grande Prairie
May 7-27, 1985
Provincial Museum of Alberta
Edmonton
June 11 - Aug. 12, 1985

BRITISH COLUMBIA PROVINCIAL
MUSEUM

The B.C.P.M. is to have its
own Canadian Pacific Railway
Exhibition. Aside from steam
engines and railway ties, the
exhibit will include a number
of cases of travelling
clothing: a man's, woman's and
girl's outfit from the 1920's.
May 22, 1985

MCCORD MUSEUM, MONTREAL

re: Sharon Little-Ragusich

"A CENTENNIAL OF COSTUME:
1884-1984"

During the academic year,
1984-85, women graduates of
McGill University will
celebrate the one-hundredth
year of feminine presence at
the university. As part of the
extensive programme of events
for the Women's Centennial, a
special exhibition will be
mounted in the Costume Gallery
of the McCord Museum from
September 12, 1984 to June 30,
1985.

A Centennial of Costume:
1884-1984 will feature various
types of clothing from the
period. It will include some
singular McGill attire such as
the academic gown and trencher
hat worn by Sir William Dawson,
principal at the time when
women were first admitted, and
a 1910 Home Economics course
uniform. One section will be
devoted to artefacts related to
the early years of courses in
the making of clothes at
Macdonald College. Also
exhibited will be several rare
examples of dress: a
revolutionary flowing aesthetic
gown of the 1880s, a
late-nineteenth century bicycle
suit and an Edwardian bathing
suit, the latter two lent by
Toronto costume collector,
Alan Suddon. The display
briefly examines the
relationship amongst various
emancipatory trends of the
period. It touches on dress
reform movements in England,

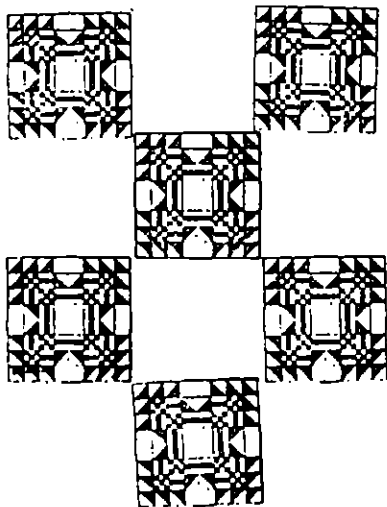
the United States and Montreal, and the connection between women's growing participation in sports and an increasing freedom in their clothing.

A Centennial of Costume has been made possible through the generous participation of Le Château, the boutique for "the young and the young at heart". Three outfits from Le Château's fall 1984 collection will represent today's fashion.

SMITHSONIAN INSTITUTION -
RENWICK GALLERY (Washington,
D.C.)

"Fanfare III: Chinese Export Fans, Handscreens, late 19th and early 20th Century European Fans"

January 18 - July 21, 1985



PEOPLE

re: Centre de conservation du Québec

Simone Bilodeau shall be the first student to receive credits towards her degree in Consumer Studies, Université Laval, for her part-time apprenticeship at the Textile Conservation Laboratory of the Centre de Conservation du Québec.

Sharon Little-Ragusich is acting as assistant director for the M.A. thesis of Valerie Laforge, Université Laval. The topic of her thesis shall focus on "The Storage of Textile Collections in the Province of Québec: Problems and Solutions".

Esther Méthé has recently commenced an apprenticeship, on a part-time basis, at the Textile Conservation Laboratory of the Centre de Conservation du Québec.

Francine Remillard of Queens University Art Conservation Program, treated a small collection of ceinture fléchée, at the Textile Conservation Laboratory, of the Centre de Conservation du Québec, during the month of June, 1984.

Back issues of Textile Conservation Newsletter are available for \$3.00 per issue including postage and handling.

The Textile Conservation Newsletter is published twice a year in the spring and fall.

Deadlines for 1985 are:
30 May
31 October

Submissions should be addressed to:

Eva Burnham, Julie Hughes
Textile Conservation
Newsletter
P.O. Box 4887, Station E
Ottawa, Ontario
Canada K1S 5J1

or:

Colleen Wilson
Conservation Division
B.C. Provincial Museum
675 Belleville Street
Victoria, British Columbia
Canada V8V 1X4

We welcome submissions on:

Textile Conservation
History
Technology
Analysis

ERRATUM

Barbara Kennedy's article entitled "A Small Vacuum System for the Conservation Laboratory", and David Hillman's article entitled "Fumigation at the B.C. Provincial Museum", both of which appeared in the March 1984 issue of T.C.N., were previously published in the December 1983 IIC-CG Newsletter under "Technical Notes". The Editors of T.C.N. apologize that mention of this was omitted in our March issue, and would like to express our gratitude to IIC-CG for their having allowed us to reprint these two articles.

DISCLAIMER

Articles in the Textile Conservation Newsletter are not intended as complete treatments of the subjects but rather notes published for the purpose of general interest.

Affiliation with the Textile Conservation Newsletter does not imply professional endorsement.

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