TEXTILE CONSERVATION NEWSLETTER

SPRING '85

EDITOR'S COMMENTS

Eva Burnham, Julie Hughes and Colleen Wilson have accepted editorship and publication of the Textile Conservation Newsletter since its last issue and wish to thank all subscribers and contributors for their continuing support. We appreciate the many comments of praise and encouragement we have received as well as constructive suggestions as to how the T.C.N. might be improved. The success of the T.C.N. is based solely on the co-operation and support of our contributors. The quality and quantity of items published in the T.C.N., therefore, depend on your individual effort. If you have any feelings as to how the T.C.N. could better serve its readers, we would welcome your ideas, together with your submissions. We remind you that this is an informal newsletter, so don't be shy to send in even a few lines to let us know what's happening in your work. (It does help us with the speed and accuracy of putting the Newsletter together if your submission is typed.)

We encourage all readers to get involved, to participate in making the T.C.N. the most informative and exciting publication of its kind.

"Dear Editors"

I wish to clarify some issues mentioned in your appendix in Textile Conservation Newsletter (Fall, 1984) on the use - or non use - of buffered tissues. Because of problems with the build-up of static electricity, Mylar is not at all appropriate as a lining for drawer or a wrapping material. It creates a terrible mess; it is almost impossible to wipe the dust off. "Pellon" is a brand-name for a variety of synthetic non-woven fabrics, only some of which are polyesters. Others are made of rayon or nylon.

In addition, we recommend against nylon for any long-term use, as it deteriorates quite rapidly from contact with sulphur in air. Although I have no hard data to support this, I assume in the interests of safety that deterioration of this kind produces byproducts which are undesirable in closed storage.

I completely understand your distaste for the prescription of acid-free tissue as a panacea, but in non-buffered materials, like 100% ragboard, considerable acidity can build up in unfiltered environments within, say, five to ten years. In many museums, this is a much shorter period than could be expected for the re-wrapping of stored specimens. One of the advantages of buffered storage materials outside of their safety for the objects is their own permanence.

The continuing discussion of these tissues is very helpful to all of us. You have made some interesting suggestions that we would like to hear more about.

Sincerely yours,

Barbara Appelbaum
Appelbaum and Himmelstein
Conservation of Works of Art
444 Central Park West
New York, N.Y. 10025

CURRENT PROJECTS

UKRAINIAN MUSEUM OF CANADA SASKATOON

Embroidery Samples Collection

A project which is remounting Ukrainian embroidery samples, under the direction of the Canadian Conservation Institute (CCI), is nearing completion at the Ukrainian Museum of Canada in Saskatoon. The Museum houses the largest collection of ethnographic textiles in Canada, with approximately 60% originating in Ukraine. The remainder of the textile collection was crafted in Canada, predominantly by the early Ukrainian pioneers who settled in Western Canada after 1891. The Museum and its four Branch affiliates have been collecting, preserving and duplicating embroidery samples since the 1930's, in an effort to ensure that these treasured authentic designs were not forgotten. At present, the collection includes over 2,000 individual samples with a good representation of regional styles and stitches such as Nyzynka, Nastalyvania, Cross-stitch, Openwork and Cutwork.

Museum project workers are working closely with Collection Committee members, and volunteers, sorting designs as to region and stitch, and grouping them accordingly. Samples are gently hand-washed in a weak solution of Orvus WA Paste and distilled water, rinsed thoroughly and allowed to air dry on a flat surface. In many cases, accession tags have been stapled onto the samples in the early years, so it is now necessary to remove them, and sew on new tags of cotton twill tape treated with Krylon #1303.

A hard, canvas covered, three ringed album was developed by the CCI as a prototype for the storage and display of these embroidered samples. The album comes with a protective hard-cover case and may be obtained from Light Impressions, 439 Monroe Avenue, Rochester, N.J. 14607. The album size is 18½" by 12" and the rings are 2½" high. The boards for mounting the samples are constructed of acid free Museum matt board in two thicknesses. The frame or window border is constructed of 4 ply thickness matt to allow added protection of the embroidery surfaces. The centre matt of 2 ply is sandwiched between the two windows and is covered with linen. The prototype page size is 16" x 11¾" with a window opening of 13½" x 10½". Three sides have 5/8" borders and the fourth, which holds the punched holes is 2" wide. Most of the embroidery samples are on home-spun linen or hemp and it was decided to use 100% Irish linen as a background to cover the boards on which the samples would be sewn.

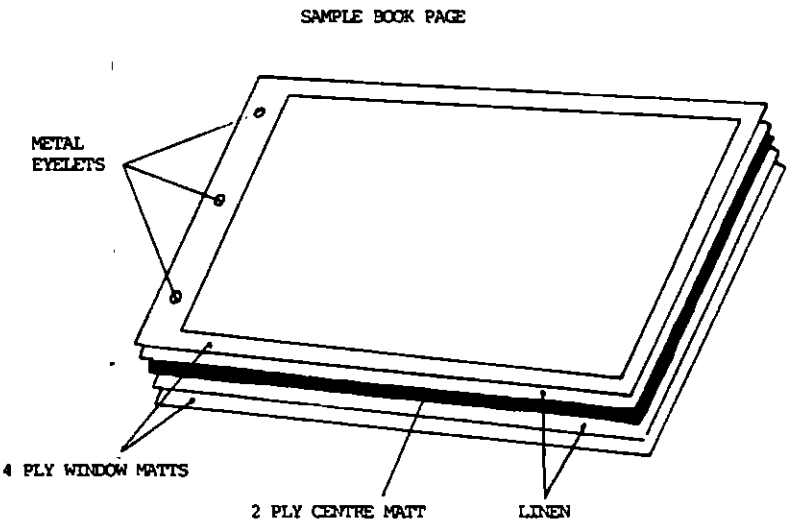
The bolts of linen are cut into manageable size and machine washed four times to pre-shrink and remove manufacturing residues. They are air dried on a flat surface and access water removed with a brayer. The linen is cut to size and glued onto the centre 2 ply matt board with Weld Bond adhesive. One must be careful not to over stretch the linen onto the board because bowing could result when the glue dries. The glue is applied only to the edges of the matt to a ½" width to prevent seepage into the window area. Sheets of heavy glass for additional weight are placed on the glued matt and left for at least two hours to dry. For a finished look, the edges may then be lightly sanded.

After the window boards have been constructed, the accession numbers changed, the sampled cleaned and categorized, they are sewn onto the prepared background boards. Using a thin curved needle, Museum volunteers, under the supervision of project staff, sew the embroidery pieces onto the linen covered matt boards. A running stitch spaced 1" - 1½" is used to carefully attach the sample to the linen making certain that the original fibres are not disturbed. Three sides are attached and one corner is left loose to enable the underside embroidery stitching and the accession number to be examined. The finished sample book pages have holes and metal eyelets punched on the 2" wide border side and are placed in three ring albums. A companion page of heavy weight archival paper is placed between pages, preventing direct contact between embroidery surfaces.

This project has enabled the Museum to organize its embroidery samples collection and greatly enhance its preservation. The albums allow for easy storage and access. Individual pages may now be removed for display and study.

The Ukrainian Museum of Canada would like to acknowledge the invaluable assistance of the Canadian Conservation Institute, in particular Eva Burnham and her staff for the development of the album prototype.

Irene Horhota-Ritch, Curator
and
Randy Bodnaryk, Registrar



PROVINCIAL MUSEUM OF ALBERTA, EDMONTON

Lana Poffenroth and Kerri Smiley, two Clothing and Textiles/Home Economics students from the University of Alberta had practicum placements (from Jan. to April 1985) in the Social History Program at the Provincial Museum of Alberta. The two students worked under the supervision of Sandra Morton Weizman, Curator of Social History. Lana's project included research on the doll collection for an upcoming doll and miniature exhibit scheduled to open in December 1985 at the Provincial Museum of Alberta. She also devised prototypes for supporting the dolls while on display and made conservation recommendations for the dolls.

Kerri's project included researching costume accessories for the upcoming exhibit on the history of outdoor summer recreation. This exhibit is to commemorate the centennial of Parks Canada, and is scheduled to open July 2, 1985 and run until October 31, 1985. Kerri also deivsed a prototype for a display mount and made recommendations regarding mannequin construction for the exhibit. The conservation components of both projects were carried out with the assistance of Lisa Mibach, Conservator at the Provincial Museum of Alberta.

Dagmar Rais, a textile conservation specialist who trained in Czechoslovakia, has been constructing mannequins for the upcoming exhibit on the history of outdoor summer recreation at the Provincial Museum of Alberta, entitled: Parks and People: In Commemoration of the Centennial of Parks Canada. The mannequins will all be displayed in action poses. They are complete with heads, feet and hands. Several have jointed knees and elbows constructed from wood and wire and then covered with fibrefill. The exhibit includes ten mannequins and will be on display from July 2 to October 31, 1985.

Arlene Oak is a summer student working the Social History Program from May 1 to August 31, 1985. She is washing textiles and assisting with storage work.

PARKS CANADA, OTTAWA

The Costumes and Textiles Resource Group

As part of Interpretation Division of Parks Canada's National Historic Parks and Sites Branch, the Costumes and Textiles Resource Group was established to provide services to our regional offices and their sites. These services range from developing animation costume programs, supplying patterns and prototypes for existing programs, researching clothing and textiles worn and use in the sites, and locating services for unusual or hard-to-get fabrics or notions, to making complete reproduction garments for specific projects that the regions may not have the expertise or facility to do, and developing national standards and guidelines from which the regions can work to develop their own programs.

Since 1985 is the Centennial year for Parks Canada, we have assisted the regions in various centennial projects ranging from locating fabrics for a 1938 park warden's uniform for Georgian Island to actually making a lady's 1885 fur-trimmed skating costume for Rideau Canal's Winterlude festivities and a lady's 1885 summer promenade costume complete with parasol and straw bonnet for Fundy National Park. (Both these costumes included, of course, a "tournure skirt" or bustle-petticoat with steels to support the back of the skirt!)

Ruth Mills

ROYAL ONTARIO MUSEUM, TORONTO

Conservation Department

"Romarama"

On May 9, 1985, the ROM organized "Romarama" an evening of entertainment where visitors had access to "behind the scenes". Our lab prepared a quiz for those visitors who were willing to answer questions on textile conservation problems. The winner of the contest was to receive as a prize one day in the lab. The winner was Frances Wong, a person with an extensive background in textiles. As a result of her prize, Frances has asked if she can volunteer with us one day per week and has been accepted to do so.

Treatments

Of many objects which were treated during the first half of 1985 most were objects for the temporary exhibition at ROM, "Recent Donations" and for the Costume Gallery opening in 1986 (?). Most of them are costumes which present the need for different methods and approaches.

Of all, the most challenging was the conservation of an eighteenth century French embroidered damask. Even though it was used as a cover for a church altar it belongs to the Costume Gallery as its original purpose was to serve as a skirt; once upon a time the skirt was donated to the church. To adapt it for the altar one width was cut into two halves to get a pattern

composition well balanced when spread flat: if the damask were separated along the seam the dancing figures would switch to one side and the embroidery would look as an unending pattern repeat.

The damask had all kinds of conservation problems: the fabric was filthy and dusty with many accretions, brown stains and large watermarks. The fabric has been weakened all over, with tears and rips and in some areas with holes. The silk embroidery as well as the silk damask lost completely its shine and in some areas the silk was lost. The silk braid was in frail condition and 85% of it was either hanging loose or still in place but already detached. Part of the embroidery was made over the paper template and there the condition of the silk was very bad - either missing or broken along the edges of paper template and loose. Consequently, the paper in these areas was either missing or had cracks and was detached.

To add to these problems, the paper was glued to the textile and the dimensions of the damask was considerable: 102 cm x 315 cm. Our main problem was that such a large textile with so many problems should not be washed, but at the same time the textile, being so filthy could not be left unwashed. We had previously contacted Gary Goldberg, who drycleans some textiles for the museum. He said that drycleaning would do very little if anything at all to improve the appearance of the object.

We therefore investigated two main problems:

a) How would the paper behave in water - warp, dissolve partially? How would the damask behave when the paper with the glue got wet? Would it stain or stiffen the damask? We tested the behavior and the results were positive - no warping, no discolouration and no stiffening.

b) How could we cope with the size of the textile? After a close examination we noted that the damask which was made up of five widths was embroidered in three separate sections and only after these sections were embroidered were they joined together. We found also that only one of these joins is original - two other seams were already separated at one time and resewn later.

These two factors convinced us that we could separate the textile and then wash it in sections. We would then be fully in control of its behavior during and after washing.

Treatment went as follows: we removed mendings, vacuum cleaned, removed accretions with blunt spatula, removed stains with tetrahydrofuran, reattached all loose braids to the fabric, separated the

textile into sections and washed in Orvus detergent with stress on a fast and effective blotting having in mind the presence of the paper and glue. The results after washing were positive with the change of colour and return of lustre and shine.

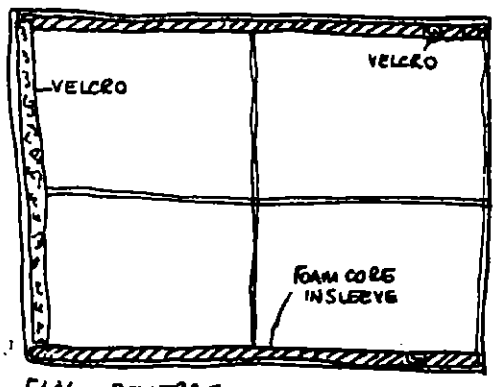
We reassembled the sections, repaired all holes, tears and weakened areas with patches of desired dimensions placed underneath the areas and secured with silk thread in matching colour with couching and straight stitch. We then placed the damask over a fabric matching in colour, texture and weight to the damask and sewn with vertical and horizontal lines and all along the edges with a hem of 2.5 centimetres. The textile was then left in this way, folded in accordion pleats with tissue paper in the folds. It is to be stored on a tray made of Foamcore covered with unbleached muslin with handles of cotton tape.

Conservation Department
Textile Conservation Lab
Izabella Krasuski and
Cara Reeves

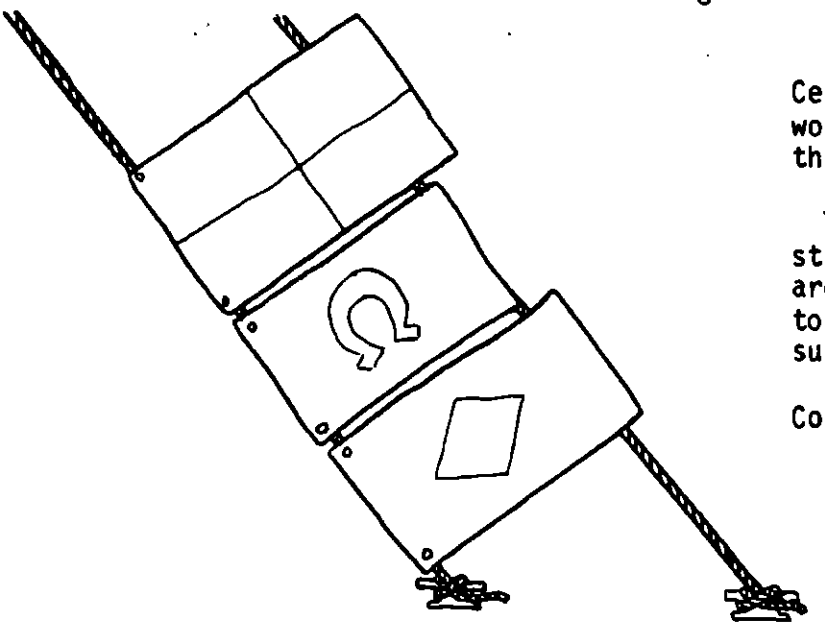
BRITISH COLUMBIA PROVINCIAL MUSEUM, VICTORIA

Work is being done on a system to mount a number of Fish Company flags. These are modern (1940's) and in excellent condition but are to go on permanent display. The flags are of thin cotton or nylon and it was hoped to preserve their transluscent qualitites while not putting them under any strain, yet mounting them in a case in a somewhat realistic way. A system was proposed whereby a thin strip of foam-core (chosen for its rigidity and lightness) would be encased in a cotton sheath and sewn along the top and bottom edges of the flags behind the hems. A narrow strip of velcro would be sewn to the hoist of the flags, to attach to velcro sewn to a length of rope. Dots of velcro sewn to the foam-core sleeves would then attach to velcro on a second length of rope, the foam-core keeping the flags rigid between the two ropes.

Unfortunately, after making a carboard mock-up to test in the case, it was obvious that this proposal would not work in the space available.



FLAG - REVERSE



Centre, Hampton Court, will be working as a volunteer intern this summer.

The drycleaning survey is still "in progress". Comments are still welcome and thank-you to those who did respond, your suggestions were very useful.

Colleen Wilson

Examination is about to begin of a number of archaeological textiles from the Hesquiat burial site on W. Vancouver Island. These appear to be from the early 19th Century and may include some intact (in archaeological terms) garments. This is to be preliminary work, documenting fabric types, garment construction and measurements. There is considerable soil with and on the artifacts, but I am hesitant to remove anything for fear of reducing research potential. The pieces are crumpled and wadded up and appear quite brittle, but I am equally hesitant to introduce any moisture to help relax the fabrics. If anyone has dealt with any similar material, I would be very glad to hear what treatments (if any) were chosen and why.

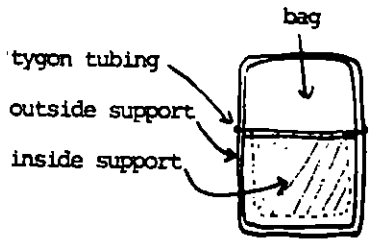
Kjerstin Smith who has been accepted for the three year textile conservation programme at the Textile Conservation

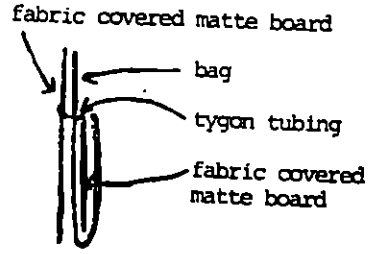
GLENBOW MUSEUM, CALGARY

The Metis Exhibition provided another opportunity to safely mount textiles and costumes at the Glenbow. The exhibit which opened March 18, 1985 contains an assortment of buckskin coats, delicate embroideries, small pouches and wall pockets.

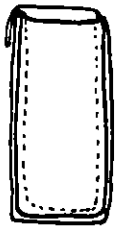
Mannequins were made using ethafoam and 3M 950 double sided tape following Colleen Wilson's "Body Building" method. All of the mannequins were covered with 100% cotton stockinette, 10" width. Two dimensional forms were made to exhibit some of the costumes including vest, a women's jacket and a contemporary buckskin dress.

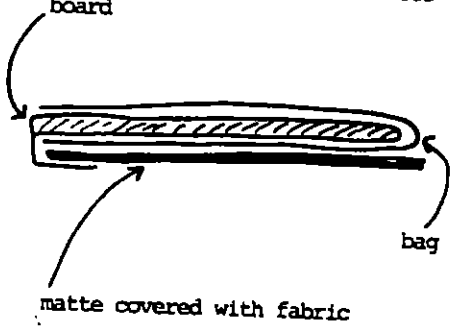
Small acid-free matte board supports covered with fabric were made to support the small pouches and bags as well as some gloves, and other flat artifacts. An inner support of a fabric bag stuffed with polyester fibre-fill or a piece of matte board covered with fabric was inserted into the bag and used to help support it. Ultra fine "Tygon" intravenus tubing was used to secure the inner support to the outer support.



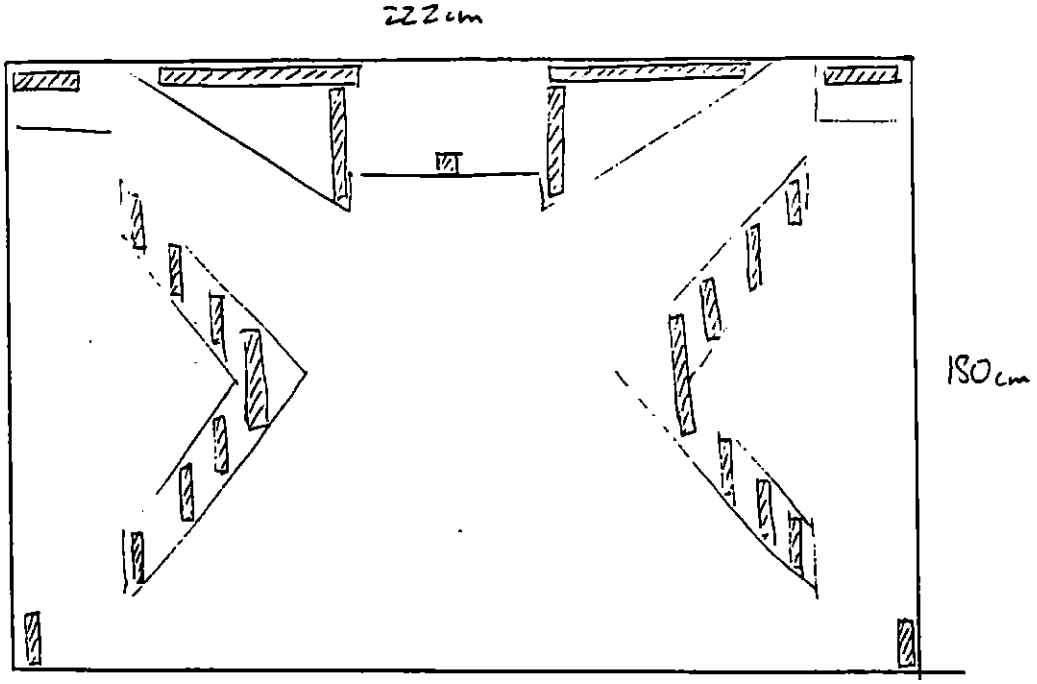


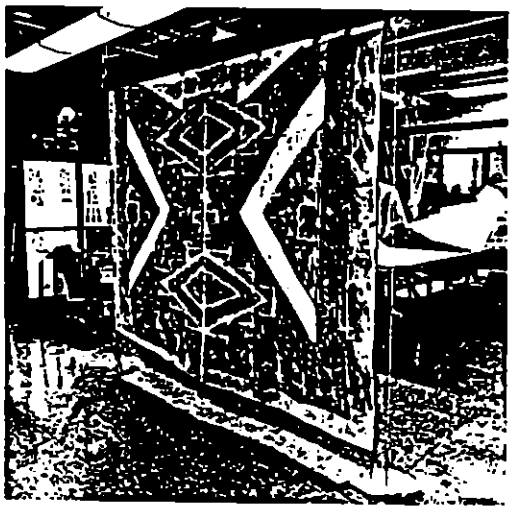
front view



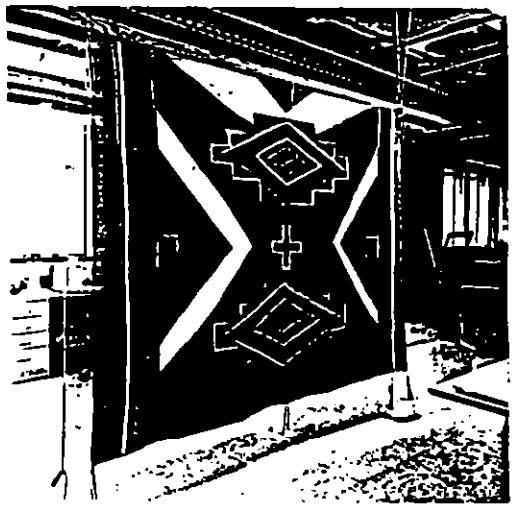


Doreen Rockliff was hired for 8 weeks to relieve Gail Niinimaa while she was on leave for Biathlon Competition. Doreen worked on the installation of the Metis Exhibition and the last minute details of mounting and packing. One of the major mounts she did include a contemporary acrylic painting





Rear view of lining and support
(work in progress)



Painting hanging by top velcro
(work in progress)

done on a double size flanelette sheet. This posed an interesting challenge as it fell neither into the "textile" or "painting" category in the traditional sense of the word.

The painting has been produced with the weft threads of the sheet being in the vertical direction. The weft elements of a textile are in general considerably weaker than those in the warp. In addition the wefts of the flannelette were quite softly spun in order to achieve the necessary nap. This meant that the painting needed support over the lower portions as well as the top to achieve a more even weight distribution. The painting displayed unpainted and colour washed areas at the top and sides available for stitching techniques. It was decided to fully line the painting for overall support and protection. The mounting technique was accomplished in 3 stages:

1. Heavy duty Reemay was cut to the shape of the unpainted areas allowing an extra ½" all round. The loop side velcro was machine stitched onto it as shown in the drawing.

2. The heavy duty Reemay was machine stitched to a full size light weight Reemay lining.

3. The light weight Reemay lining was hand stitched to the painting using herringbone stitch along the top horizontal edges and running stitches along the other edges. Support stitches were put in around the unpainted and colour washed areas using vertical stitches that spanned the warp threads.

The emphasis for this particular mount was in supporting the heavily painted areas by distributing the weight throughout the whole of the textile.

The painting was displayed and will travel, on a large plywood support covered with cotton too which the hook side of the velcro was stapled and is placed in a plexiglas case for display.

Garment Bags for Travelling Artifacts

In March 1985 an exhibition on the Metis people opened at the Glenbow Museum in Calgary. When the exhibition closes in October 1985 at Glenbow a portion of the original exhibition will travel including several garments being displayed on torso mannequins. There was a conservation concern regarding the logistics of travelling such delicate coats and it was decided that the safest way would be to travel the garments on their custom-made mannequin supports. In order to minimalize direct handling of the artifacts and to protect the delicate quillwork and beadwork found on several of the coats, special garment bags were designed and constructed by Miriam Fabijan, Technician, Exhibition Production

Department, in consultation with Doreen Rockliff, Textiles Conservator. The bags were designed to be placed on the artifact while it was still on display, just prior to packing and to remain on the artifact throughout the travelling portion and for the installation at the next museum. It was felt that once the artifact was in the garment bag it will be sufficiently protected and supported by both the mannequin and the bag.

The artifact can then be placed safely and easily into its ethafoam buffered crate and be ready for transport.

The garment bags themselves are constructed by sewing together individual pillows, made from a pre-washed cotton fabric shell stuffed with 3" un-sized polyester fibre-fill, to form the panels of a box like structure (diagram 1). The size of the panels was determined by measuring the artifact at its widest points (length, width and depth) and cutting the material accordingly, (taking into consideration the seam allowances, and take up by stuffing.) To avoid the clumping of stuffing in the pillows it is best to use a single piece of fibrefill cut to the size of the pillows. Several pillows can be used for each panel depending on the size of the artifact. (Diagram 2 illustrates the placement of the garment bag on the artifact). It is important to note that the placement of these bags on the garment/ mannequin is a two person job in order to insure that no undue stress is placed on the artifact. While on the artifact the bag is tied at several points and is relatively lightweight so that any stress on the garment is minimal. (Diagram 3) These "padded box-like" structures provide sufficient protection for fragile garments during travelling and minimize direct handling of the garment in installation and packing. Smaller similar pillow structures were made and adapted to other travelling textiles.

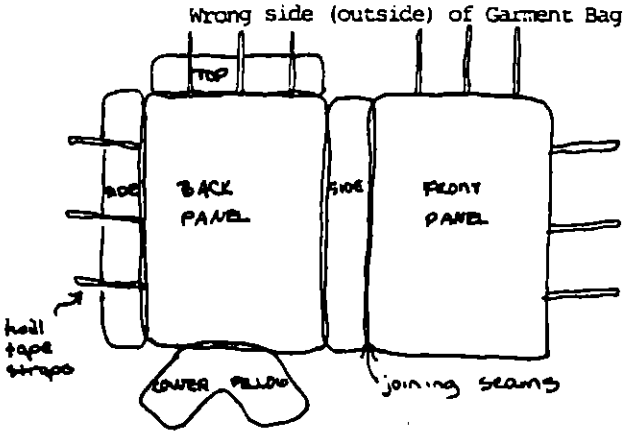
Please contact Miriam Fabijan, Exhibition Production Department or Gail Niinimaa, Conservation Department for any questions or comments on the system.

Gail Niinimaa and Katharine Munro, Conservation Technician - Artifacts are working on some archaeological textiles belonging to the University of Calgary, from the Sugar Loaf burial site in Calgary. One fragment is a balanced plaid made from cotton which has been cleaned by gentle brushing and relaxed with a 50/50 solution of ethanol and deionized water. The other fragments are from a coat section and contain layers of wool twill and cotton and have been cleaned mechanically and relaxed with 50/50 ethanol and deionized water. Mounting systems will be made so that the pieces can be stored and studied without further damage occurring to them.

Gail Sundstrom Niinimaa

Wrong side (outside) of Garment Bag

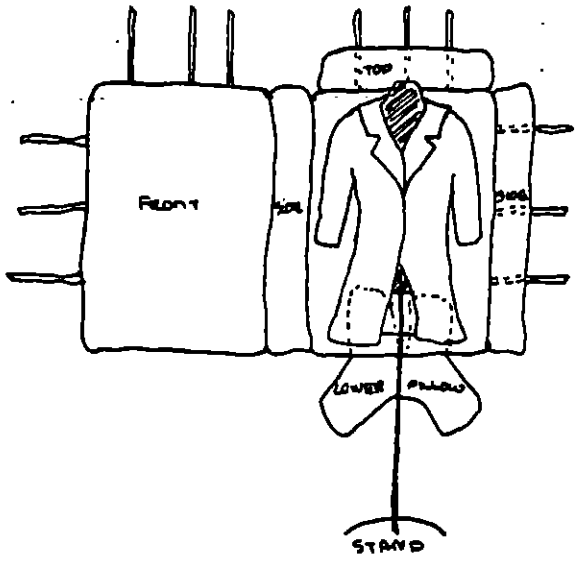
Diagram 1



- individual pillows sewn together like the panels on box (front, side(s), back and top) with joining seams on out side of garment bag.
- twill tape straps at top and side

Diagram 2

Right side (inside) of Garment Bag and Artifact on Mannequin and Display Stand



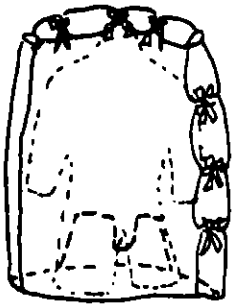
- wrap bag around artifact/mannequin while still on display stand with right side of bag on the inside.
- tie straps at top first and right hand side as you face it.

* Note: this is a two person installation job, to avoid any unnecessary stress on the artifact.

- when removed from stand tuck lower pillow up under the garment, supporting the garment to base of the mannequin.

Garment Bag on Artifact

Diagram 3



- it is now ready to be placed in an ethafoam buffered crate.

* Note: re-install with the bag on.

CANADIAN CONSERVATION INSTITUTE
OTTAWA

Textiles Division

A Fibre Resource Centre has been set up for the use of the Textile Division at CCI. The resources include a polarized light microscope and equipment for the preparation of fibre samples. A collection of microscopial slides of dated and analysed degraded fibres has also been established. This has involved an ongoing collection of fibres from artifacts as they have gone through treatment in our laboratory with particular emphasis on degraded silk.

Fabric Identification Kits have been put together for training and information purposes. They include the following textile samples:

1. Fabric Structures-binding systems

2. Textile Techniques-lace, knitting, etc.

3. Printing and Finishing Techniques-dyeing, printing, fulling, etc.

4. Degraded Textiles-examples of light damage, insect damage, biological damage.

In addition to these samples, information files have been established on each of the fibres: cotton, wool, silk, linen, rayon and synthetics. These files include current information available from the Cotton Board, Linen Growers Association, etc. and a wide range of articles published on both the scientific and historical aspects of each fibre.

We feel that this material is essential not only in pre-treatment investigations but also for our training sessions to provide basic information on fibre behavior and identification. In the coming year we will continue to expand this fibre resource information by adding to existing samples.

Chris Paulocik

above The Lamb Tree, from Mandeville's *Voiage and Travaile*, London, 1725

Treatment of a Malecite Chief's Costume

An 18th Century Malecite Chief's costume belonging to the New Brunswick Museum is currently being treated in the Textile Divison of the CCI. The Malecite Indians live along the St. John River in New Brunswick and Maine. According to ethnologists, this costume is the oldest known example of its kind in Canada. It is especially significant because relatively little is known about Malecite material culture during this early period.

The costume consists of seven pieces: a cloak, hood, two leggings, two sashes, and a breechcloth. A gilded brass gorget is also believed to belong to the costume. European goods were used in the construction and decoration of all seven pieces. These goods include red and blue wool straud, a brown wool fabric, silk ribbons (one with metallic brocade), glass beads (tubular and pony), trade silver buckles and silk thread.

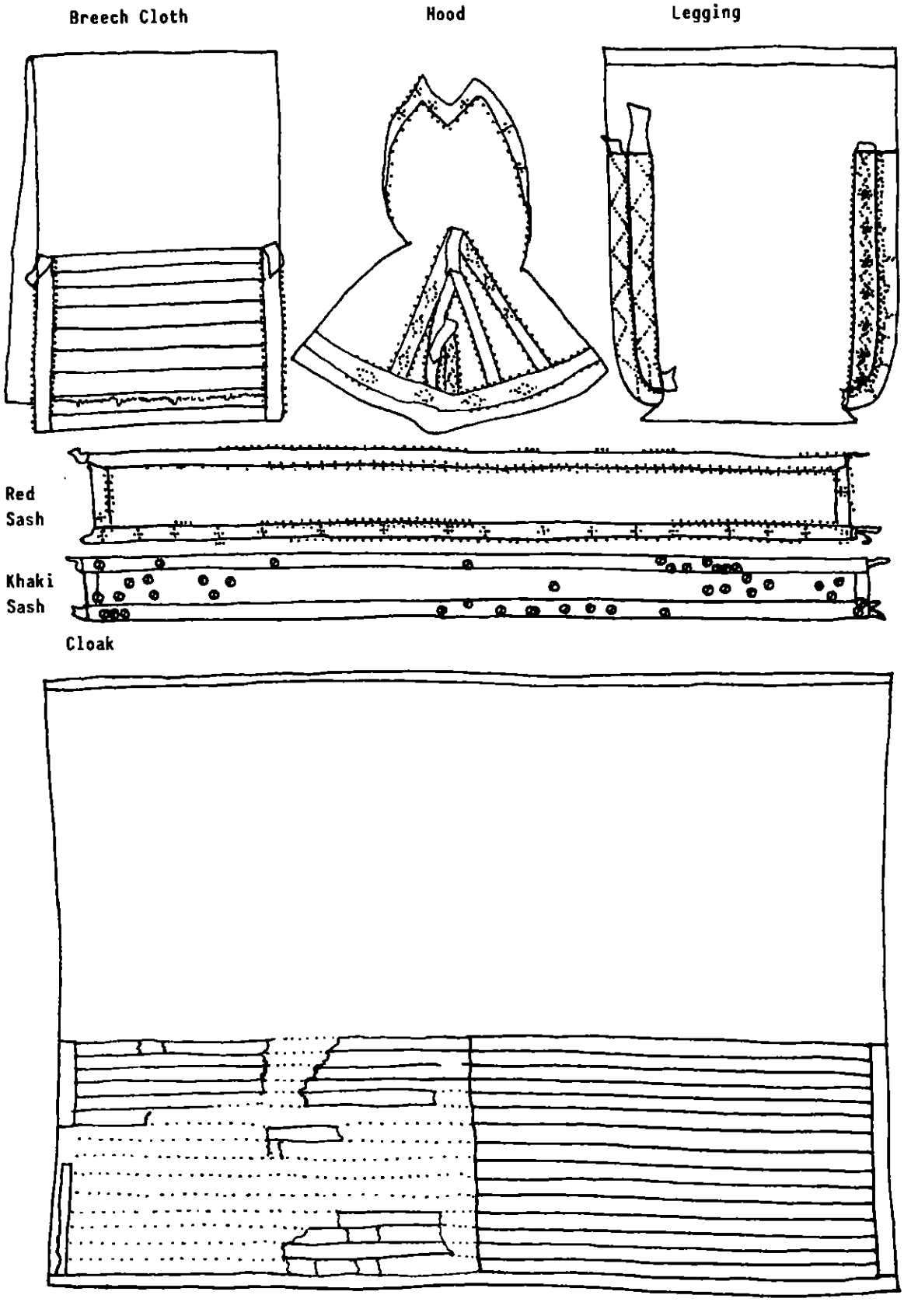
Considering its age, the costume is in fairly good condition. The silk ribbons exhibit the most severe damage as they are extremely fragile and splitting within numerous areas of loss. Some of the thread used to apply the beaded decoration has become extremely weak, resulting in detached or loosely attached beads. All of the pieces are dirty and there is evidence of some insect attack on the wool.

Conservation treatments focus on physical stabilization of the pieces. These treatments involve mechanical surface cleaning with a Minivac, and, in some areas, dry cleaning with perchloroethylene or trichlorotrifluoroethane. The fragile silk ribbons are stabilized by overlaying with either silk crêpeline or stabiltex. Small ribbon tabs which extend from some of the pieces are heat set onto crêpeline with Acryloid F-10. Losses on the wool fabric are filled with inserts of new wool fabric where required for structural reasons. The trade silver buckles, found only on the brown sash were very heavily tarnished and were removed from the sash for treatment. They were degreased and chemically cleaned with a "Silver Dip" solution prepared in the Ethnology Lab at CCI. After cleaning, the buckles were lacquered with Incralac to to inhibit future tarnishing. The buckles were then returned to the sash in their original position.

To date, the treatment of the hood has been completed and is presently on display in the New Brunswick Provincial Museum. The brown sash has also been treated and the red sash is currently being treated.

Jan Vuori

MALECITE CHIEFS COSTUME



Archaeology Division

Work has been proceding in the Archaeology Division, CCI on the textiles found on the 16th Century Basque whaling site, Red Bay Labrador. Since the publication of the articles on these textiles in the February 1983 issue of this newsletter, many more textiles have been excavated and there have been new developments in the treatment, mounting and interpretation of the textiles.

A 16th Century Costume

The first recognizable textile from the 16th Century component of the site - a pair of pantaloons and a shirt - was uncovered in a single burial during the 1984 field season. When the costume was first found, the pantaloons were clearly identifiable. The material covering the upper torso, however, resembled wet leather and it was speculated that it might be the remains of a leather vest. There was little evidence of the skeleton of individual. Traces of the left and right tibia and fibula existed as stains in the soil, and the skull had completely degraded to a fibrous mass.

The textile was in a waterlogged condition and too soft to be lifted without buckling or tearing the fibres. A support was therefore required to ensure its safe removal from its soil/rock matrix. Judy Logan, CCI's field conservator decided that it was best to face the textile with a support cloth and to support its underside with Coroplast^{R}, a rigid polypropylene board.

The facing cloth was prepared by saturating cheesecloth with an acrylic emulsion, Rhoplex AC-33^{R}. After the facing had dried, it was cut into small strips; placed on the textile, sprayed with acetone to soften the acrylic and were gently molded over the surface of the textile. The strips were built up in layers, up to a thickness of three to four layers of cheesecloth in some areas. It took three people one full working day to apply the facing, and following its application, it was left overnight to allow the acetone to completely evaporate. The textile was then pedestalled, undercut and slid onto the sheet of Coroplast^{R}.

During the lifting, the facing adhered to the pantaloons, but not to the material covering the upper torso. Since this material was very fine and covered with a fine layer of soil, it was not possible to achieve a nap-bonding as on the pantaloons. For the pantaloons, this support proved to provide a rigid support that conformed to all the folds and undulations of the textile, and the Rhoplex^{R} adhered to the surface of the textile, but did not penetrate the fibres.

Following its removal, a custom-made crate was constructed for its transport to CCI. 2"x4" boards were nailed around the perimeter of the textile to form the sides of the crate. The upper surface (the faced side) of the textile was then covered with aluminum foil, and foaming polyurethane was poured in. This provided a light, but rigid support that would prevent movement of the textile during shipping. After the foam had set, the textile in its support was turned over. The underside of the textile was then cleaned off adhering rock and soil, and a similar foam support was poured over it. The crate was air-freighted to Ottawa.

At CCI, it was decided on the basis of previous experience to vacuum freeze-dry the entire costume before attempting any cleaning. The textile however, was first removed from its support and placed on a plywood support that would allow it to fit into the freeze-drier. The facing cloth was then removed. This was achieved by brushing the cheesecloth with acetone and then gently rolling the softened facing away from the textile.

Samples of the unidentified material covering the upper torso were taken prior to freeze-drying, and were identified as protein. It was not possible at the time to determine it if was a textile or a leather and textile garment. A 20% solution of polyethylene glycol (PEG) 400 in water was therefore painted over this area to reduce possible shrinkage during freeze-drying. Despite this precaution some shrinkage did occur. After freeze-drying, the colour difference between the two components of the costume became visible, and it also became obvious that the upper garment was textile, not leather.

The next step involved removing the dirt by gentle brushing and vacuuming. This cleaning revealed details of two sleeves, a cuff, collar, impressions of a fine weave, and evidence that the shirt was tucked into the pantaloons. Further examination of the fibre samples was carried out by Penelope Walton, Textile Analyst, York Archaeological Trust, York England. She identified the samples from the shirt and pantaloons as wool and determined the presence of a blue dye, indigo in the pantaloons and madder, a red or brick coloured dye in the shirt samples.

The shirt appears to have been made from a light woollen cloth; its fibres are now severely degraded and because its texture is similar to very degraded paper, it can not be washed or reformed. The pantaloons, however, are made

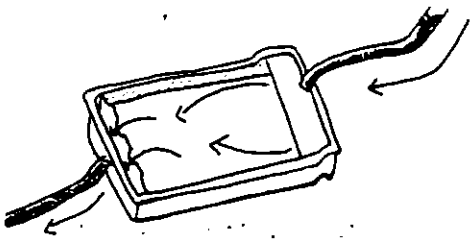
from a heavier wool and are remarkably well preserved. Since it is necessary to retain the original relationship of the two components of the costume for its archaeological interpretation and future study, the shirt and pantaloons are being treated as an unit. Treatment has consequently been limited to dry-cleaning the removal of surface dirt with a brush and vacuum and to the construction of a padded mount suitable for its transportation, storage and display.

Judy Logan, Martha Segal

Photographic Print Washers

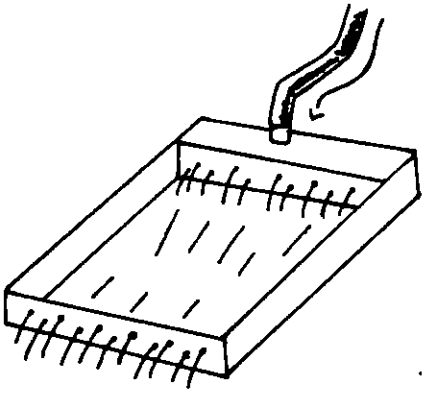
In Martha Segal's article entitled "Treatment of the Red Bay Textiles", (TcN, February 1983) reference was made to the use of photographic print washers for cleaning archaeological textile fragments. Two types of print washers are available at most photographic stores and are manufactured by Paterson Products Ltd. and Arkay Ltd. (Doran-Premier is the Canadian distributor). The Paterson trays are composed of a white plastic and come in two sizes: Model 81 for prints 20.3 x 25.4 cm and Model 1216 for prints 30.5 x 40.6 cm which cost $24.95 and $54.96 respectively. The Arkay print washer is made from black plastic and is available in one size: Model 114P which holds prints 30.5 x 40.6 cm and sells for $34.95.

There is a slight variation of design between the two trays. In the Paterson trays, the water enters through an inlet hose and as it flows into the tray turbulence is created, which can be controlled by adjusting the water pressure. The water leaves through an outlet hose and plastic separators are provided to prevent overlapping of the prints during washing.



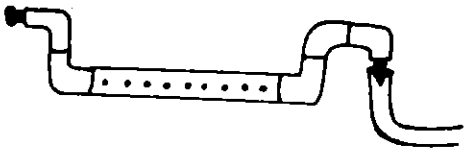
The Paterson Print Washer

The water flows into the Arkay tray through a hose which is connected to a perforated reservoir and exists through a series of holes at the opposite end.

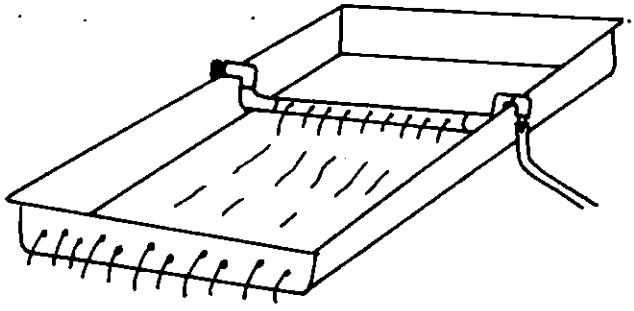


The Arkay Print Washer

The design of the commercial print washers was adapted to construct a continual water flow bath for the larger Red Bay textile fragments. This adaptation is an inexpensive alternative to the commercial print washer and may be modified to suit a variety of tray sizes. It consists of a photographic developing tray which has a series of holes drilled into one of its end walls, and for water entry, a sprinkler made from PVC piping. The basic components of the washer and a detail of the sprinkler is illustrated below.



The PVC Sprinkler



Photographic Developing Tray with PVC Sprinkler

To construct the PVC sprinkler, holes are drilled into the PVC piping and PVC elbow joints are welded to each end of the piping with PVC 77, solvent cement to provide a support for the piping on the tray. One end is sealed and a plastic pipe connector for the Tygon Tubing^{R} is inserted in the other end. The number of elbow joints required may vary according to the size of the tray.

Martha Segal

The Padded Free Mount

We have been investigating various methods of mounting archaeological textiles which are too fragile to be handled and need to be examined from both sides. The Padded Free Mount is a support which meets this requirement and which has proven to be particularly satisfactory for mounting the more three dimensional textiles. This mount is an adaptation of the fabric lined book designed by Dennis Piechota[1] and entails padding one or both sides of the book with polyester quilt batting covered with cotton jersey knit. The padding materials are attached to the sides of the book with double-sided tape and are further secured by window mats adhered to the sides with a polyvinyl acetate emulsion adhesive. The three dimensional textiles usually require padding on both sides, and for the flatter textiles only one side needs to be padded. The textile is held in place in this mount by the pressure created by the padding; and the resilient nature of the polyester quilt batting and cotton jersey knit prevents the textile from being crushed. By closing the book and turning it over, either side of the textile may be viewed directly.

Archaeological textiles with fuzzy naps, however, do tend to cling to the cotton jersey knit. This problem may be prevented by placing strands of cotton twill tape along the length of the book and over the cotton jersey knit. The tape is usually attached to both sides of the book and is secured by tape and/or the window mat. The number of strands of twill tape required will depend on the size and shape of the textile.

This mounting technique and an overview of the conservation of the Red Bay Textiles is presently being written for publication. Detailed instructions on the construction of the Padded Free Mount are available on request from the Archaeology Laboratory, CCI.

Martha Segal, Jan Vuori

Reference

1. Piechota, Dennis. Storage Containerization: Archaeological Textile Collection, Journal of the American Institute of Conservation (JAIC) 18, 1978, pp 10-18.

MCCORD MUSEUM - MONTREAL

On October 1 a new exhibition will open in the Costume Gallery of the McCord Museum. It will be entitled A Celebration - The St. Andrew's Society of Montreal: 1835-1985.

Examples of dress, which are associated with Scotland or with specific activities of the St. Andrew's Society, will be exhibited. A rare child's kilt from the mid-nineteenth century will be displayed, along with a satin gown in Ogilvie hunting tartan which was worn by Mrs. A.W. Ogilvie at a reception in Montreal for the Prince of Wales in August 1860. Duncan McIntyre's Highland dress, complete with all accessories, which he wore when President of the St. Andrew's Society of Montreal from 1891-93, will be included, as well as an example of Black Watch dress and one of Fraser Highlander costume (a replica).

A small didactic section will briefly explore the evolution of Highland Dress. While another will feature depictions of the well-known social event, St. Andrew's Ball. Here changing fashions in ball dress can be clearly seen.

To complete the exhibition, areas will be devoted to highlighting some of the events in the St. Andrew's Society of Montreal's history, exploring some typically Scottish sports, and investigating the role of the Scot in Canada.

The display will continue for at least a year.

Jaqueline Beaudoin-Ross

CONFERENCE AND WORKSHOP REPORTS

IIC-CG Conference - Halifax

At the annual conference of the International Institute for Conservation - Canadian Group, held in Halifax, N.S., May 17-19, 1985, three papers were presented related to the conservation of textiles.

"An Interdisciplinary Approach to the Conservation of an Early Nineteenth Century Uniform" illustrated the conservation treatment of Captain Dee's uniform which was performed in the Textiles Division of the Canadian Conservation Institute under the supervision of Ela Keyserlingk, assisted by Jane Holland, and was presented by the latter. The co-operation of curators, historians and conservators, which was required for the treatment of this historically important uniform, was described.

Doreen Hudson Rockliff, from the University of Alberta, presented the findings of her research in a paper entitled "Fire Retardant Finishes for Fiber Art: A Conservation Perspective". The particular finishes studied were a) borax: boric acid: dianmonium phosphate (7:3:5); b) X-12 and c) Flame Gard DSH. Doreen explained how, from a conservation point of view, all three agents possess some shortcomings.

The services of the Textile Conservation Centre in North Andover, Massachusetts, its facilities and current projects, were described by

The services of the Textile Conservation Centre in North Andover, Massachusetts, its facilities and current projects, were described by Jane Hutchins, who is well known amongst Canadian Textile conservators. It was a most interesting presentation. Certainly many of us sympathize with the dilemmas the Centre has to deal with, and were happy to have this occasion to meet with Jane.

Meeting of Textile Conservation Associates - May 18, 1985

On Saturday, May 18, 1985, during the IIC-CG annual conference in Halifax, a meeting was called of all delegates with a special interest in the conservation of textiles. Ann Lambert, from the Department of Clothing and Textiles at the University of Alberta, kindly arranged reservations for lunch in the Board Room of the Dalhousie Faculty Club. This provided the opportunity for an informal exchange of information between the approximate twenty delegates who attended.

General satisfaction was voiced with the latest issue of the Textile Conservation Newsletter. Ann Lambert asked whether it would be possible to have a separate mailing to inform members of job opportunities, up-coming seminars, calls for papers, and any other news items with deadlines involved. Please refer to the "News Bulletin" announcement following this article for further details.

Dorothy Lawson, private conservator from Bowen Island, British Columbia, presented an interesting textile conservation treatment problem involving a hair embroidery on silk.

Discussion was also held concerning next year's IIC-CG conference and whether a Textile Specialty Group meeting should be planned in association with it. A strong feeling was expressed that papers related to textile conservation should be included as a session within the body of papers presented, and not during a separate group meeting. It was feared that formation of a Specialty Group would encourage a tendancy to view textile conservation as a separate issue rather than as an intrinsic part of the conservation community. Furthermore, a conflicting schedule of textile papers, would disable delegates to hear presentations related to other areas, and vice-versa.

In conclusion, it was felt that a reception should be held early in the conference schedule, not interfering with other planned activities, to provide those interested with the opportunity to meet and chat, and that all textile-conservation associates be urged to submit papers for presentation during the main body of the conference, to constitute a Textile Session.

Julie Hughes

At the IIC-CG conference in Halifax, Marilyn Laver, from CCI, presented a paper entitled "Analytical Extracts: Recent Analytical Projects at CCI." Marilyn mentioned that a list of all commercial products tested in the Analytical Research Division was available. Some products of particular interest to textile conservators are: Krylon Crystal Clear Spray No. 1303, Anti-Static Mylar, Detergents and Soaps, etc.

For a copy of this list write to Analytical Research Services, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, K1A 0M8.

"The Technology and Industry of Fashion", Annual Meeting and Symposium of the Costume Society of America

The Costume Society of America (CSA) Meeting and Symposium was held in New York City, June 12th to 14th, 1985 at the Fashion Institute of Technology (FIT). A wide range of papers were presented all relating in one way or another to the fashion industry. The topics included textile production technology, design, the "Apparel Industry", and american pattern drafting systems in the 19th century.

In general I found this symposium particularly valuable as it gave me a new perspective to problems that textile conservators will be confronted with in the coming years.

The first two days were devoted to contemporary costume technology and triggered a lot of discussion as to where the future will go and what approach the North American Textile Industry should take.

The last day of the Symposium was held at the Brooklyn Museum and the papers covered the historic aspects of Costumes. I found the majority of the papers very informative, in particular there were two that dealt with developments in the early part of this century. The first was on the history and development of "Munsingwear", a major manufacturer of knitted underwear. The second paper was entitled "New Yarns for Bathing Beauties: Elastic Makes Waves in the 1930's", and it covered introduction and development of the use of elastic in bathing suits from the 30's to the present. The information in both of these papers could be very useful as this type of material already exists in collections in Canadian museums.

I found the conference very useful, not only for the information that I gathered from the formal part of the conference but also as a way of maintaining my contacts with others working in the field. It was very helpful to be able to informally exchange ideas and information with other colleagues about our work.

Eva Burnham

"Identification of Plant Parts and Animal Fibres by Microscopy"

A workshop on the "Identification of Plant Parts and Animal Fibres by Microscopy" was held at the University of British Columbia May 6-10. Taught by Mary-Lou Florian, Conservation Scientist at the B.C. Provincial Museum, the twenty participants included conservators (both generalists and textile specialists), ethnologists and archaeologists.

The workshop was intended to teach techniques to identify the plant and animal materials used in basketry, cordage and textiles by the native people of Northwestern North America. A major problem in dealing with such artifact material is that it has not only been modified in the course of manufacture, but has undergone years of distortion during use and possible years of environmental deterioration. Frequently the anatomical features normally used for botanical identification have been destroyed. Ms. Florian has distinguished definitive features, principally in the extraneous plant material that enable her to identify even badly degraded archaeological samples.

Throughout the course the necessity of working in conjunction with the anthropologists was stressed. An understanding of traditions of use and established trade patterns provide important starting points.

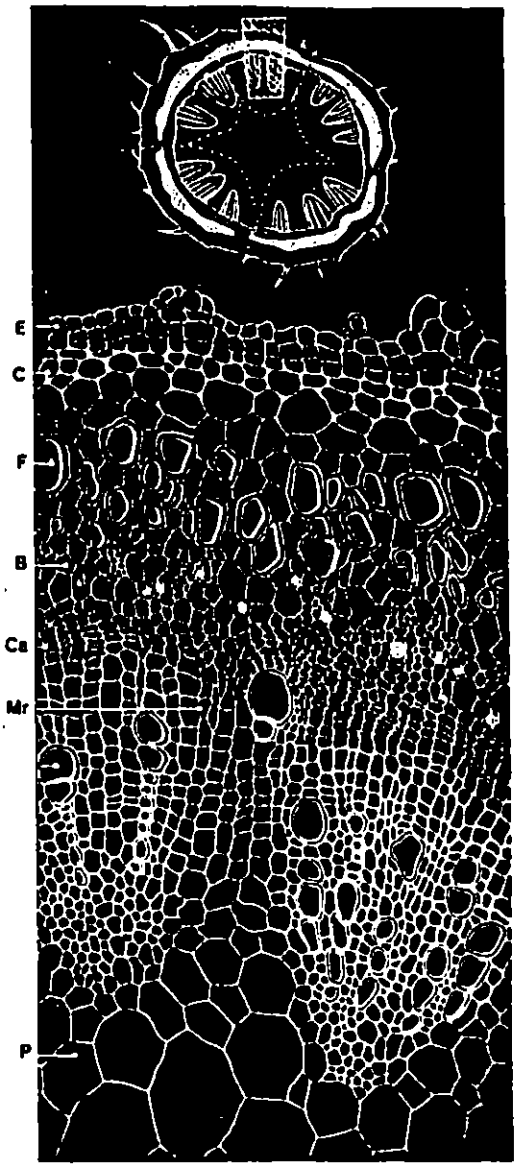
After a crash course in plant anatomy - stems, leaves, roots, wood, branches and fibres were all used - participants sampled plant specimens and examples of archaeological material. The sampling techniques were minimally destructive - a square millimeter, if well chosen and used can provide all the information necessary. However it was pointed out that there are occasions when the stability or research potential of the artifact might be compromised, or when aesthetic or religious reasons forbid any size of sample being taken.

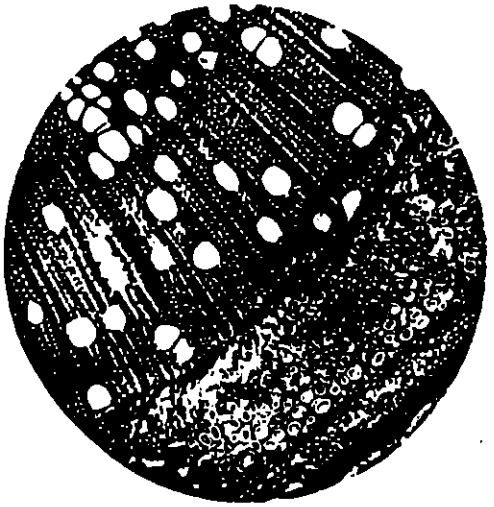
Using nothing more sophisticated than a single-bladed razor (and a fingernail) students made transverse, tangential and radial sections. After only a few days, experimentation with stains and polarized light illuminated conclusive details among even the grossest and most mangled samples. Limitations were pointed out, however - sometimes it is not possible to make a more specific statement than "probably a monocot leaf".

While materials used by Northwest Coast peoples were the focal point, the techniques learned could form the basis of a study of materials from any cultural group. Although a daunting prospect, the methods of sampling and documentation could be applied to plant specimens of any area, to be used as a reference for comparison with local artifact material. All that is needed is experience (years) and patience (eons).

The value of correct material identification to the study of cultural anthropology is indisputable. Besides the obvious contributions to authentification, on a broader scale it can help establish a pattern or range of trade, a history of acculturalization - the introduction of novel materials to facilitate the sale of native products elsewhere. Often traditional uses of unexpected materials have been forgotten or overlooked. Un-analyzed material is often swamped in presumption - when examining cordage it is easy to mistake bull kelp for sinew.

Looking at plant material on this scale also brough many conservation concerns to light. Not surprisingly, cleaning methods came under close scrutiny. Mechanical treatment can easily damage or remove epidermal tissue that originally protected the plant material, and might have provided information. Alcohol will dissolve waxes, resins, calcium oxalate crystals (very valuable for the ID of secondary phloem (the part of the cedar tree known commonly as "bark")), and some plant pigments, besides causing dehydration. Introducing water to plant material that has long been dry can produce alarming results. In addition to the familiar problems of migrating dyes and soils, course participants learned that some tannins and plant pigments are soluble in water, as are starches when they are badly degraded. Plant material can return or attempt to return to





A teaser for all those would be fibre identifiers. What is this material? Answer in this issue of T.C.N.

its premanufactured shape (collenchyma tissue can swell up to 90% when water is introduced). Fibres can trap and hold moisture. Proteins can have unexpected reactions: most will swell on wetting, but wool will emit a "heat of wetting" and heat will cause some proteins to shrink.

While few of the participants left with a feeling of mastery of the subject, no one could deny a sizeable increase in vocabulary as parting conversations were peppered with references to monocots, dicots and schlerenchyma bundles. Along with their new coloured pencils and shiney black box of permanent slides, everyone carried away a new respect for the years of experience and dedication required to become a good analyst.

The workshop was sponsored by the Friends of the Provincial Museum, the U.B.C. Museum of Anthropology, the U.B.C. Department of Geological Sciences, the B.C. Provincial Museum and the Ministry of Provincial Secretary and Government Services.

Colleen Wilson

TRAINING

Diploma Program in Textile Conservation and Curatorship

Final approval to offer the Diploma Program at the University of Alberta should be received by mid-June. The Diploma Program is designed for museum conservators or curators with at least two years of experience who wish specialized training or updating in textile science, historic textiles, textile conservation or curatorship. The one year program follows the pattern of professional diploma programs at the University of Alberta; thus, entrance requirements include a four-year degree in a field related to curatorship or conservation, a grade point average of 6.0 in the final two years of the degree program, museum work experience (two years) and one year of college-level organic chemistry and history or art history.

A maximum of four students will be admitted to the program each calendar year. An individual program consisting of 7-10 single term courses will be designed for each student, based on needs and prior experience. Two conservation courses will form the program core. A practicum or historic resources internship may be part of the program for students wishing such experience.

Further information about the Diploma Program in Textile Conservation and Curatorship and preliminary application

forms may be obtained from Elizabeth Richards, Faculty of Home Economics, 301 Printing Services Building, University of Alberta, Edmonton, Alberta T6G 2N1, phone (403) 432-2475. It is hoped that the first four students will be admitted to the program in September 1985.

Masters Programs in Museums Studies at the Fashion Institute of Technology (F.I.T.) Costume and Textiles, Curatorial and Conservation emphasis

Both curricula will develop professional personnel with interdisciplinary backgrounds in conservation, preservation, historical research, and historical styles. The tightly interwoven pair of programs offers a choice between a curriculum centered on costume and textiles or one focusing upon the applied (i.e. decorative) arts. Within both curricula, students have the further option of pursuing either a curatorial or a conservation emphasis. The programs share courses in museum studies (history, general theory, and organization); research techniques (cataloguing, attribution, and provenance); exhibition techniques; and a museum presentation practicum in the college's galleries, laboratories, and audio-visual studios. In addition, the two curricula broaden the students' vision through shared seminars and electives and historical surveys of one an other's disciplines.

Offerings particular to Museum Studies: Costume and Textiles include textile analysis and technology, a series of courses on the history of textiles, a parallel series of courses on the history of costume, textile conservation, and historical costume construction.

For further information write to:

The Office of Graduate Studies
The Fashion Institute of Technology
Room E-315
227 West 27th Street
New York, N.Y.
10001
(212) 760-7714

COURSES

FAIC Fibre Identification Refresher Course.

Margaret Ordonez and Mary-Lou Florian will teach the identification of textile fibres, plant parts and fibrous animal materials. The course will be held in San Francisco at the University of California, Berkeley Campus from August 5-9. The fee is $200.00. Room and board at a campus dorm is $23 - double, $31.75 - single and includes breakfast and lunch.

For further information contact:

Cara Varnell
M.H. de Young Museum
San Francisco, California
94118
(415) 221-4811

THE MUSEUM FOR TEXTILES TORONTO

Exhibitions:
July and August 1985

The Museum will feature a display of its textiles from the Indian subcontinent. The majority of the pieces are from the northwestern sections of the subcontinent, both from present day India and Pakistan. Included are upper class garments, as well as work from rural sections, and from nomadic groups. The textiles display a wide variety of techniques, including plangi, ikat, blockprinting and embroidery.

September and October 1985
Masterpieces from the Museum's Collection

The exhibition celebrates the tenth anniversary of the Museum for Textiles. Featured will be the best examples of textiles from many of the world's cultures drawn from the museum's collection of over 15,000 pieces. The objects range from a late 17th century Chinese robe to 19th century Canadian hooked rugs, and a spectacular 19th century Yoruba man's gown from Nigeria.

November and December 1985
Silk

The exhibition will display silk weavings from many cultures throughout the world. It will include a number of important ikat and brocade pieces from the royal courts of Malaysia, acquired this year as well as garments from Turkestan, and Syria.

In September, the Museum will begin its series of lectures in Textile History. The lectures will include Japanese traditional textiles, Japanese batik, Ikat from Indonesia, Shawls from Kashmir and their European relatives, Royal textiles from Zaire, as well as other subjects. The classes will be held on Tuesday evenings. For information call Lynne Milgram at 924-2240, or the museum.

The Museum for Textiles is now using a Macintosh Computer running the 'Macwrite' wordprocessing programme to produce large format accession numbers. These oversized numbers are used to identify carpets and other large textile objects where smaller typewritten numbers might be difficult to locate.

The process for producing them is similar to the one for producing the normal typewritten ones. Washed white cotton fabric of medium weight is sprayed with #1303 Krylon Crystal Clear, the number is then printed onto the cotton using the computer's printer set up with a 24pt bold typeface the cotton is then sprayed again with Krylon to fix the number.

PEOPLE

Cara Reeves, Technician, in the R.O.M. Textile Conservation Lab. has had her one-year contract renewed. She is a graduate of the art conservation program of Sir Sanford Fleming College in Peterborough.

Vivian Jenkins, a student of the Ontario College of Art, has completed her independent one-year course in the R.O.M.'s Textile Conservation Lab. with honour awards.

Julie Hughes from CCI, Ottawa, Textile Conservation Division has spent 3 1/2 days at the R.O.M.'s Textile Conservation Lab. helping in the condition reporting of the exhibition "Batiks from Java's North Coast", Washington Textile Museum. Julie made one full conservation treatment of a 16th century cushion cover and prepared a condition report of a wedding dress.

Lana Poffenroth, graduate of the Clothing and Textiles Program at the University of Alberta Home Economics program has been accepted for an internship program in Textile Conservation at the Smithsonian Institute for 10 weeks starting in July. She will be working under the direction of Mary Ballard, Senior Textile Conservator, Conservation Analytical Laboratory.

Gail Niinimaa, Textile Conservator, Glenbow Museum won a gold medal in the 10km event at the North American Biathlon Championships in Biwabik, Man., in March. She finished the season placing 3rd overall in Canada, 2nd overall in the North Americans, and 20th and 26th in the World Championships. Gail plans to continue to compete in the sport for one more season.

Jan Vuori, CCI Intern, Janet Mason, CCI Ethnology Division, Marsha Selick, Artifacts Conservator, Katharine Munro, and Gail Niinimaa attended the Fibre Identification Course at the University of British Columbia from May 6-10. Gail and Kathy received funding from the Alberta Museums Association to attend the course.

Answer to quiz.

Top, cross-section of a young ramie stalk. The lower figure shows a microscopic enlargement (× 140) of the hatched section in the upper figure. E, epidermis; C, collenchyma; F, fibre cell; B, inner bark (some cells with oxalate inclusions); Ca, cambium or growth layer; P, pith; Mr, medullary ray. By courtesy of Dr. H. Rabéchault.

Bottom, photomicrograph of cross-section of a somewhat older ramie stalk. Fibre cells in the bark are more numerous and distinctly grouped. By courtesy of Dr. A.C. van Schreven.

Illustration from Ciba Review No. 123, November 1975 Volume 11.

HEALTH AND SAFETY

Further on the "Dye Hazard Warning": Art Hazard News has stated (April, 1980) that:

"...code water fibre-reaction dyes may cause severe respiratory allergies... One company, Color Craft Ltd., is eliminating the inhalation problem by selling fibre-reactive and acid dyes already dissolved in water solution. These water-based solutions are also safer than dyes dissolved in solvents such as methyl alcohol. According to the manufacturer, these liquid dyes are stable in solution for at least two years. For further information contact Color Craft Ltd., P.O. Box 936, Avon, CT, 06001."

We contacted Color Craft, and got their kit of fibre-reactive dyes ($18.95 U.S.). This contained 4 oz. each red, yellow, blue and black liquid dyes; all chemicals (i.e. fixes) required for dyeing, and an information sheet. We have experimented with this kit, and have been impressed with how easy and clean it is to use, as compared to powder dyes. The manufacturer claims the dyes are lightfast, but we are not able to substantiate or quantify this claim.

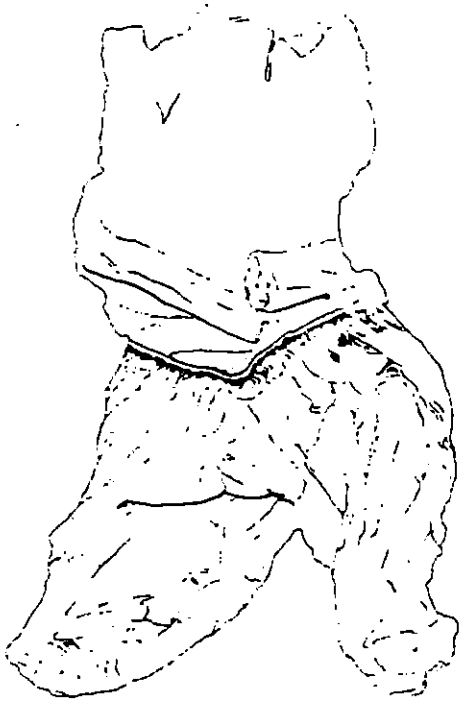
Christine Feniak
Parks Canada, Prairie Region
Winnipeg, Manitoba

The B.C.P.M. Health and Safety Committee is looking into Medical Surveillance for museum personnel. This should establish base levels of chemical contamination and tissue damage of those workers exposed to harmful chemicals. Conservators often fall into that catagory. This programme is only in the planning stage at the moment and we would be happy to hear from anyone who has been medically surveyed, works in labs where this is routinely done, or has any knowledge of pertinent tests.

Please contact:

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

"A 16th Century Costume"



Artist: Carol Piper

refer to article on page 17

EXHIBITIONS

North America

Denver, CO
Denver Museum of Natural History
Three Centuries of Navajo Weaving
June 15 - August 31, 1985
A World of Embroidery
until January 26, 1986

Houston, TX
Sewell Art Gallery, Rice University
Fabled Cloth Batik from Java's North Coast
September 6 - October 19, 1985

North Andover, MA
Museum of American Textile History
Negro Cloth: Northern Industry & Southern Slavery
until September 1, 1985

New York, NY
Metropolitan Museum of Art
Equestrian Costumes and Riding Equipment
until September 1, 1985

Montreal
McCord Museum
A Celebration - The St. Andrew's Society of Montreal: 1835-1985
October 1, 1985

Stony Brook, NY
On the Road - Carriages and Costumes
during 1985-86

Toronto
Royal Ontario Museum
"Recent Gifts, A selection of Costumes and Textiles.
August 24, 1985 - January 1986

Toronto
The Museum for Textiles
Textiles from the Indian Subcontinent
July - August 1985
Masterpieces from the Museum's Collection
September - October 1985
Silk
November - December 1985

Europe

Basel, Switzerland
Historisches Museum
Wirkteppiche der Spätgotik
all year

Basel, Switzerland
Museum fur Völkerkunde
Textile Techniken und Indianisches Amerika
all year

Cloppenburg, Germany
Museumsdorf
Sonntagskleidung auf dem Lande
until December 31, 1985

St. Gallen, Switzerland
Historisches Museum
Kindermode und Taufkleider
May - August 1985

St. Gallen, Switzerland
Textilmuseum
Wertvoll Gewebtes-Kostbar Gesticktes
May - December 1985

Stuttgart, Germany
Kostume u. Accessories von 1750-1914,
Kirchliche Gewänder
all year

Riggisberg, Switzerland
Abegg Stiftung
"Grotesken", ein ornamentales Motiv des 16-19 Jahrhundert
May 5 - October 27, 1985

ITALIAN MUSEUM OF FASHION OPENS IN FLORENCE

Museo Italiana Della Moda

The Museo Italiana Della Moda, which is located in the Meridiana of Palazzo Pitti, in Florence has opened. The museum has fourteen rooms for exhibitions.

The Museum's inaugural exhibition was of a collection of uniforms and liveries of the Grand Duchy of Tuscany from the Lorraine period. An international congress with the theme "Costumes in the Age of the Renaissance" was also held at the University of Florence.

The collection covers a time span from 1700 to the 1920's, it is small, approximately 50 pieces, but there are plans for its expansion through purchases and donations.

The Museum is using Japanese and Italian mannequins for its displays and these are outfitted with shoes specially manufactured by the firm of Ferragamo.

The Museum is planning exhibitions of "modern" fashion, ecclesiastical vestments of the Palazzo, and 16th century Medici costumes.

PUBLICATIONS

Science for Conservators: Crafts Council Conservation Science Teaching Series (available from Crafts Council, 12 Waterloo Place, London SW1Y4AU) Book 1, An Introduction to Materials (1982), 112pp, illus., Book 2, Cleaning (1983), 128pp, illus., Book 3, Adhesives and Coatings (1983), 135pp., illus., £ 5.00 each.

The Textile Booklist: An international quarterly digest of book news & reviews in textiles, fibre arts, needle arts, costumes & related subjects. Head office: P.O. Box 4392, Arcata, California USA 95521. Subscriptions: US $14/year (US, Canada, Mexico) US $18/year (all other countries).

Costume in Canada: An Annotated Bibliography, compiled by Jacqueline Beaudin-Ross and Pamela Blackstock. Material History Bulletin #19, Spring 1984, National Museum of Man, Ottawa. Available from National Museums of Canada, Publishing Services, Ottawa, Ontario K1A 0M8 for Can. $5.00. Cheques should be made out to the Receiver General for Canada.

SUPPLIES

Consortium for the Bulk Purchase of Supplies

The Museum Advisory Services department of the Royal Ontario Museum in Toronto, coordinates the joint purchase of a limited number of conservation and archival supplies by buyers from museums, art galleries, archives and related institutions. The purpuose of this consortium is to assist institutions to reduce costs and get better service through bulk purchasing. The types of materials that are available are; Unbuffered Acid-free Tissue Paper, Barrier Paper, Linen Tape etc.

For more information call or write to:

Museums Advisory Services
Royal Ontario Museum
100 Queens Park
Toronto, Ontario
M5S 2C6
(416) 978-6462

TALAS

The Division of Technical Library Service Inc. has come out with an updated supply and price list. They stock many textile conservation supplies that are difficult to purchase in small quantities such as; all types of STABILTEX, Crêpeline, Pellon, Nylon Screen Cloth, Linen Tape, Twill Tape, etc.

For more information or a free supply and price list call or write to:

TALAS
Division of Technical Library Service Inc.
213 West 35th Street
New York, N.Y.
1000-1996
(212) 736-7744

TCN
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oct 31

ANNOUNCING "T.C.N. NEWS BULLETINS"

Effective with this issue, all subscribers to the Textilie Conservation Newsletter will receive "T.C.N. News Bulletins" supplying details on positions available, seminars scheduled, calls for papers, and other such urgent announcements, on an "as-required" basis. Readers are urged to forward details of any pertinent items to the co-editor in their region.

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.

The next deadline is:

31 October, 1985

Submissions should be addressed to:

Eva Burnham, Julie Hughes
Textile Conservation.
Newsletter
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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

In Jan Vuori's article entitled "A Method for Putting Crêpeline onto Mats", TCN, Fall 1984, the following reference should have been included:

McLean, Catherine C., "Mounting Small Textiles to be Viewed from both Sides". Conference of Art Conservation Training Programs, April 1980, (Newark, Delaware: University of Delaware, 1980), pp. 77-78.

The author apologizes for any inconvenience this may have caused.

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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