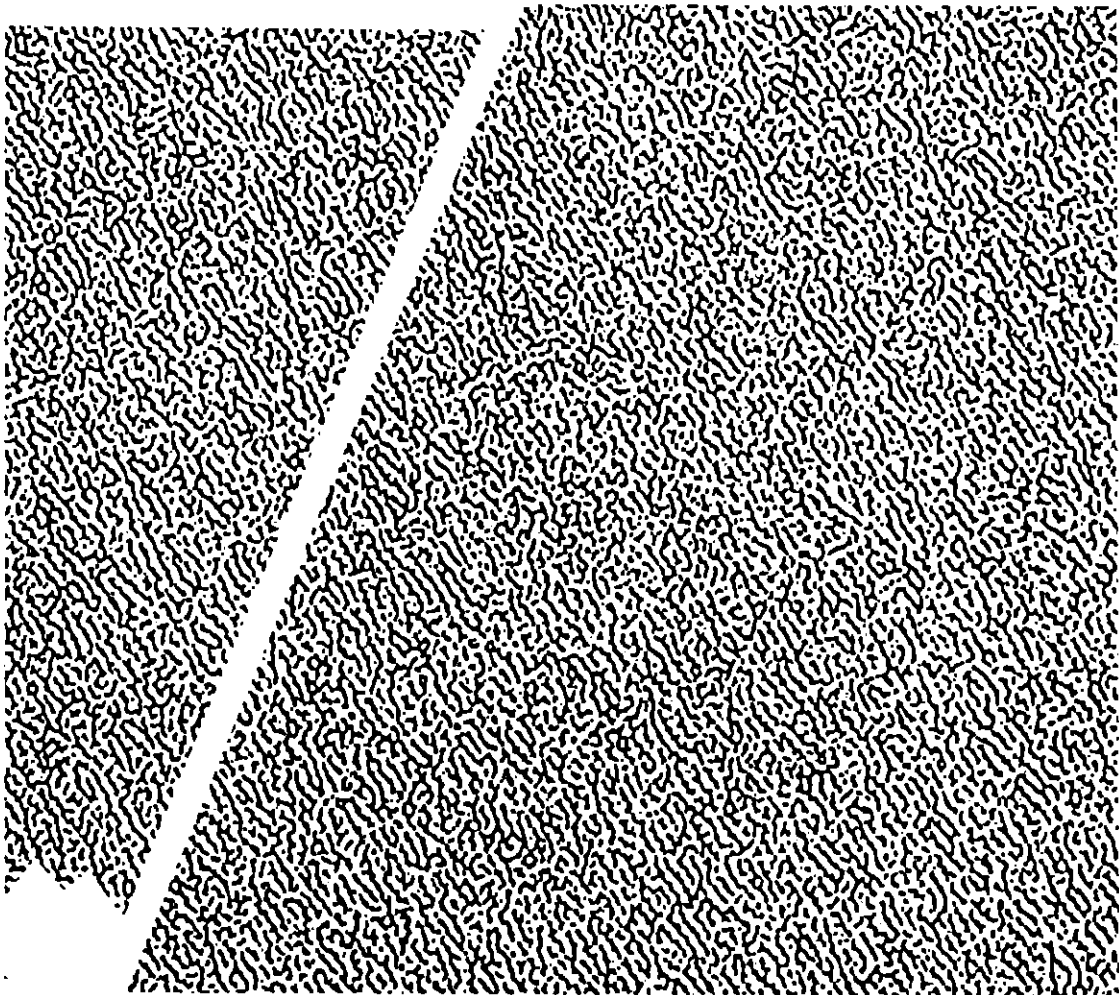


TCN



**TEXTILE
CONSERVATION
NEWSLETTER**



SPRING 1986

"LETTERS TO THE EDITORS"

Dear Editor,

Here's something of a household hint for exhibit conservation. The Red Cross is currently holding a large quite impressive quilt show in Heritage Hall in Vancouver, and at the door as people paid their admission fee, they were given one white cotton glove to carry around with them. This seemed, first of all, to serve as a reminder - I saw far few touchers than normally plague a fabric exhibit, and the people who really really needed to touch did actually wear the glove. I was quite impressed.

S. Elizabeth Shefrin
Vancouver, B.C.

RE: Colleen Wilson's Article
on Dry-Cleaning - Fall
Issue 1985

Whilst Colleen has some valid points in her article on dry-cleaning, the picture is really not as bleak as painted and dry-cleaning should not be dismissed by the textile conservator as "a cosmetic treatment only."

Dry-cleaning has a definite role to play in the care and preservation of textile artifacts. The solvents used are effective in removing oily dirt and stains unless the oils are oxidized to the point of insolubility. Particulate matter trapped by oily stains is not removed by vacuuming but will be released and flushed

out by the solvent. Other particulate matter trapped within the yarn or fabric structure out of reach of vacuum suction will also be flushed out. Additionally, dry cleaning systems are "charged" (not "changed" as printed) with a low percentage of water and detergent. The purpose of this "charge" is to remove water soluble soils and degradation products without the attendant problems of wet cleaning.

The molecular weight of perchloroethylene is nine times greater than that of water but this does not mean that a textile "wet" with solvent is under a stress nine times greater than a textile wet with water. Perchloroethylene has a density of 1.62 g/cc at 20°C and water has a density of 1.0 g/cc, therefore "perc" is 1.6 times heavier. It is important to note that while immersed in solvent or water that the textile is supported by the buoyancy of the liquid; it is not a dead weight until lifted out. Also fibres do not absorb solvent to the same extent, therefore, there is less swelling of fibres and much less solvent on the textile. In addition evaporation takes place more rapidly, thereby lessening the time the textile is bearing extra weight.

This information is supported by a simple, uncontrolled experiment that was performed in the Glenbow lab. Two squares of unbleached cotton weighing 0.5g each were cut,

then they were wetted out to the same degree - one with water and one with perchloroethylene. Initially the one wet with water weighed 1.4g and the one "wet" out with "perc" weighed 2g. Roughly speaking, that means there was 1.5g "perc" versus 0.9g water on the fabric or in other words the fabric "wet" out in "perc" initially carried 60% more weight rather than the 8 times more stated in the article. After approximately 5 minutes the weight of both samples was equal and subsequently the sample "wet" with "perc" dried more quickly than the one wet with water. As oxidative occurs more readily at the air/water interface the fabric cleaned in solvent is less vulnerable to oxidate degradation and by extension, safer during the treatment process. However, in terms of overall improvement of condition dry-cleaning is not as effective as wet cleaning.

Agreed, the most serious drawbacks for textile conservators are lack of proper lab facilities and the unavailability of skilled and concerned commercial operators. However, we in Alberta have also gone out into the real world and in Calgary and Edmonton, have "struck oil", that is, a dry-cleaner interested in conservation, knowledgeable in his field, willing to treat textile artifacts according to specification, and document treatment.

The decision to dry-clean a textile artifact is not made lightly. There must be a condition that requires improvement which cannot be accomplished with wet cleaning techniques. At Glenbow and Textile Analysis Service, dry-cleaning is handled in two ways. Fragile and manageable articles are hand drycleaned in the lab, and sturdy items go out to a selected dry-cleaning establishment.

For hand dry-cleaning in the lab perchloroethylene solvent is used. Most recently this has had 1% Vulpex Liquid Soap added to it to try to simulate the "charged" system of the commercial cleaner. Vulpex has a high pH value (10.5 - 11.5) therefore caution should be exercised in the decision to use it. All work is done in the fume hood and protective gloves and mask are mandatory. The cost of dry-cleaning solvent per item cleaned so far at Glenbow is approximately \$10, a material cost that should be well within the budget of any institution. Disposal of used solvent presents no problem as most dry-cleaning establishments will willingly accept it. This is the arrangement Glenbow and Textile Analysis Service have made with a dry-cleaner. The dirty solvent is just added to their own system for distillation and re-use. The cleaner used by Textile Analysis Service replaces a quantity of dirty solvent with one of unused solvent but we at

Glenbow have not been quite as lucky in that respect.

There is a long way to go before dry-cleaning becomes as fully accepted as wet cleaning as a standard conservation treatment technique, perhaps for some conservators it never will be. There are physical difficulties due to lack of facilities but it is to be hoped that conservators will engage in discussion of this topic in order to overcome the obvious misunderstandings that abound.

Doreen Rockliff, M.Sc
Glenbow Museum

Nancy Kerr, Ph.D.
University of Alberta



"I can't tell you the meaning of life, son, but I can tell you how to get India ink out of cotton chambray madras."

SPECIAL FEATURE

In Support of Hats Lillian Hill

The Conservation Department of the Provincial Museum of Alberta has developed a support system for the storage of hats that provides more support to a hat than many of the hat storage systems commonly used. This system has several advantages: one size can adapt to many styles and shapes of hats, it is inexpensive and the supports are easy to make.

While it is commonly recognized that textiles are a fragile part of a museum's collection, requiring special care, this type of care is not always extended to hats. This may be due to the erroneous impression that hats are able to maintain their own shape. "... Smaller objects which are ... flexible are particularly difficult to store and display. This is true of most hats". (Philip R. Ward) It is felt that the methods of hat storage currently used in museums do not provide adequate support to the hats, thus causing eventual distortion and breakage.

Advantages

Unlike storing hats by suspending them on a cardboard tube, this new system does not concentrate the weight of a hat on a small area, which eventually causes breakage. It also supports the brim of the hat thus preventing the distortion that can occur to a hat that has been suspended. Storing hats by laying them flat on shelves provides no

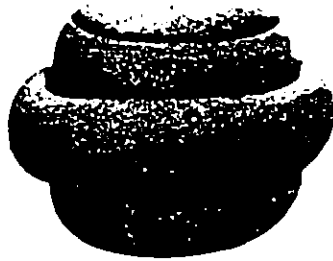
support and distorts the brim by concentrating the weight of the hat at that point; again the new system avoids this problem. The surface of these hat supports are smooth in contrast to a support formed by a circle of cardboard which must be cut and overlapped to become three dimensional. While the ideal support for a hat is one that has been tailor made, (Philip R. Ward) this can be quite expensive in terms of time. In this new system, one size has been found to be useful for many different hats.

Essence of the System

Very simply, the hat support resembles a tubular "bean bag". The materials used are medium weight cotton or cotton/polyester knit fabric and small polystyrene beads. These should be the size of seed pearls. Both of these products are inexpensive and easily obtained.

Augmenting the "bean bag", hereafter called the primary support, is a similarly made "sausage shape", hereafter called the secondary support, the purpose of which is to support the hat brim. This fits around the middle of the primary support like a belt. Cohesion between the two fabric layers allows the secondary support to be placed at any angle or height along the body of the primary support. To arrange the secondary support, it can be slipped into the appropriate position under the hat brim.

The new hat support: primary and secondary and a hat on the new support. The secondary support is not visible.



Types Of Hats That Can Be Stored This Way

Since the primary and secondary supports are adaptable to a variety of sizes and shapes, this system can be used to store the major portion of a museum's hat collection. This includes some ethnographic materials, but it is not suitable for the support of headdresses. For hats that do not have brims such as pillbox hats and berets, a small primary support can be used. Fedora hats and other hats with a crease in the crown can be accommodated by pushing the crown of the hat support to conform to the crease.

Limitations Of The System

Like most solutions of museum storage problems, this system of hat supports has its limitations. It is not recommended for hats in a weakened condition. These may be forced to conform to the shape of the hat support rather than vice versa. These weakened artifacts can benefit from tailor made supports and are worth the time and effort. Hats whose crown shapes are neither round nor oval would not benefit from a basically

round support. Picture hats and other hat styles with very large brims would not receive enough support from this type of secondary support. However, our experience has shown that this system is useful for most hat styles and for most hats in good condition.

Before You Begin

Caution: Do not make up these hat supports in the collection storage areas because the polystyrene beads have a high static charge and will adhere to everything, especially artifacts and oneself. This is irritating, but more seriously the static charge will attract dirt.

The knit fabric chosen must be thick enough to absorb the uneven surface of the polystyrene beads. This will prevent pebbly impressions from occurring on the hat.

Stitching of all seam lines must be very secure so that no polystyrene beads can escape. A small zig-zag stitch is recommended because it will accommodate the stretch of the knit; therefore it will not tear.

The hat supports tend to be very tactile. You will have to retrieve them from other museum staff who will want to play with the "toys".

Procedure

- 1 Decide on the diameter and height of the primary support desired. Experience suggests that a diameter of 15 cm and a height of 15 cm is most useful, but this can be changed for different hats.
- 2 Cut two circles of the diameter desired plus a 1.5 cm seam allowance for the knit fabric.
- 3 Cut a rectangle of the desired height plus two 1.5 cm seam allowances. The length of the rectangle should equal the circumference of the circles cut in step 2. Do not forget to add seam allowances to this length.
- 4 Sew the top circle to the length of the rectangle using a zig-zag stitch.
- 5 Sew the side seam of the rectangle.
- 6 Sew the bottom circle to the other side of the rectangle leaving a 5 cm opening. Be sure to backstitch.
- 7 Turn right side out.
- 8 The polystyrene beads can then be poured into the hat support using a wide mouth funnel. You will find that slackness is desirable because it allows the support

to conform to the shape of the hat. You should be able to pick up a support by the fabric cover.

- 9 Firmly handsew the opening closed.

Procedure: Secondary Support

- 1 Cut a rectangle the length of which should equal the circumference of the primary support. Add two 1.5 cm seam allowances. The height of the rectangle should be 15 cm plus two 1.5 cm seam allowances.
- 2 Cut two circles whose circumference equals 15 cm. Add a 1.5 cm seam allowance.
- 3 Sew one circle to one short end of the rectangle.
- 4 Sew the side seam of the rectangle.
- 5 Sew the remaining circle to the remaining short end of the rectangle, leaving a 5 cm opening.
- 6 Turn right side out.
- 7 Pour polystyrene beads into the opening using a wide mouthed funnel. Again, leave some slackness.
- 8 Firmly handsew the opening closed.
- 9 Sew the two ends of the secondary support together so that it forms a circle.
- 10 Fit the secondary support around the middle of the primary support.

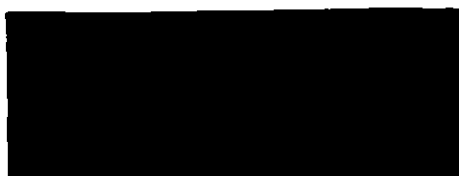
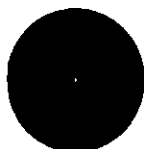
Suppliers

Cotton/polyester knit,
medium weight
Fanny's Fabrics
Several locations in Edmonton

Polystyrene beads
Beaver Plastics
12806 - 63 St.
Edmonton

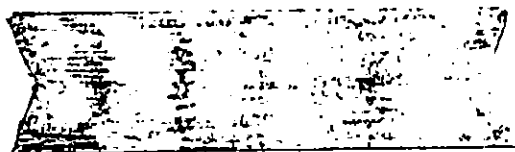
Scale Patterns

Scale: 1cm - 5cm. Seam
allowances not included.



top and bottom
cut two

side
cut one



top and bottom
cut two

side
cut one

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LILIAN HILL has a B.Sc. in Home
Economics (Clothing and
Textiles) from the University
of Alberta. She is currently
doing textile conservation work
at the Provincial Museum of
Alberta.

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Further Refinements of Hat Supports

Arlene Oak

Arlene Oak made the hat supports for the Provincial Museum of Alberta in 1983-84.

Procedure - Primary Support

1. Carefully measure the inside circumference and depth of the crown of the hat or hats. Also measure and note information such as brim size, shape and angle.
2. Cut a long rectangle of polyester fiberfill whose height is 5 to 8 cm greater than the depth of the hat crown and whose length, when rolled into a drum shape, creates a circumference which is slightly less than that of the inside of the hat crown. (For a hat with an inside circumference of 47 cm and a crown depth of 8 cm, cut a piece of fiberfill 13 x 218 cm).
3. Roll the polyester fiberfill into a drum shape. The fiberfill may be rolled tightly or somewhat loosely to obtain the desired circumference. If after rolling the fiberfill roll is too large, unroll and cut off some of the fiberfill. If the roll is too small, cut more fiberfill and continue rolling.
4. Cut a rectangle of polyester/cotton knit fabric 3 or 4 cm longer than the inside circumference of the hat and 15 to 18 cm longer than the height of the polyester fiberfill roll. (For a 47 cm circumference hat cut a piece of fabric 50 cm long with a height of 28

cm). Overcast the edges of this fabric.

5. Place the polyester fiberfill roll in the center of this rectangle of fabric and wrap the fabric around the fiberfill roll until the short edges of the fabric overlap each other. Stitch half a piece of Velcro tape to the fabric overlap and half to the underlap so that a sleeve of fabric, closed by the Velcro, is formed.
6. Excess fabric will fall onto the top and bottom of the fiberfill roll. Fold this fabric as if wrapping a parcel. Where the fabric overlaps on the top and bottom stitch Velcro tape so the fabric stays in place, completely covering the fiberfill roll.

The use of Velcro for closing the fabric around the fiberfill roll allows the fabric to be removed for cleaning or adjustment and reshaping of the inner fiberfill roll, which acts as the primary support.

Procedure - Secondary Support #1

1. Cut a piece of polyester fiberfill about 10 cm longer than the circumference of the primary support and about 26 cm high. Roll this piece of fiberfill along its width to create a long, sausage-shaped roll.
2. Cut a piece of polyester/cotton knit 6 cm longer than the fiberfill roll and about 16 cm high. Overcast all edges. Fold the fabric in half along the width. Stitch up one short end and along the long edge, leaving one short end open.

Turn the right side of the fabric to the outside, forming a fabric tube, closed at one end.

3. Gather the tube up and pull it over the long fiberfill roll forming a fabric covered fiberfill sausage-shape; this is the secondary support.
4. Pull the open end of the secondary support fabric tube around to the closed end, forming a ring. Tuck the closed end into the open end and stitch securely in place, creating a fabric covered fiberfill ring which fits around the primary support.

Procedure - Secondary Support #2 (for wide brimmed hats)

1. Measure the size (depth), angle, and circumference of the wide brim.
2. Cut a circle of acid free cardboard slightly larger than the outer circumference of the hat brim.
3. Place the hat on the cardboard and determine if the hat crown is in the center of the hat or is offset. Draw a circle on the cardboard corresponding to the placement and circumference of the hat crown. Cut this circle out of the cardboard. The primary support will fit inside this hole and support the hat crown while the surrounding cardboard will support the brim.
4. Cut polyester fiberfill in the same shape as the cardboard brim support. Cut layers of fiberfill to correspond to the brim angle on the hat. (If the brim slants down from the crown, cut the polyester in pyramidal layers to evenly support the brim at its outer edge and where it joins the crown).
5. Cut one large piece of polyester/cotton fabric large enough to cover the fiberfill on top of the brim support, fold around the edges of the fiberfill and cardboard and cover the bottom of the cardboard. Wrap the fabric around the cardboard brim support. Draw a circle on the fabric corresponding with where the hole is cut out of the cardboard brim support. Cut this circle out of the fabric. Overcast all edges of this piece of fabric. (For hats with a circular brim, this piece of fabric is a large circle, for others it may be oval, asymmetrical, etc.).
6. Run a gather stitch along the outer circumference of this fabric. Place the fabric over the fiberfill covered cardboard, fold the fabric under the edge of the cardboard, and gather in the outer edge. Bring the gathered edge to the hole cut into the cardboard. Distribute the fabric evenly around the circumference of the hole. Pin the fabric to the cardboard brim support, around the hole.

7. The circle cut in the fabric in step 5 should match up with the circle cut out of the cardboard. Stitch the edges of the gathered fabric to the edge of this fabric hole, slightly overlapping the gathered edge. When stitched together the fabric should completely encase the cardboard brim support and the fiberfill, forming a wreath-like support.
8. The primary support is fitted into the cardboard supported secondary support, through the open hole, which corresponds to the placement of the hat crown, as calculated in step 3.

If a hat with a shallow crown and a wide, flat brim is to be supported, cut a large piece of acid free cardboard, slightly larger and the same shape as the hat brim. Cover this with a thin layer of fiberfill and cover both cardboard and fiberfill with polyester/cotton fabric, thereby forming the secondary, or brim support.

Do not cut into the cardboard, fiberfill or fabric to provide a hole for the primary support. Instead, make a small primary support to fit inside the shallow hat crown. Place the primary support in a position on the secondary support which corresponds to where the crown rises out of the brim on the hat. Mark this place on the secondary support and stitch half a piece of Velcro, about 4 cm long, to this place and the other half to the bottom of the primary support. The Velcro will keep the primary and secondary support together but they can be

easily separated if necessary.

For a hat with an irregular crown shape (a pointed or peaked hat or cap) construct the primary support as described but shape the fiberfill inside the fabric cover to correspond with the inner shape of the hat crown by adding to, or trimming from, the fiberfill roll. The knit fabric cover may have to be custom shaped and stitched in place over the fiberfill as the wrapped parcel ends (Step 6, Primary Support) and Velcro closures may not be suitable. For brim supports which are not visible while the hat is displayed, follow the previous procedures but cut the cardboard, fiberfill, etc. slightly smaller than the depth of the hat brim so that the hat is supported while concealing its support system.

Suppliers

Cotton/Polyester knit fabric, medium weight, napped surface - Fanny's Fabrics

Polyester Fiberfill - Fanny's Fabrics (several location in Edmonton).

References

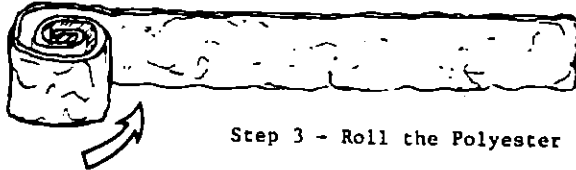
Hill, Lilian, "In Support of Hats: A New System of Hat Supports", Alberta Museums Review, Volume 8, Issue 2, Fall 1983, pp. 5-7.

Arlene Oaks graduated with a B.F.A. in Industrial Design from the University of Alberta in 1985 and with a B.Sc. in Clothing and Textiles from U. of A. in 1981.

Procedure Diagrams - Primary Support:



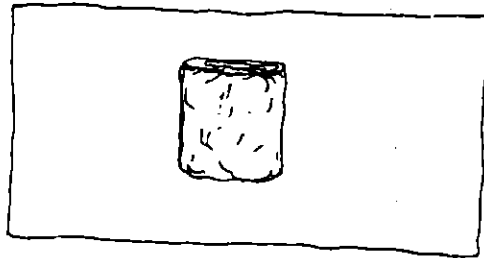
Step 2 - Cut long rectangle of Polyester fiberfill.



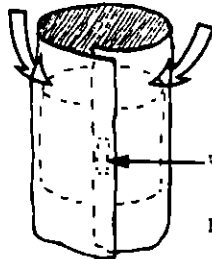
Step 3 - Roll the Polyester fiberfill.



Drum shape roll of fiberfill.

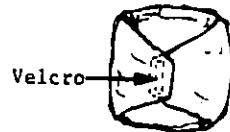
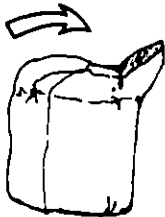


Step 5 - Polyester fiberfill roll placed in center of poly/cotton knit fabric.



Velcro

Fabric wrapped around fiberfill roll, closed with Velcro tape.



Top and Bottom View

Excess fabric on top and bottom of roll folded as if wrapping a parcel.

Velcro used as closure.

(Diagrams not to scale)

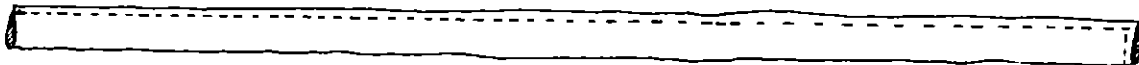
Procedure Diagrams - Secondary Support #1:



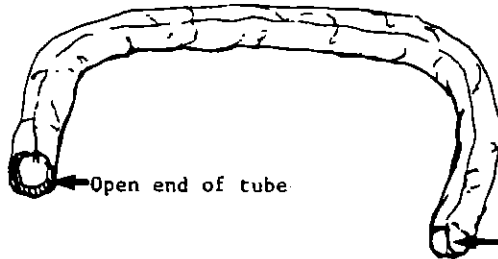
Step 1 - Cut long, narrow piece of Polyester fiberfill.



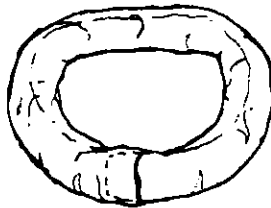
Roll fiberfill along its width, creating a "sausage" shape.



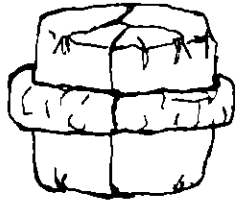
Step 2 - Cut a piece of poly/cotton knit. Fold along its width and stitch up one short end and the long side, forming a fabric tube with one closed end.



Step 3 - Cover the fiberfill roll with the fabric tube.



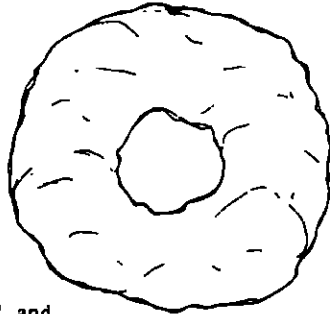
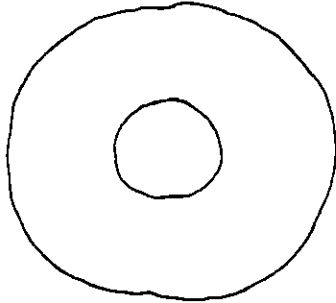
Step 4 - Pull the open end of the fabric covered tube around and over the closed end, forming a ring shape. Stitch in place.



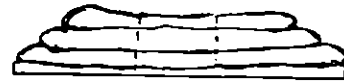
Secondary support on primary support.

(Diagrams not to scale)

Secondary Support #2 - for wide brimmed hats:

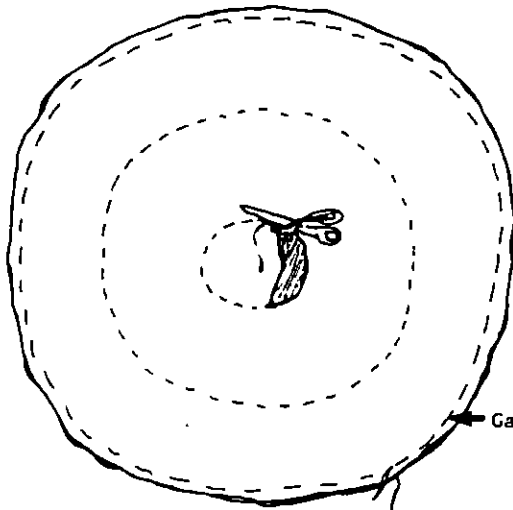


Hat

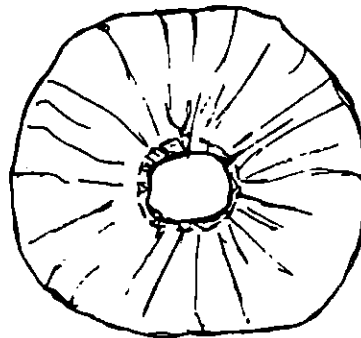


Side view: pyramid shaped layers of fiberfill to support angled hat brim.

Steps 2,3,4 - Acid free cardboard and fiberfill cut to brim size with hole cut out corresponding to crown placement.



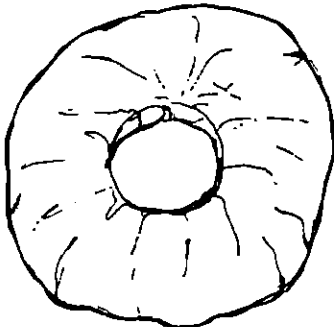
Gather stitch.



Bottom view.

Step 6 - Fabric gathered and distributed around crown hole. Fabric stitched in place, forming wreath-shaped support.

Step 5 - Poly/cotton knit with hole cut out to match hole cut for crown in the cardboard and fiberfill.



Top view of support.



Side view with primary support in place.

CURRENT PROJECTS

B.C. PROVINCIAL MUSEUM

Since Christmas all energies have been directed to the quilt collection. Twenty-two quilts and fragments will be displayed at the Maltwood Museum, University of Victoria, as part of the Canadian Quilting Association's annual convention. Although the display was a short one (May 21 - June 15) it has provided an opportunity to assess the whole collection, and to treat many fragile quilts.

The quilts span the century - c. 1850 to 1954 - and represent a variety of styles and types of deterioration. One very soiled quilt was washed (using .2% sodium lauryl sulphate, .005% carboxy methyl cellulose and .1% tripolyphosphate) but treatment has mainly consisted of protecting degraded silks or worn cottons with nylon tulle or dyed silk crepeline overlays. All the quilts will be hung using velcro. Christine Rushforth who provided much help over the winter as a volunteer, has been hired on a short contract to assist with the treatments.

In March a two-day mannikin workshop was given in Kelowna. Sponsored by the B.C. Provincial Museums Association, eleven participants built styrofoam disc mannikins for garments in the Kelowna Museum's collection.

While working on a quilt with a date of c. 1870-80, I was surprised to find a knit fabric. It looks like machine-made fabric (so familiar in pantsuits) rather than part of a knit garment, but analysis showed it to be wool. I was not aware of this type of fabric prior to the 1960's but enquiries did not establish any firm date for the introduction of garments cut from knit fabric or of knit fabric to the home sewing market. If anyone has any information on this subject, please write to:

Colleen Wilson
Textile Conservator
B.C.P.M.
675 Belleville St.
Victoria, B.C.
V8V 1X4

Colleen Wilson

Textiles for Peace

A recent development in the textile arts, and one which is very much a product of the times, is the increasing array of exciting and imaginative banners of political protest, particularly in the Peace Movement. Banners, mainly painted, and often mass produced have long been used by trade unions and other political groups to convey their messages. But not since the embroidered and appliqued banners of the women of the suffrage movement has so much skilled needlework and creative vision gone into their production.

Women have always spoken of their feelings and their surroundings and their political leanings through samplers and quilts, and the women working in fabric in the Peace Movement are following directly in this tradition. Judy Chicago is of course well known for her use of stitchery and fabric as an artistic and political medium. But often more exciting and more spirited are the countless fabric projects by groups and individuals who have stitched into their work their passionate concern about the dangers of nuclear war.

Probably the largest scale project of this type was a ten mile fabric "ribbon" which encircled the Pentagon in August 1985, forty years after the American bombing of Hiroshima. The ribbon, consisting of many thousands of individual banners had as its theme, "What I cannot bear to think of as lost forever in a nuclear war." The ribbon segments or banners, sent in from all over North America as well as Germany and Japan, depict children and animals, people's homes, their clothes and their books, their colours and their moods. They are appliqued, batiked, painted, embroidered, quilted, knitted, woven, worked in every conceivable fabric art form. Many of these banners are now housed in the Peace Museum in Chicago.

The Women's Peace Camp at Greenham Common in England has also been the scene of a number

of imaginative events involving the use of fabric art. For almost five years women have been camping outside the military base in order to draw attention to and protest the housing of American cruise missiles there. They are constantly engaging in non violent and often humorous acts of civil disobedience. In 1983, for example, 200 women entered the base for a picnic disguised as furry animals.

In order to symbolically resist eviction the women have tangled wool and string around themselves and around the bulldozers which were attempting to level the shelters in which they lived. On one occasion 2,000 women sewed a four and a half mile fabric serpent tail which wove its way in and out of the base. One woman wrote from Greenham to thirty American friends asking for ten inch square fabric patches with messages embroidered on them from people in the United States. Word spread and she received 400 patches which she stitched together and hung on the fence of the base.

To celebrate the Peace Camp's fourth birthday in September 1985 many women sent banners to Greenham. These were displayed with their messages of peace facing out to the world, while on the reverse side embroidered eyes peered through the fence keeping guard on activities inside the base. The largest number of banners from one place was sent by the Nova Scotia Voice of Women, and totalled 250 yards.

Another textile peace education project has been organized by the Sunbow Community in Washington State. The group has been collecting patches and complete quilts to "cover the Soviet Union with some warmth from America". The quilts are sent with travellers to the Soviet Union to be given away as gestures of good will. This spring some fifteen Canadian quilts will be sent as gifts to the people of the U.S.S.R.

It is ironical that at a time when the sewing machine has become a tool of stitchers working for peace, the Singer Company has decided to drop out of the sewing machine business in order to concentrate on its more profitable aerospace and military product lines.¹ But the stitchers and fabric artists are not working for personal profit. In fact the banners of the Peace Movement have a vitality and a strength to them which comes perhaps from the commitment and dedication of the stitchers to their cause.

Sima Elizabeth Shefrin
Vancouver, British Columbia

Footnotes

¹ "Egad, nothing's sacred any more, Singer to drop sewing machines", Globe and Mail, 19 February, 1986.

Bibliography

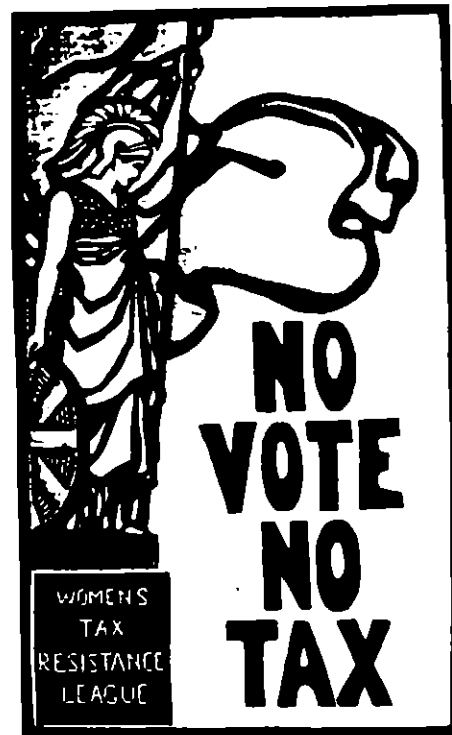
1. Barbara Harford and Sarah Hopkins, eds. Greenham Common: Women at the Wire. London: The Women's Press Ltd., 1984.

2. Lark Books Staff and Marianne Philbin, eds. The Ribbon, A Celebration of Life. Asheville, N.C.: Lark Books, 1985.

3. Rozsika Parker. The Subversive Stitch, Embroidery and the makings of the feminine. London: The Women's Press Ltd., 1984.

Suffrage banner, Museum of London, c. 1911. Applique and embroidery.

Illustration #99 in The Subversive Stitch, Embroidery and the making of the feminine, by Rozsika Parker, The Women's Press Ltd., London, 1984.



GLENBOW MUSEUM

Conservation Department

The job sharing arrangement between Gail Niinimaa and Doreen Rockliff at the Glenbow Museum has been extended for another fiscal year until March 31, 1987.

Debbie Juchem has just joined the Conservation Department as a textile technician trainee for one year. This position is funded by manpower through their job development program.

Gail Niinimaa presented a paper to the Objects Specialty Group at the A.I.C. Conference on "Mounting Techniques for Ethnographic Objects and Textiles."

Doreen Rockliff and Debbie Juchem attended the IIC-CG Conference in Winnipeg in May.

This spring the Guatamalan Textiles stored at an off-site warehouse were moved to Glenbow and after being cleared, amalgamated with the Glenbow in-house collection. Conservation staff worked together with the curatorial staff from the Ethnology Department to coordinate the transfer of material.

Glenbow is doing a study on vacuum suction tables to determine what types are available in other institutions and how successful they are, with the aim to have one built for our lab this year.

If you have a vacuum suction table and would like to share with us the design specifications and overall satisfaction with your equipment please send your comments to:

Gail Niinimaa
Glenbow Museum
130-9th Ave. S.E.
Calgary, Alberta
T2G 0P3

Gail Niinimaa was able to visit a few museums while on the World Cup and Polar Cup circuit for Biathlon. The following institutions were visited:

Norsk Folkemuseum - Oslo, Norway - Angot Nöss, Curator - Exhibition on "The Bunad Silver" from the Norwegian Collection in the Nordiska Collection.

Dalarnas Museum - Falun, Sweden - Birgitta Dundanell, Curator - Textile study collection and exhibition of Swedish folk costumes and textiles.

Ms. Dundanell is a specialist in a knitting technique known as "Twostrand Knitting" and was able to show some examples of this technique from their collection.

Statens Historiska Museum - Stockholm, Sweden - Tour of the textile conservation facilities and the new exhibition of "Old Swedish Textiles" from their collection. It was a very good exhibition with excellent mounting techniques and very low light levels.

Livruskammaren - Stockholm, Sweden - Conservation Lab - Eva Moller, Curator - Gudrun Ekstrand - Tour of the Kungliga Livrustkammaren Conservation Lab. A wedding dress exhibition was being prepared. One of the dresses from the mid 1700's had been washed and mannequins were being made for the costumes. Tour of the "Three Charles" exhibition on the life of Three Swedish Kings.

The Handicraft Museum of Finland - Jyväskylä, Finland - Exhibition on Finnish handicraft techniques from 1910 - 1930.

Museum of Applied Arts - Helsinki, Finland - Exhibition on the development of industrial art, artistic handicrafts and industrial design in Finland from 1850-present day.

Helsinki City Museum - Helsinki, Finland - Exhibition on textiles handicraft techniques including knitting, crochet, lace making, embroidery, and weaving.

Hvittrask - Espoo, Finland - The restored home and studio of A. Saarinen, Finnish architect, built in 1902.

Gail Niinimaa

Ethnology Department

The Glenbow Museum is planning to mount an exhibition of Mexican and Guatemalan Costumes. Involved will be approximately 40 costumes or costume pieces drawn from the department of Ethnology's collection. The working title of the exhibition is "Nochiquetzal's Craft". Robin Etherington will be curating the exhibition.

Glenbow has a small but representative collection of excellent hand woven textiles and costumes from Mexico and Guatemala. They demonstrate the continuance of design and technique in the weaving art craft from pre-columbian times to the present. The designs and way of wearing the costumes not only represent the imaginations of the weavers users, but also identify the individual towns and regions.

Robin Etherington

Cultural History

Marijke Kerkhoven, Curatorial Assistant for textiles at the Glenbow Museum participated in curating the Collectibles II display. This small exhibit includes buttons, jewellery and other personal accessories such as hatpins, lorgnettes, shoehorns and button hooks. Short essays on the topics will be published in a catalogue accompanying this show. Marijke is also preparing a summer display of three high fashion dresses worn in Calgary

between 1912 and 1916. This display is part of a continuing series of small exhibits highlighting the costumes in the Glenbow collection. Marijke also participated in the spring lecture series of the Prairie Costume Society with a talk on needlecraft entries at agricultural fairs in Alberta and Saskatchewan between 1880 and 1915.

Marijke Kerkhoven

Upcoming Exhibitions

The Glenbow Museum announced on April 15 its participation in the '88 Olympic Arts Festival. The museum will be organizing an exhibition entitled "Forget Not My World: Exploring the Canadian Native Heritage", which will include an estimated 500 of the rarest and most revealing artifacts of early Canadian Indian and Inuit Culture. The artifacts will be loaned from more than 40 institutions and private collections in 22 countries. Most of the material left Canada during the 17-19 Centuries as souvenirs or gifts from native peoples to explorers, traders, missionaries and colonial officials. The Glenbow Conservation Department will be involved in many aspects of the exhibition which will open in mid January 1988 and close in late April.

Prairie Costume Society - All of the following events to be held in Edmonton, Alberta - Yearly membership available \$10.00 - July 01 - June 30 from

Glady Serafino, P.M.A.,
12845-102 Ave., Edmonton,
Alberta T5N 0M6.

Perspectives on Costume IV:
Cold Weather Clothing - was held on Saturday, February 22, 1986 in Edmonton.


ROYAL ONTARIO MUSEUM

Temporary Exhibition .

Value Versus Vision: Chinese Export and European Chinoiserie Textiles of the 18th and 19th Centuries (July 5/86-Jan/87). level 2. will feature 25 Chinese and European textiles produced for the European market, illustrating the influence of economic and trade concerns as well as of cultural conceptions on the textile industry two centuries ago. The Chinese, intent on improving trade, westernized motifs for their export textiles. Paradoxically, Europeans admired Oriental exotica and incorporated their concept of Chinese aesthetics into their textiles. Highlights include a silk gauze fabric with a hand-painted garden motif and an early 19th-century English quilt made of 48 different wood-block printed cottons.



A fragment of a copper-plate printed cotton bedcover, ca. 1785, on view in *Value Versus Vision*.

UNIVERSITY OF ALBERTA

Textile Analysis Service

Royal North West Mounted Police uniforms were at the Textile Analysis Service for treatment in February and March, 1986. An interesting artifact with this group, was a R.N.W.M.P. pillbox hat. The circular top was made of navy blue wool fabric, trimmed with gold braid, while the sides consisted of a band of gold trim. Inside, there was a red silk lining, and a leather band. A narrow chin strap was also made of leather. The lining was heavily soiled: there was a layer of black, greasy soil covering much of the inside top of the hat. The wool outer fabric had several holes caused by insects.

It was discovered that the inner leather band which was not stitched in place could be folded down so that the interior of the hat was accessible. It was then possible to lift back parts of the lining, exposing the blue wool fabric on the top of the pillbox. There was a great deal of insect residue inside the hat between the layers of fabric. It was removed by gentle brushing and vacuuming. The lining was then spot cleaned with drycleaning solvent (perchloroethylene). By gently working on the heavily soiled sections with cotton swabs, and by blotting excess solvent with a towel, the dirt was removed, revealing the manufacturer's name. This printing had been completely hidden by greasy soil.

By working from the inside of the hat, the navy blue fabric was repaired by inserting colour-matching patches behind the holes. The raw edges of the holes were then couched down onto the patches with very fine, dark silk thread. After the stitching was completed, the inside of the hat was "closed" and returned to its original shape.

Students in the Textile Conservation class have been working on a variety of projects, learning conservation techniques such as washing flat textiles, and repair stitching. Several of the students worked on different parts of a recent acquisition to the Historic Costume Collection. It was a 1913 wedding dress. There were several parts to the dress: an off-white silk underdress, a cotton net overdress, a silk satin-weave cummerbund, a fancy garter, and a silk net veil with wax-paper orange blossoms attached around the wire headpiece.

The two dresses, the garter, and the cummerbund were all wet cleaned. Unfortunately, stains on the net overdress, which were determined to be caramelized sugars, could not be removed. Minor repairs using silk crepe patches and hairsilk thread were made to tears in the sleeves of the silk underdress.

The veil was carefully removed from the wire frame after recording where and how it had been attached. It was very fragile, and there were several large holes,

particularly where it had gone over the head. The veil was also wet cleaned. After cleaning, it was decided to line the entire veil with a support fabric because it was so weak. A white silk net was found that blended well with the veil, and did not change the drape significantly.

A grid pattern of stitching using hairsilk was used to hold the two layers together. The veil was also stitched to the lining around any large holes. The repaired veil was then reattached to the wire frame. The orange blossom decoration was spot cleaned with perchloroethylene and was also reattached to the wire frame. The dress was given a final steaming in preparation for display.

Elizabeth Tait
Textile Conservation Intern

■ **New Canadian Art Hazards Posters Available**

Health and Welfare Canada has just developed and printed another four art hazards posters in its *The Safer Arts* series. The four posters, in both English and French are:

- Jewelry, Enameling and Holloware
- Photography
- Painting and Printmaking
- Fiber Arts and Dyes

An earlier poster, *Pottery and Ceramics*, was printed in 1983. These posters are part of the educational program developed by the Ad Hoc Committee on the Health Hazards of Arts and Crafts Materials, Health and Welfare Canada. Michael McCann of COH is one of the members of this committee, as are representatives of several Canadian arts organizations.

All five of the posters are available free from the Public Affairs Directorate, Department of National Health and Welfare, Brooke Claxton Bldg., 5th Floor Ottawa, Ontario, Canada K1A 0K9. ■

ALH HAZARDS NEWSLETTER
NOVEMBER 1985

PROVINCIAL MUSEUM OF ALBERTA

The Social History Program planned an exhibition of wedding gowns, entitled "Wedding Regalia, 1885-1985", curated by Sandra Morton Weizman, which was on display from May 1 to June 30, 1986. The exhibition included 15 mannequins from each decade, dressed in wedding attire from our collections. There were also two accessory cases containing a variety of garters, fans, gloves, shoes and parasols. The Prairie Costume Society sponsored a lecture to enhance the exhibit on the history of bridal attire, which was given by Sandra Morton Weizman at the Provincial Museum of Alberta on May 15 at 8:00 p.m.

The mannequins for the exhibition were made by the combined efforts of several people. These included Maya Buchowsky, Sofie Varkadas, Kate O'Neill, Darren Chambers, Jacinthe Moquim (all of whom were working on PEP, the Priority Employment Program in the Conservation Department under Lisa Mibach's supervision), Kirstin Clausen, a PEP employee in the Social History Program, and Holly van Schoor and Monica Popilchak, practicum students in the Social History Program from the Clothing and Textiles Dep't., Faculty of Home Economics, University of Alberta. Dagmar Rais did a superb job of conserving the wedding accessories to be used in the exhibit. Most notable was her work of cleaning and repairing an Edwardian silk parasol.

Holly van Schoor and Monica Popilchak, the two practicum students in the Social History Program, had placements in the Social History Program from January to April 1986. While Holly worked primarily on the wedding gown exhibition, Monica's practicum included work on the upcoming needlework exhibition "Art of the Needle - Alberta Past and Present", which Sandra Morton Weizman is curating June 24 to October 31, 1987. Monica's conservation component included designing a mount system for baby bonnets. She also designed a reproduction pattern from a whitework example in our collection. The exhibition will include historical embroidery examples from our own collection as well as ethnic examples from the Folk Life collection.

The exhibition will also include a juried contemporary needlework component which will be coordinated by the Edmonton Needlecraft Guild in conjunction with Sandra Morton Weizman. The third component will include examples of ecclesiastical copes embroidered by Dr. Wejer, an Edmonton resident.

Sandra Morton Weizman

ROYAL ONTARIO MUSEUM

Textile Conservation Lab

For the exhibit "Recent Gifts" which opened late last year we had a laborious task of conserving a silk smoking jacket made in Canada in 1900. We had to dye silks in matching colours and then insert them underneath terribly damaged ribbons and secure with silk thread. Another problem in this exhibition was a French woman's jacket from the 18th century in salmon and green stripes: all the salmon coloured stripes were cracked and weakened. As the jacket was opened and without lining, it seemed reasonable not to spoil the pattern with innumerable patches but to give one support of the fabric. This gave adequate strength to the repairs and at the same time was transparent enough to allow the pattern to be seen.

A very large project was the conservation of the Codex Richards, a Mexican textile from 1500 A.D., one of the very few preserved to this time. The difficulty was that it is very large, 170 cm by 392 cm. The unbleached cotton fabric required a support fabric not only suitable in colour and texture but also in an appropriate width. The problem was solved by the Ulster Company in Ireland who sent us exactly what we needed.

Two interesting projects from the coming "Vision versus Value" exhibition; one just completed and the other in progress: A 19th century

French three-folded screen embroidered with silk thread but with most of the pattern in gold metal thread is the completed one. The silk thread was unravelled and broken; the gold thread was detached to the extent that the pattern was lost. There was no way to use the needle as the silk satin background fabric was not strong enough. We used Beva 371 film to repair the damage with the help of the finest entomological pins to rearrange the tangled gold threads in the pattern. The on-going project for this exhibition is a silk gauze valance from 1785 made in England. The pattern is made of waterbased paint and again the needle and thread were of no use. We will be providing a support of a fine fabric sprayed with Beva and the whole assembly will be given a solid panel for support and to prevent further damage of the paint and fabric.

Also in progress is a project involving the treatment and mounting of a set of 79 Canadian handwoven samples for Outreach Services, to coincide with Canada's Handwoven Heritage. In this case relatively light and easy to travel panels will be used.

We would be very happy to discuss the conservation of the many other textiles on which we are working if any of you have a chance to come and visit us in our lab.

Izabella Krasuski and Cara Reeves wrote for Rotunda Spring '86 on the reproduction of dolls for the Canadiana Gallery.

Izabella Krasuski
Cara Reeves

CANADIAN CONSERVATION INSTITUTE

Vatican Splendour Exhibition

The CCI Textiles Division assisted the National Gallery of Canada with the mounting of the vestments for the "VATICAN SPLENDOUR" exhibition that opened on March 6th, 1986 in Ottawa. In cooperation with the staff of the National Gallery and the Vatican, display mounts for the vestments were developed. While the tapestries and altar frontals arrived from Italy already prepared for display, mounts had not been provided for the vestments. CCI conservators worked closely with the designer for the Vatican exhibition, to make the mounts compatible with the rest of the exhibition, but they also had to be safe for the textiles and easy to dismantle for transportation.

The heavy vestments made of layers of fabrics including brocaded and gold embroidered satin damasks had to be well supported for display, particularly along the shoulder areas.

CHASUBLES¹

1" thick Gatorfoam, a lightweight and sturdy material, was used in the mounts of the chasubles. Individual forms in the shape of the chasubles were cut 1" smaller than the actual garment. For the shoulder portion, 2½" diameter acid free cardboard tubes were cut open lengthwise along one side and attached to the gatorfoam.¹ The whole mount was then completely covered and padded with polyester quilt batting and then covered with a washed

black cotton double knit. Two 3" slits were left open on the bottom of the mount for the wooden feet to be attached to the gatorfoam.^{1b}

DALMATICS²

The straight cut Dalmatics were mounted on padded and covered 2½" diameter acid free tubes. This assembly was then attached to an H-shaped wooden structure by means of two holes cut in the tube.^{2a} Two small triangular-shaped pillows were made to support the points in the shoulders; the pillows were inserted once the dalmatic was placed on the H-forms.^{2b}

PAPAL MANTLE³

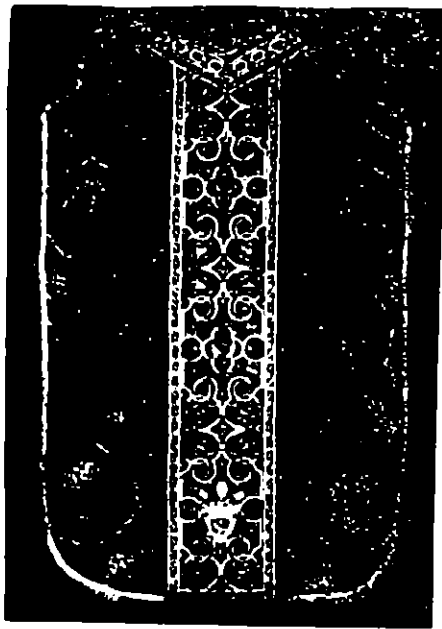
The large size of the papal mantle (284 x 368 cm.) and the fragility of the metallic threads confronted us with a problem. Traditionally the mantle should have been mounted on a form with the excess fabric on the bottom bunched up. However, this was not possible because of space restrictions, and this was further complicated by the many broken metallic threads. The mantle was lined with a red silk broadcloth along the orphrey band along the top to give it extra support. A strip of Velcro was fastened to a band of the same broadcloth as the lining and then sewn to the added lining of the orphrey band. The other part of the Velcro band was stapled to a wooden board in the display case mounted on a 45% angle to reduce the stress of hanging.^{3a}

A padded and covered tube the width of the mantle was prepared, in order to support the center portion of the mantle.^{3b}

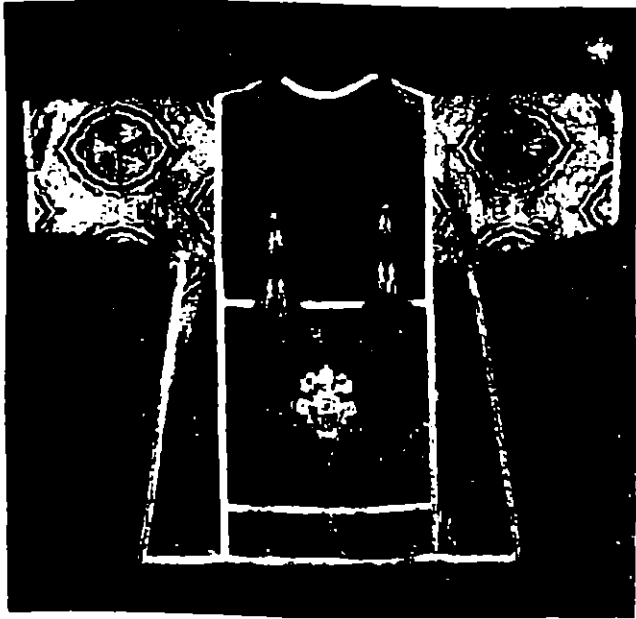
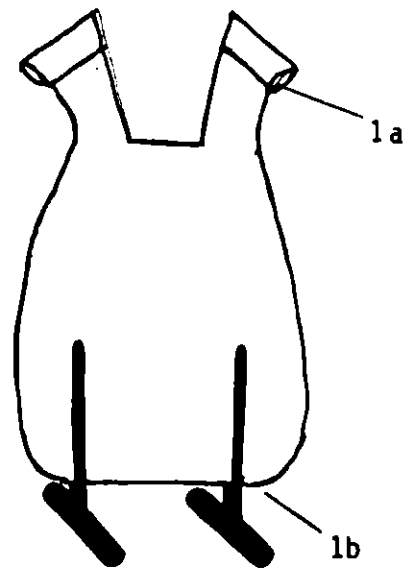
This magnificent exhibition, organized by the National Gallery of Canada with the Vatican Museums and the Vatican Library, will tour Canada after its closing in Ottawa. From 14 June to 1 September, the exhibition will be on view at the Vancouver Art Gallery, to coincide with Expo '86, and then will be shown at the Art Gallery of Ontario, Toronto, 30 October to 30 November, and the Montreal Museum of Fine Arts, 19 December to 15 February 1987.

Eva Burnham
Ela Keyserlingk

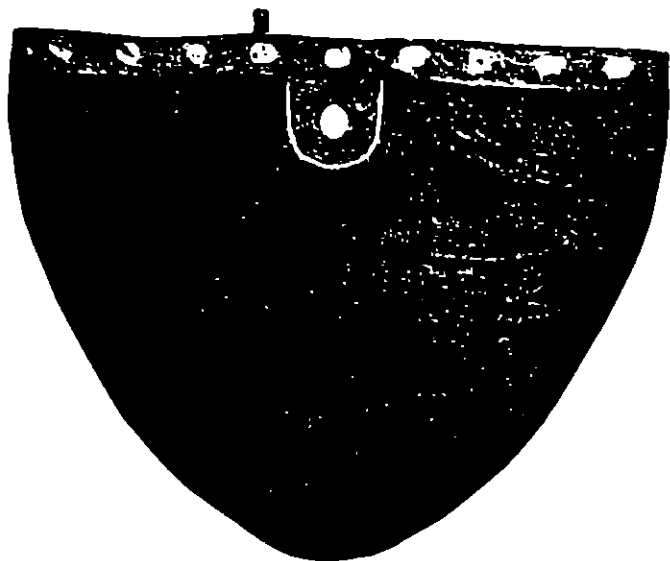
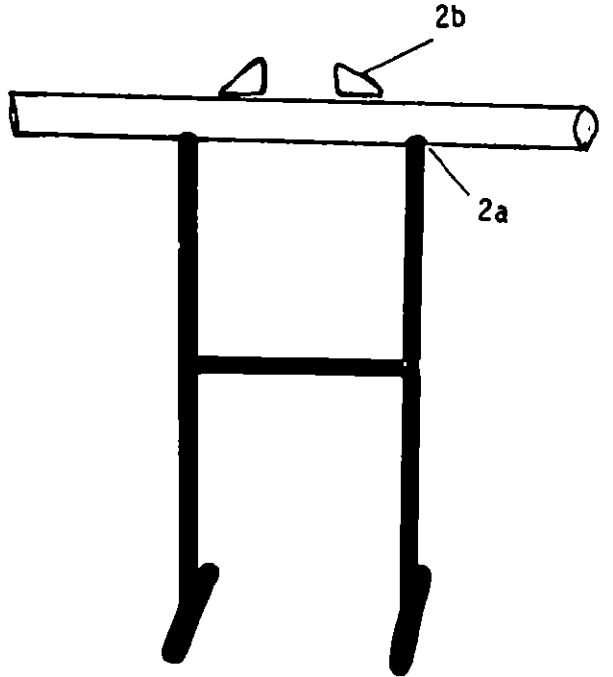




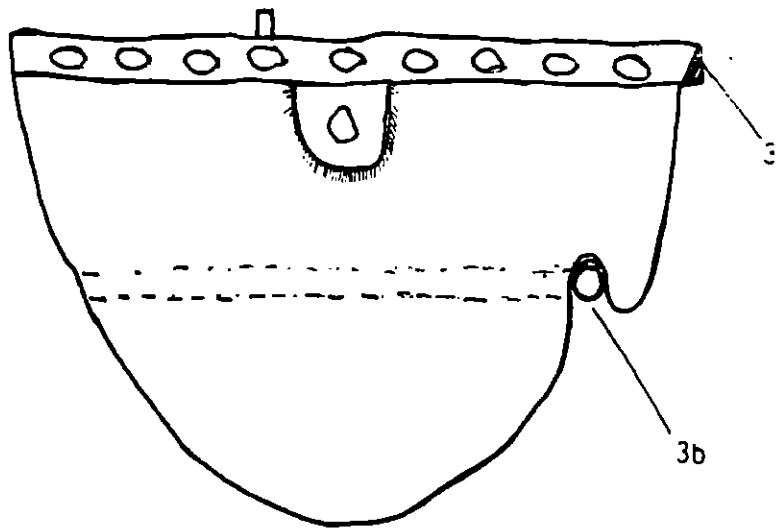
CHASUBLE 1



DALMATIC 2



PAPAL MANTLE 3



Textiles Division

Further to the item entitled "Dye Equipment" on p. 10 of the March 1984 issue of the TCN, the following is an update on the dyeing operations in the Textile Division at CCI.

In late summer of 1985 the eagerly awaited "Lauder-Ometer" dyeing machine (Model LMTP manufactured by J.B. Atlas) was installed in the Textile Lab at CCI. Pictured below, the Lauder-Ometer consists of:

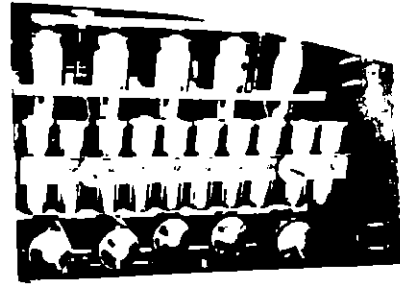
a) A large stainless steel tank which contains a water bath heated by immersion heaters. A four-sided stainless steel rotor revolves at a steady rate within the water bath. Each arm of the rotor is designed to hold five metal containers, each of which many contain a different dye bath.

View looking down into the interior of the tank. Three of the four arms of the rotor are visible. The top arm is loaded with 10 special containers, the other two with 5 containers.

b) A control panel enables the operator to programme the machine to heat the water bath to a set temperature at a set rate and to hold it at that temperature for a specified time.

c) A temperature recorder provides a permanent record of the bath temperature and the length of time of the dyeing operation.

d) A storage module contains all the individual dye containers when not in use and may also be used as a dry sink or work area.

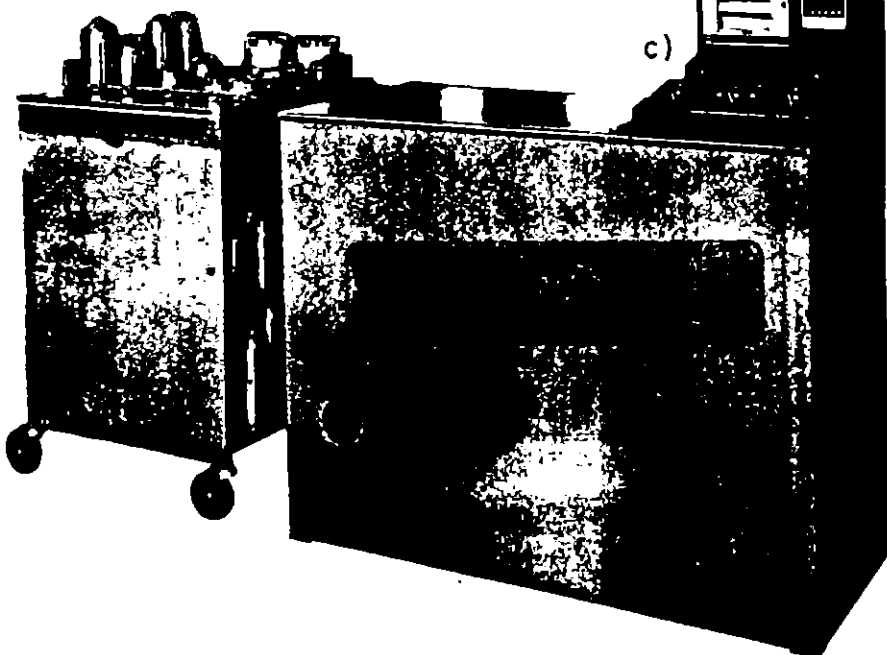


d)

a)

b)

c)



Seven types of stainless steel containers are available for use in Launder-Ometers, three of which are used at CCI. When filled to $\frac{3}{4}$ capacity, as recommended by the manufacturer, the smallest container used at CCI, can accommodate 10 grams of cotton or linen and 15 grams of wool or silk and the largest container can accommodate 30 grams of cotton or linen and 225 grams of wool or silk.

The principle benefit of the Launder-Ometer is that it can dye a large number of samples in a very uniform manner. Needless to say this greatly facilitates building up a reference collection of dye samples. From this reference collection a dye recipe may be chosen for a particular conservation treatment thereby eliminating much of the "trial and error". Although lengths of fabric will continue to be dyed by hand, in the case of silk crepe line, very often 10 to 20 grams is sufficient for a conservation job. Consequently it can be incorporated as one of the many dye baths in the Launder-Ometer. When dyeing silk crepe line in the Launder-Ometer we have found that it is absolutely essential that the interior of the stainless steel container not have any rough spots as they can snag the crepe line.

To date, most of the dyeing for the reference collection has been done with silk fabric using Ciba Geigy Ingalan dyes. The results have been most satisfactory.

The question of distribution of dyed samples has been discussed and the CCI Textiles Lab would like to determine how much interest there may be in this. Any comments or suggestions you have would be greatly appreciated.

Jan Vuori



*Flandrische Färber in der Färberküche.
Aus der Handschrift Royal MS 15 E III, Bl. 269 r
der Britischen Museums in London.
Dieses »Book of the Properties of Things«
(= Liber de natura rerum - Buch über
Beschaffenheit der Dinge) wurde um 1482 in Brügge
geschrieben, vermutlich für König Eduard IV.*

CANADIAN MUSEUM OF CIVILIZATION

Conservation Services Division

Over the past few months a number of projects have been underway in the textiles laboratory of the National Museum of Man. The conservation of a 1901 two-piece day dress has been completed. The dress, which belongs to the N.M.M.'s History Division, is made of fine cotton muslin, patterned with a blue floral print. Apart from a number of holes, tears and weak areas in both bodice and skirt, the major problem consisted of the sleeves, both of which had been cut off in a rough manner, about 10 cm below the shoulders. Oddly enough, they had nevertheless been kept. The dress was wet-cleaned in the standard manner. A fine cotton fabric which matched in weave, weight and colour, the plain cream-coloured background of the printed dress fabric, was washed thoroughly in preparation to be used as the backing fabric.

In order to reattach the sleeves, the portion of sleeve fabric still secured to the french seams at the shoulder, first had to be removed. This necessitated unstitching the shoulder seams, with matching colour-coded tacking stitches being made along the way to guide in realignment later on. Then the seams in the sleeve portions which had been cut off were partially unstitched to enable them to be laid out flat along the cut line. The torn

edges of the upper and lower sleeve portions were re-positioned and an ample piece of backing fabric was cut and laid underneath. The dress fabric on top was lightly misted with distilled water to relax the fibres. The cut edges, which were not badly frayed, were realigned and pinned into proper position. When dry, the pins were removed and the dress fabric was secured to the backing underneath with couching stitches worked in silk thread (crêpeline). When both sleeves were completed the sleeve seams were restitched using the original stitching holes, and the backing fabric was trimmed and basted along the original shoulder seam line of the sleeves. The lower raw edge of the backing was secured to the dress fabric using herringbone stitches in silk thread. The sleeves were then reset into the bodice matching up the colour-coded tacking stitches, and the french seams at the shoulder were reconstructed, incorporating the upper edge of the backing fabric to give extra strength to the support of the sleeves.

Owing to the cleanness of the cut and lack of fraying, the alignment of the cut edges of the sleeves was successful, and is now quite inconspicuous. In addition, this area is partially hidden under the flounce which trims the yoke of the bodice.

The treatment of the skirt was very straightforward. It was washed, and holes and weak

areas were backed with cotton fabric.

Work underway for the Canadian Centre for Folk Culture Studies, a division of the C.M.C., consists of approximately 8 dance costumes which, although in fairly sound structural condition will require cleaning.

Twenty-four Inuit textiles, including duffle boots, leggings, parka covers, and embroidered shot bags, have recently been received into the textiles laboratory for appropriate care before being put into storage. These are part of the collection of the Canadian Ethnology Service, C.M.C.

Besides the conservation work going on in the lab to prepare textiles for display at the new museum, much time is being devoted to preparing for the actual move. Many projects calling for co-operation between various divisions are underway in all spheres of the museum's activities, including the physical move, the planning of exhibits, considerations for storage of artifacts at the new building, and planning and ordering of equipment for the new laboratories.

You'll be kept up-to-date on how all this is progressing through the Textile Conservation Newsletter.

Julie Hughes

Report on the Founding Dinner
Costume Society of Ontario
Eastern Group

On Wednesday, March 12th, 1986, the Costume Society of Ontario - Eastern Group (C.S.O. - E.G.), was founded in Ottawa. A cocktail hour and banquet was held at the Hotel Roxborough, beginning at 7:00 p.m., and a business meeting took place over coffee. The thirty-four people in attendance included museum curators, conservators and historians, fashion designers, theatre and private costumers, private conservators, textile course instructors, and researchers.

On May 6th, 1986, the first public meeting of the C.S.O. - E.G. was held at the Public Archives of Canada in Ottawa. The speaker for the evening was Vera Campbell, Director/Curator of the Bytown Museum which is situated by the locks, between Parliament Hill and the Chateau Laurier.

Mrs. Campbell gave a slide presentation explaining the history of some of the textiles in the collection of the Bytown Museum. The pieces shown included examples of early Canadian quilts, coverlets, costume, embroidery, hand-knitting, and samplers, which comprise the exhibit entitled "Womanly Arts of Yesteryear" on display at the museum this summer. Other artifacts associated with textile production, such as spinning wheels, also form part of the display.

The best way to really appreciate all these pieces is, of course, to go and view them first hand, which will be all the more interesting in light of the historical background provided by Vera Campbell.

The Bytown Museum is open from 10:00 a.m. to 4:00 p.m. Monday to Saturday (except Tuesdays when the museum is closed) and from 2:00 to 5:00 p.m. Sundays and holidays, until Thanksgiving.

Announcements for the evening included an update, given by Pam Blackstock, of plans for the seminar "Fashion Then and Now" that was held on June 12th at the National Museum of Man. Information brochures with registration forms, designed by Catherine Carroll, were distributed, and more are available from the Regional Representative, Julie Hughes.

A fashion event is being organized by Debra and Michael Jacino, local fashion designers, for March 14 and 15, 1987. Information packages will be available soon through the C.S.O. - E.G.

A resource table was also set up for the meeting, on which various publications related to textiles, including C.S.O. publications, were laid out.

More than 50 people were in attendance at this meeting, most of whom were able to stay afterwards for casual conversation and introductions.

The next public meeting will be held in September. Art Pensen, a free-lance designer who has worked for the National Arts Centre, the Great Canadian Theatre Company, and the Neptune Theatre in Halifax, to name a few, will be the guest speaker. Members will be notified of the exact time and date.

Julie Hughes

BOOK REVIEWS

Historic Textile and Paper Materials: Conservation and Characterization, Howard L. Needles & S. Hag Zeronian, eds., Advances in Chemistry No. 212, American Chemical Society, Washington, D.C., 1986. Clothbound; xi + 462 pp., indexed; ISBN 0-8412-0900-6. U.S.A. & Canada \$94.95.

This collection of articles was developed from a symposium sponsored by the Cellulose, Paper, and Textile Division at the 188th Meeting of the American Chemical Society (Philadelphia, Pennsylvania, August 27-29, 1984). It describes the characterization, degradation and conservation of materials in the paper and textile fields. It covers various aspects of current research, including the development of new analytical techniques.

The monograph is weighted in favour of textiles: of the twenty-four papers included, seventeen describe work done on textiles and seven are on paper substrates. Most of the articles from the paper field will be of considerable interest to textile conservators. Among the textile articles there is an emphasis on characterization of fibre degradation and dyes. Particularly note-worthy are the articles on "Identification of Dyes in Historic Textile Material" (Helmut Schweppe), "3600 Years of Purple-Shell Dyeing: Characterization of Hyacinthine Purple (I. Irving Ziderman), and "The Kinetics of Cellulose Degradation" (R.L. Feller et al).

The investigations of analytical techniques for characterization of fibres (e.g.: SEM, single

fibre creep measurements, fractography, amino acid analysis, and Fourier Transform IR) are very interesting. However, the results given are still fairly preliminary and do not (as yet) demonstrate the level of accuracy required for evaluation of artifacts or conservation processes.

This book will be very informative and interesting to conservation scientists or conservators who want to gain a better physical or chemical understanding of the materials that they work with. It would make a valuable addition to the library of an institution concerned with textile conservation. The high price may be a deterrent for the more casual individual reader; they may want to borrow a copy and see it first hand, before purchasing one for themselves.

H.D. Burgess
Conservation Processes Research
Canadian Conservation Institute
Ottawa, Canada

The Textile Conservator's Manual, Sheila Landi
(Butterworths London 1985), 199 pages, illustrated, indexed, Canada \$100. Available from Butterworths, 2267 Midland, Scarborough, Ontario M1P 4S1. (416) 292-1421.

Sheila Landi is the Chief Conservation Officer, Textiles, Victoria and Albert Museum, London. This textbook mirrors her 21 years of experience as one of Britain's leading textile conservator. The manual is aimed at the student and textile practitioner.

This handsome volume in the Butterworth's Series in Conservation and Museology is divided into 10 chapters, which are generally well cross-referenced making access to information easy to find and follow. The chapters are arranged in a logical order, going through: the profession; technology; the object: options and choice; recording, handling and preparation, chemicals and their uses; cleaning; support and consolidation; reassembly and finishings; display, storage and transportation; and finally, equipment and the workroom. To underline points made in the different chapters, Mrs. Landi has provided a number of concise case histories. They demonstrate clearly how she arrived at particular treatment decisions.

The book is illustrated with colour plates of pieces she has treated as well as very well executed drawings to explain details of materials and her treatment procedures, from fiber cross sections, stitches, various backing and lining techniques and the different equipment.

The scientific sections of the book have been supplemented by information from specialists in the field. In the chapter on chemicals and their uses for instance, Judith Hofenk de Graaf contributed a section entitled "Some Recent Developments in the Cleaning of Ancient Textiles".

Not all textile conservators will agree with some of the treatment methods suggested by Sheila Landi in this manual.

But they should be grateful to her for sharing with them many of her practical handling procedures, the result of years of fruitful experience.

Flexibility of approach to different conservation challenges is an admirable quality Sheila Landi exhibits throughout this book. At the same time she retains the integrity of the historic textile as her goal.

Ela Keyserlingk
Textiles Division
Canadian Conservation Institute

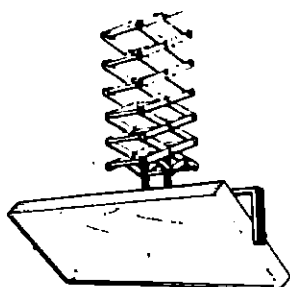
PUBLICATIONS

The Atlantic Regional Group of the International Institute for Conservation - Canadian Group is pleased to announce that the publication Computer Technology for Conservators: The Proceedings of the 11th Annual IIC-CG Conference Workshop will be available after May 1, 1986. Copies may be obtained by sending a cheque or money order for \$20.00 CDN (includes postage and handling) to: ARG Proceedings
P.O. Box 8773, St. A
Halifax, Nova Scotia
Canada B3K 5M4

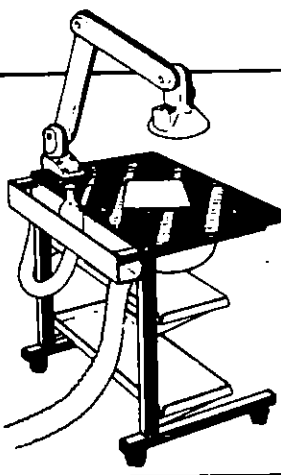
(All participants will be receiving a free copy.)

This publication - with contributions from Canada, United States, and Great Britain - covers systems analysis and design, database management systems for conservators, information and program listings for creating computerized condition and treatment report file systems, telecommunications, finite element analysis, an introduction to CAD/CAM and on-line database use. Also included is a description of the Getty Conservation Institute sponsored Conservation Information Network which includes AATA and the ICCROM Bibliographic Database online as well as components of the Canadian Conservation Institute's ICARUS database management system. Transcripts of online demonstrations, discussions of the issues surrounding controlled vocabulary, and speculations on future directions are also included.

For further information contact: John Perkins, Candace Boyer or Ed Paterson at: (902) 426-3452.



CLE



<p>CONSERVATION LIGHTING AND EQUIPMENT</p> <p>Designers, manufacturers and exporters to art galleries, museums and conservation studios.</p> <p>Products include: mobile and ceiling luminaires, lightboxes, work trolleys, mobile extractors, essels, UV lighting, digital spatula systems, spray equipment, vacuum sweeper units etc.</p> <p>Data and prices available on request.</p> <p>CLE DESIGN LIMITED 40 HAYDON'S ROAD LONDON SW19 1HQ TELEPHONE 01-461 1777</p>
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CONFERENCE

1986 Textile Conservation Meeting Announcement - HFRTG

The Harpers Ferry Regional Textile Group will sponsor their 8th Conservation Symposium on Thursday and Friday, November 6 & 7, 1986 at the Smithsonian Institution, National Museum of American History, Washington, D.C.. The topic of this two-day program will be "Textile Treatments Revisited" (Things Done and Undone).

All interested individuals are invited to attend this conference which will feature specialists in the field of textile conservation and science.

The registration fee is \$60.00. The registration DEADLINE is October 10th. The late registration fee is \$75.00. *Due to museum security, there will be no registration at the door.

To receive the tentative list of speakers, topics & registration form, please send a self-addressed, stamped envelope to:

Harpers Ferry Regional Textile Group
c/o Katherine Betts
Anderson House Museum
2118 Massachusetts Ave., N.W.
Washington, D.C. 20008

*Telephone: (202) 785-0540.

LECTURES

Fall Lecture Series
September 12-14, 1986
History of Costume 1900-1930
Lecture and Workshop
Sandra Morton Weizman
Provincial Museum of Alberta
Edmonton, Alberta

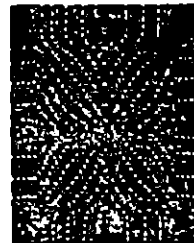
Canada's Handwoven Heritage



Catalogne coverlet (detail),
Quebec, about 1900



lacquard coverlet (detail),
Ontario, 1852



Overshot coverlet (detail),
Ontario, mid 19th century



Doukhobor rug (detail),
British Columbia, 1930-1940

May 24, 1986 to January 11, 1987

Sigmund Samuel Canadiana Building
14 Queen's Park Crescent West, Toronto

Daily: 10 a.m. - 5 pm Sunday: 1 - 5 pm
Tours: Thursdays at noon

Free Admission



Royal Ontario Museum

With the generous support of the Secretary of State
Promotion of Official Languages

Special Lecture by Dorothy K. Burnham

Fibres/Fibers Have No Borders

Sunday October 19, 1986 1 pm

ROM Theatre, Royal Ontario Museum, 100 Queen's Park

Tickets & Information: 586-5788

COURSES

The Scottish Society for
Conservation & Restoration
Identification of Textile
Fibres and Introduction to
Textile Technology
3-5 September 1986
Course Fee: £150

Scottish Textile and Technical
Centre Ltd.
Galashiels

This three day course is intended for conservators and curators who would like to learn techniques used to identify textile fibres by microscopy. The emphasis will be on practical sessions to give the participants more experience of using a variety of methods to identify both natural and man-made fibres.

This course has been organised for SSCR by the Scottish Textile and Technical Centre.

Programme Summary

Day 1 -
Lecture: Principles of Optical Microscopy for Fibre Identification.
Practical Sessions: Microscopy of Natural and Man-made Fibres.

Day 2 -
Lecture: The Historic Development of Man-made Fibres.
Practical Sessions: Fibre Identification by Staining and Solubility Methods.

Day 3 -
Lectures: Fibre Identification in the Museum Context and Choosing a Microscope.

Viewing of Spinning, Weaving, Dyeing and Finishing Machinery.

The fee for the course is £150, inclusive of VAT.

Accommodation may be available in the Halls of Residence at a cost of £15 per night with full board. Please contact Linda Eaton as soon as possible if accommodation is required as availability is limited.

Booking forms, together with a £25 deposit, should be returned before July 23, 1986 to: Linda Eaton
Royal Museum of Scotland
York Buildings
Queen Street
Edinburgh EH2 1JD
Tel.: 031 557 3550
ext. 280.

Juraku International Textile Center
Kyoto, Japan

Classes in traditional Japanese dyeing techniques, July 7-21 and July 22-26, 1986. Contact Glen Kaufman, Dept. of At., University of Georgia, Athens Georgia 30602. (404) 542-1511.

Dry Cleaning Course

The Textile Conservation Group of New York is pleased to sponsor a dry cleaning course for the textile conservator. Bill Seitz, Executive Director of the Neighborhood Cleaners Association will teach the course at the New York School of Dry Cleaning, 116 East 27th Street, New York, N.Y.. This school is licensed by the New York State Department of Education and has been in existence since 1949. The course will include the following topics:

- Dry-cleaning vs. wet-cleaning treatments;
- Dry-cleaning techniques;
- Spot cleaning;
- Stain identification and removal;
- Chemicals used in dry cleaning;
- Fabric properties related to cleaning potential;
- Problem-solving in cleaning treatments.

Each participant is encouraged to bring objects with cleaning problems to the class, so there will be an opportunity for hands-on experience in applying dry cleaning treatments to historic textiles.

The course will be offered twice; each session is scheduled for 24 hours of class time. One session was held on six evenings, 6 PM to 10PM, July 8, 10, 15, 17, 22, and 24. The second session will be held on four consecutive days, 9:30 AM to 4:30 PM, August 18, 19, 20, and 21.

Registration deadline was June 15th but if you have any questions, please contact Polly Willman at the address given below or call her at (718) 638-5000 x 318 (day) or (718) 768-1433 (evening). No phone registrations will be accepted.

The Textile Conservation Group
c/o Polly Willman
483 12th Street 2-L
Brooklyn, NY 11215

SOURCES

Patterns for Past Fashions

Bridal Elegance
1176 Northport Drive
Columbus, Ohio 43220
Wedding dresses, Victorian
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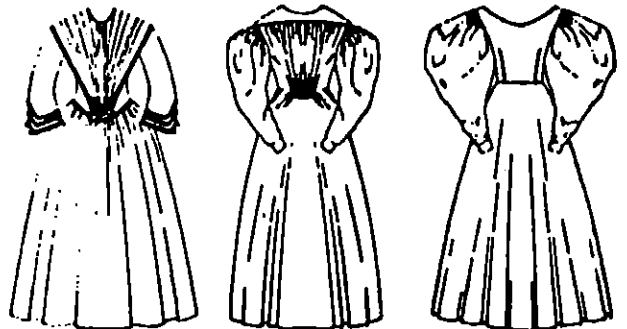
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Wisconsin
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patterns 1835-1896.



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Publication Services
Royal Ontario Museum
100 Queen's Park
Toronto, Ontario M5S 2C6
(416) 978-3641
Scale patterns each from:
1700-75; 1780-1800; 1834-43.

Colleen Wilson

EXHIBITIONS

CANADA

Value Versus Vision: Chinese Export and European Chinoiserie, Textiles of the 18th and 19th Centuries
until January 1987
Royal Ontario Museum
Toronto, Ontario

Canadas Handvooven Heritage to January 11, 1987
Royal Ontario Museum
Canadiana Building
Toronto, Ontario

May - June
EMBROIDERED TEXTILES FROM
KOHISTAN, NURISTAN AND THE
PUNJAB

July - August
TEXTILES OF THE AMERICAS

September - October
18th AND 19th CENTURY EUROPEAN
PRINTED TEXTILES

November - December
CHINESE EMBROIDERIES

The Museum for Textiles
585 Bloor Street West
Toronto, Ontario M6G 1K5
Tel.: 588-3292

Recent Acquisitions 1985 "The Oldest Known Patchwork in the World"
until September 1986
McCord Museum
Montreal, Quebec

Cowichan Indian Sweaters
August 19 - November 9, 1986
Museum of Anthropology
Vancouver, British Columbia

U.S.A.

Four Decades of Fashion, 50 examples from U.S. and Europe since WWII
Indianapolis Museum of Art
Indianapolis, Indiana

19th and Early 20th Century French and English Textiles
June 3 - Autumn 1986
The Cleveland Museum of Art
Cleveland, Ohio

A Delicate Art: Flemish Lace, 1700-1940
June 29 - October 19, 1986
Allentown Art Museum
Allentown, Pennsylvania

Northern Plains and Plateau Hide Clothing and Beadwork; Curators Choice
until August 1986
Haffenreeffer Museum of Anthropology
Rhode Island, Rhode Island

Kashmir Shawls
until August 1986
The Textile Museum
Washington, D.C.

Costumes of Royal India
until August 31, 1986
Metropolitan Museum of Art
New York, N.Y.

MUSEUM MUSES

Not to be missed if you plan to be in Paris: the recently opened Musée des Arts de la Mode in Paris—a museum-within-a-museum (located in part of the Louvre complex) no fashion fan should pass up. The long-awaited, \$7-million-plus project, spread over the top five floors of the newly restored Pavillon Marsan, has already attracted much-deserved praise and nonstop crowds.

The inaugural exhibition, *Moments de la Mode*, is a fashion time capsule featuring costumes from the 16th-20th centuries arranged in period tableaux. Also on view—a display of contemporary fashion photography, an exhibit spanning several centuries of fashion painters such as Edouard Vuillard and Pierre-Auguste Renoir, and inspiring examples of decade-spanning style plucked from the collections of designers such as Madame Grès, Chanel, Schiaparelli, Piret, and Molyneux which serve as a mind-boggling reminder that *nothing* is new in fashion.

TOURS

Tours of China and Peru
U.S. Textile Arts and Culture
of China Delegation Tour
July and October 1986

5,000 Years of Peruvian Textile
Arts
July and October 1986

For information contact:

Forum Travel International
91 Gregory Lane, Suite 21
Pleasant Hill, CA 94523
(415) 671-2900

OF PEOPLE . . .

In December 1985 Cara Reeves became permanent staff as assistant conservator at the ROM. Cara took part in November 1985 in the course organized by the OMA at CCI in Ottawa, "Basic Care and Handling of Textiles" and in January 1986 in a seminar on fabric structures at the ROM lead by Milton Sondag from Washington.

Janice Brodie, conservation assistant was working in March and April this year in the ROM's Textile Lab on textiles for the coming exhibition "Canada's Handwoven Heritage."

Frances Wong, volunteer at the ROM, is working on the reproduction of a missing part for the French copperplate printed bedcover from c. 1780.

Gail Niinimaa of the Glenbow Museum enjoyed a successful season of Biathlon Competition this year. She won the 10 km, relay race, and 2nd in the 5 km at the North Americans placing

1st overall. At the Canadians she was 2nd in the 10 km, 4th in the 5 km and won the Gold Medal relay team, placing 2nd overall. At the Europa Cup competition at Holmenkollen, Norway, she was 5th in the 10 km, 15th in the 5 km race, and 4th in the relay. At the Polar Cup Circuit in early April in Northern Sweden and Finland she placed 9th in both individual races and was 2nd in the relay and 4th in the Military Patrol. The Glenbow Museum has been very supportive by allowing a flexible work schedule which permitted time to train at a National Team level. Without their cooperation results of this quality would have been extremely difficult to obtain.

Mette Tang Simpson has been appointed to the new position of Director at The Textile Conservation Centre at Hampton Court Palace and took up this post in their Grace & Favour Apartment early in April.

The need for this position has come about by the growth of the Centre's Academic and Conservation activities coupled with the desire of the founder and Principal, Karen Finch OBE, to reduce her involvement in the day-to-day administration of the Centre which she has led since its inception 10 years ago.

Mrs. Simpson has a BA Honours Degree in the History of Art and Design along with a Diploma in the Conservation of Fine Art and has been a Lecturer on the Conservation Course at the Gateshead College of Technology.

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 1986/1987 are:
31 October
30 April

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

and information on upcoming courses, conferences and exhibitions.

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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