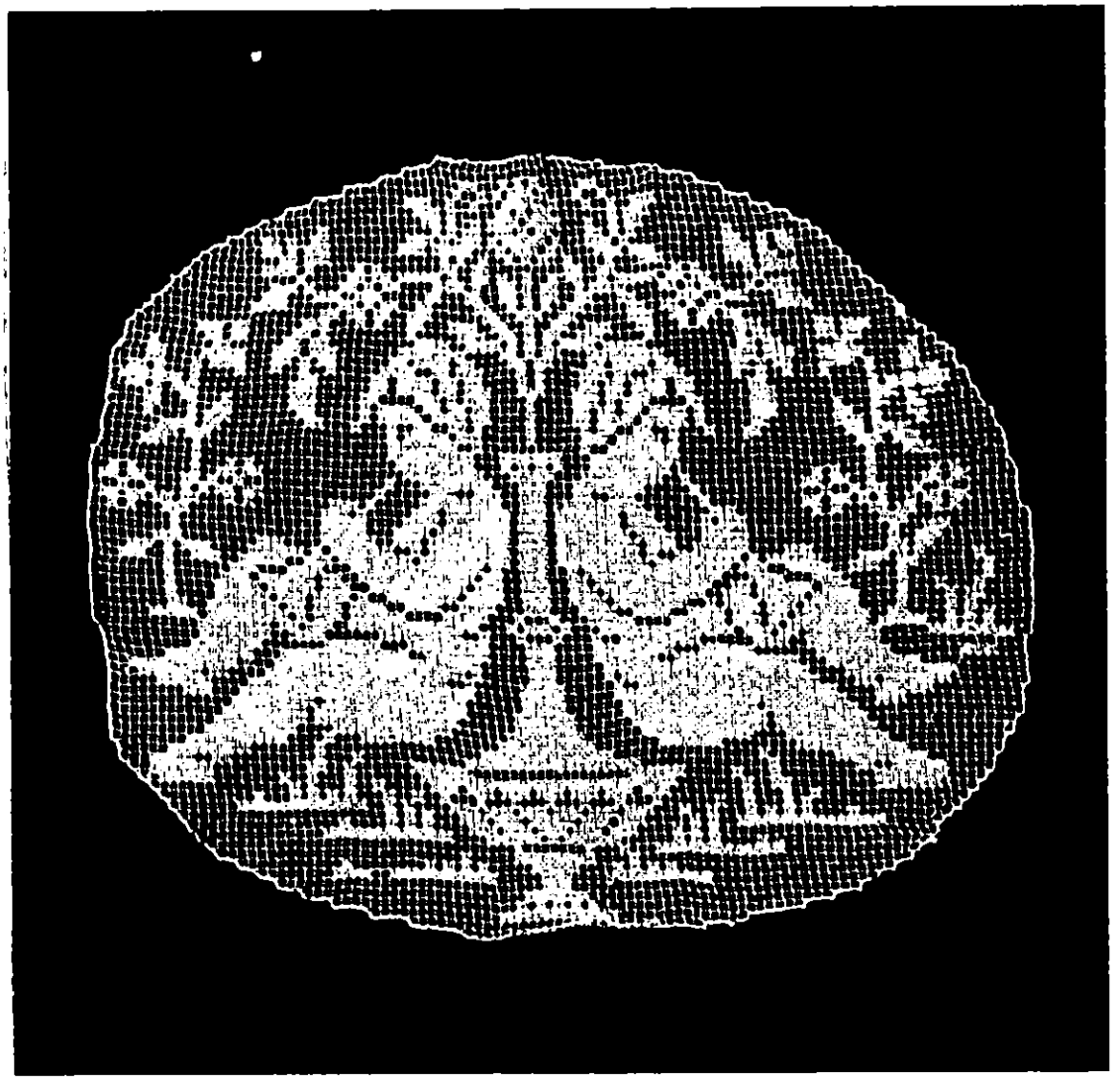
TCN

TEXTILE CONSERVATION NEWSLETTER



SPRING 1987

FROM THE EDITORS

We are pleased to welcome Christine Feniak and Eva Kaczkowski to the TCN publication team, effective with this issue. Christine (Historic Resource Conservation, National Historic Parks and Sites) will be managing the receipt of memberships and financial record-keeping; Eva (formerly of the Rocky Mountain Regional Conservation Centre, Denver, Colorado; now doing textile conservation on contract in Ottawa) will maintain the membership list. Submissions for each issue will continue to be compiled by Eva Burnham and Colleen Wilson, with the final production (proof-reading, compiling, stapling, mailing, etc.) as usual being a joint endeavour.

We regret that Julie Hughes is no longer able to help with the production of the TCN, owing to other heavy commitments. Julie's help has always been greatly appreciated. Good luck in your new endeavours.

TCN SUPPLEMENT

The Editors are pleased to present the first "Supplement" to the Textile Conservation Newsletter.

This "Annotated Bibliography on the Use of Adhesives in Textile Conservation" was compiled by Jacinthe Moquin, previously working with Lisa Mibach at the Provincial Museum of Alberta. The material was gathered during the preparation of the "Textiles Adhesives Questionnaire", sent out in 1986. When the results of this questionnaire become available, they will be published in the TCN.

Meanwhile, we would like to thank Jacinthe Moquin, and Tom Strang, Acting Chief of Conservation at the Provincial Museum of Alberta, for their kind permission to distribute this information.

Dear Editors:

We have been reading the Textile Conservation Newsletter for the last few years, as the University of Washington Library subscribed to the Newsletter. We have appreciated learning of problems others are struggling with, the solutions, and sometimes the interesting discovery that we too, all on our own, have come up with similar solutions. Our collections continue to grow and we have focused the last few years on discovering numerous cost effective solutions for accessory storage. A large textile exhibit this last year forced us to refine textile display mechanisms.

We shall continue to consult and refer to your newsletter. I think the Americans envy the strides Canadians have made in the areas of collection management and conservation, and the Canadian government publications are excellent.

As or if appropriate, we would be interested in sharing our solutions through your newsletter.

I look forward to reading more of the Newsletters. The Newsletter seems such an important means of sharing information.

Judy Sourakli, Curator of Textiles
Henry Art Gallery

SPECIAL FEATURE

Printed Fabrics: Indiennes

Indiennes, persiennes, chintz and printed calicoes are all names for cotton fabrics that were printed after Oriental models. The first indiennes - we shall use this as a generic term - were genuine Eastern cloths imported into Europe in the seventeenth century by various companies trading with india. They sold so well that attempts were soon being made to copy them. The manufacture of indiennes first became known in Switzerland through French religious refugees after the repeal of the Edict of Nantes in 1685. The cotton cloths were printed with wood or metal blocks in several operations, mordanted, dyed and finally retouched with a brush.

Manufacture was first taken up in French-speaking Switzerland. By 1691 Daniel Vasserot was making indigo cloths by the blue printing method. In the Canton of Neuchâtel the businessman Jacques Deluze and the cloth printer Jean Labran founded a company at Le Bied near Colombier in 1734, and in 1750 the "fabrique neuve" was erected near Cortaillod, an undertaking which was to develop in the course of the nineteenth century into the biggest indienne printing works in the country. What were called "toiles peintes neuchâteloises" were exported to many far-off places.

The big companies even had their own warehouses in France, Italy and Germany. At the international fairs in Basle, Frankfurt, Leipzig, Augsburg, Strasbourg, Lyons and Genoa, where the goods were sold, the latest fashions were also carefully studied so as to keep products up to date. A passage from a letter written by Jean-Jacques Rousseau in 1764 shows how popular printed calicoes were at the time: "If we want to survive, we must soon eat watches and indiennes, for agriculture is being wholly neglected on account of these lucrative arts." It was, however, not only in French-speaking Switzerland that indienne manufacture flourished. Companies such as that of the Brutel Brothers in Aargau or of the Ryhner family in Basle were soon well established. There were also successful cloth printing works in Zurich. But before the first half of the nineteenth century was over, the block printing of calico was being challenged by mechanical roller printing, and very few makers of indiennes were able to measure up to the more efficient competition. Among the exceptions were the cloth printing works of Glarus, which reached the zenith of their success between 1850 and 1860. They had succeeded in opening up foreign markets and establishing their own trade agencies all over the world. By the middle of the century some of their company executives were travelling to South America, Africa, India and Indonesia. Conrad Blumer introduced batik after a trip to India around 1840, turban cloths were printed for the Turks, and

23/24 The designers of these indienne cloths are unknown. Every pattern card has its individual note, as witness this unusual feather motif

bright-hued cotton cloths from Glarus were still being shipped to Africa in the twentieth century.

In Switzerland the colourful fabrics were mostly used for dresses, aprons, neckerchiefs, scarves, handkerchiefs, and as souvenirs (especially those bearing single pictures), but they also served as bedspreads, furniture and wall coverings. A Neuchâtel speciality was the "mezzaro", originally a large printed cloth from the Orient which from the end of the seventeenth century was also made in Genoa and was worn by women there draped over their shoulders. A Swiss indiennes manufacturer from Glarus, Michele Speich, who had settled at Cornigliano near Genoa in 1787, was apparently the first to introduce a design that had hitherto been unknown on the "mezzari", the "arbre fleuri" or tree of life (see cover). This motif - a mixture of pictorial elements from Europe and the East - can be found in a range of variants. A decorative branching tree of Oriental conception stands in the middle of a square frame. Its crown, picked out against a light ground, is enriched with flowers, buds, bunches of grapes, birds and insects of all kinds. Its trunk rises from a mound which may sometimes appear very Swiss, with cows and goats grazing on a rock-strewn and pine-grown pasture. Their place may also be taken by a more exotic flora and fauna, peacocks, parrots, monkeys and palms, or by architectural motifs such as a harbour scene or Oriental minarets. Common to all

19 This exotic flower motif with its mirror-image repetitions, connected by graceful tendrils and laterally framed by ornamental border strips, is reminiscent of the patterns of French silk materials from the Louis XVI period. 20 Birds and flowers—the latter mostly shown with their roots—were much used as extremely decorative elements

the "mezzari" is a broad border with rhythmically repeated plant ornaments: garlands, palmettes, blossoming sprays or flower-baskets recalling French models in Louis XVI style. The makers of indiennes in Neuchâtel, particularly the Bovets of Boudry, probably introduced the "mezzaro" into their production about 1820. But it was no longer used for clothing; instead, it adorned the walls of Swiss drawing-rooms.

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Swiss National Tourist Office, Zurich
Photographer: Peter Studer, Grosshochstetten and the author: Ruth Veuilleumier-Kirschbaum

Monthly magazine of the Swiss National Touris Office and Swiss public transport.
Issue 2/87

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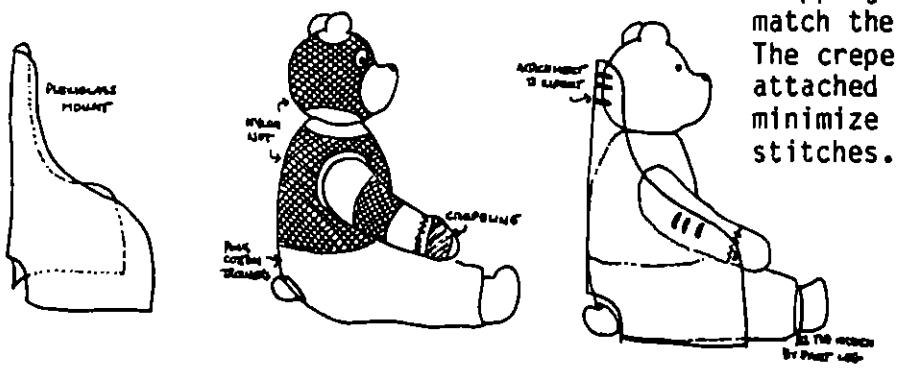
CURRENT PROJECTS

B.C. Provincial Museum

Work is being done on mounts for artifacts that will be travelling in an exhibit known as either BC Attics or Echoes of the Past. To minimize handling artifacts will remain on their mounts and the mounts within the cases throughout the exhibit. The cases will travel in steamer trunks which will then form the bases on which the bases will be displayed. Because they will not be handled, the means of attaching the artifacts to their mounts must be both very secure and minimally obstructive. Although there are not a large number of textile artifacts in the exhibit, some have presented interesting problems.

1. An aged, much loved and repaired teddy bear, with articulated head, arms and legs. His torso, arms and head have been bound in a heavy gauge nylon net. The net was dyed to match the yellow of the bear's fur, and where extant, the fur has been pulled through the net. The net will then be attached with heavy thread or cord, to a shaped piece of plexiglas.

   One paw, repaired with adhesive tape and sewn to the arm with crude stitches was wrapping in crepeline (dyed to match the grubby repairs). The crepeline will then be attached to the mount to minimize strain on the stitches.



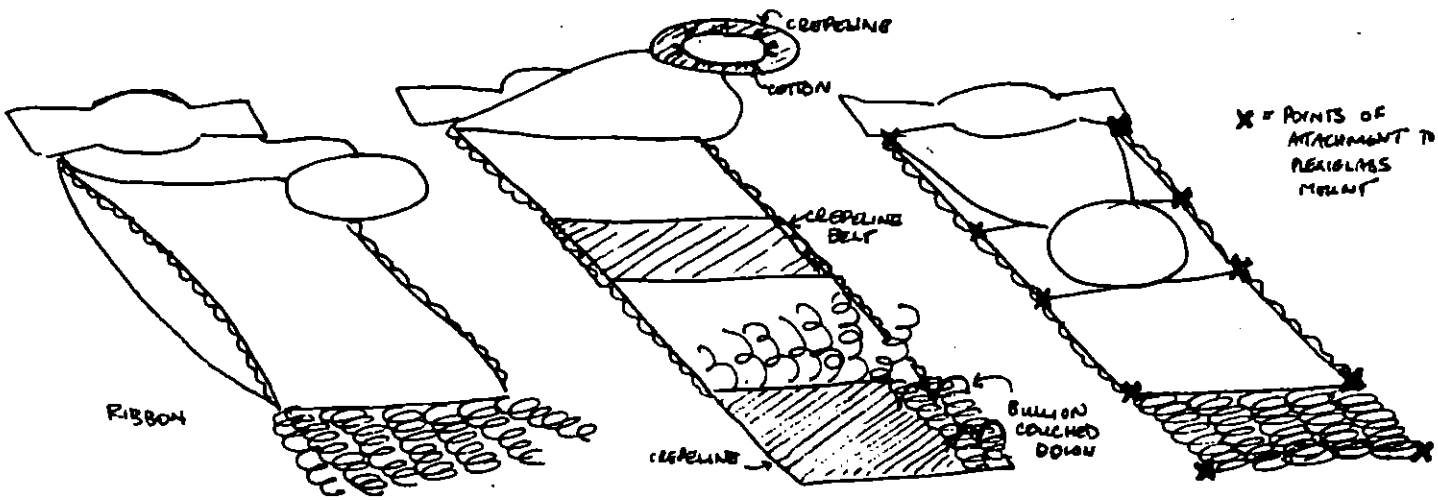
2. A Union Ribbon composed of two ribbons attached at the bottom with a fringe of bullion and at the top to a metal pin and badge. A third ribbon hangs freely from the top and supports a metal and plastic badge. As there was no means of attaching anything to the badge, it was covered in crepeline. Pulled taut and sewn to a circle of unbleached cotton on the back of the badge it is minimally visible, obscuring little of the printing and insignia on the badge. A belt of crepeline dyed to match the ribbon behind the badge was attached by sewing the holes of the stitching attaching a metal braid edging. The cotton circle was then sewn to the crepeline belt. The bullion fringe was also sewn to a piece of dyed crepeline. The crepeline will be tied to a plexiglass mount.

3. A small square of crazy patchwork. This has been sewn to a piece of black cotton velvet. Another piece of the same is sewn to the back to form a "pillow case". This will then be pulled over a plexi sheet and secured at the bottom corners.

4. A number of hats will be fitted with covered styrofoam inserts which will be secured to stands.

5. And for a change, a bar of soap will be treatd with a textile. As it was decided to display the actual soap instead of the wrapper, there was some difficulty in determining how to secure it. The work on the union ribbon having proved so effective, the soap, too, will be wrapped in a tight layer of dyed crepeline.

Colleen Wilson



UBC MUSEUM OF ANTHROPOLOGY

Current Projects

Volunteer Associates have been working with Miriam Clavir on cedar bark mats and basketry hats from the NW Coast. Improvements have been made to supports in both limited access and visible storage areas. Removal of old duct tape and electricians' tape repairs on a number of the cedar hats has begun. One mat (204cm x 54cm) had been repaired in ten places with duct tape. This was softened with acetone and removed mechanically. An ultrasonic humidifier in a humidity tent proved more effective than damp blotting paper in relaxing creases and curls without solubilizing pigments. Experiments were made with four types of paper, methyl cellulose and what starch paste for patches. Two thicknesses of "hemp tea bag", a long fibre tissue from La Papeterie St. Armand, tinted with water colour, worked best to support damaged areas while leaving the mats flexible. To facilitate access while minimizing handling, the mats have been stored in large folders. Corrugated cardboard was used, isolated from the mats with polyethylene sheeting.

Supports have been made for the cedar bark hats. Custom shapes were sewn to match the interior of each hat. Woven cotton was used to produce a fairly rigid shape; brown or black fabric was used to blend with hat colours. The cotton shapes were then filled with styrofoam beads.

Wanda McWilliams and
Margee Morris

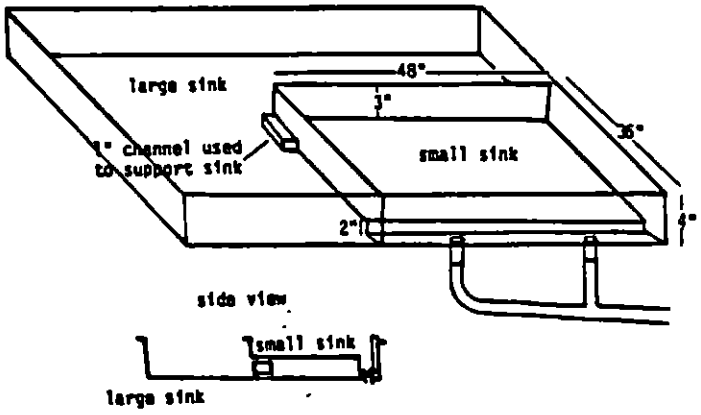
GLENBOW MUSEUM

Textile Conservation Lab

The Textile Lab in the department has recently had a new stainless steel sink made which fits inside the large wash table, for washing textiles. It measures 36 x 48 inches and is 3 inches deep with a trough 4 inches deep and 2 inches wide on the side which runs along the 48 inch length to allow for quick draining. There are two drains in the trough which empties into the plumbing system of the existing wash table. The sink costs $400.00 and was made by Astra Welding, 580 McTavish Rd. N.E., Calgary, AB, T2E 7G5, Tel.: (403) 291-3507.

The addition of this sink was a practical and low cost way to convert the large wash table used infrequently to a more efficient washing sink for smaller textiles.

A table top which fits around the sink is being constructed in-house to provide an efficient work space for the drying and blocking phase of wet cleaning. The smaller wash sink and the table top can all be removed when the large washing sink is required.



Gail Niinimaa

Cultural History Department

It has been a busy time at the Cultural History Department of the Glenbow Museum. From mid-December to the end of April Marcia Slater and Vera McKenzie worked on a variety of projects upgrading the storage of the costume and textile collection. One of the main projects they worked on was a pilot project improving the flat costume storage. Most of the collection's costumes are stored in unfinished plywood cabinets. There was a concern that a layer of acid-free tissue paper was in the long run not a sufficient barrier against acid transmission from the wood to the textiles. Neither was a layer of acid-free paper a solution to prevent splinters and wood dust from the unfinished wooden runners landing on the contents of the drawers beneath the ones pulled out.

An article by Catherine Miles in the Studies in Conservation, 31 (1986), prompted the pilot project to find an inexpensive solution to this problem. A number of drawers were painted with an acrylic-based latex. Unfortunately this type of paint, although recommended to prevent the release of wood vapors, does not harden completely. This characteristic was not discovered until the stack of drawers were delivered to the storage area. Vera and Marcia had to pry the drawers apart and clean them of any pieces of wood left stuck to them. They then attached narrow strips of 1.5 mm thick high density polyethylene to the bottom edges of the drawers, resting on and running along the wooden runners of the cabinets. This eliminated not only sticky drawers but provided a smooth movement when pulling and pushing the drawers, and almost completely eliminated the rain of wood dust created by the friction of the two unfinished wooden surfaces. The drawers were then provided with muslin covers and polyethylene foam liners.

Another project undertaken by Vera and Marcia was the upgrading of the jewelry storage. This project was also done on a shoestring budget. The results of their innovative use of scrap material form the basis of an upcoming article in another museum journal.

On February 7th, 1987, the Prairie Costume Society organized with the help of Gail Niinimaa and Marijke Kerkhoven a symposium on the historic aspects of knitting. Almost 60 members from Edmonton and Calgary shoed up in the Glenbow's theatre to hear five speakers and to view a selection of knitted artifacts from the collection of the Glenbow Museum.

A small display of fancy dress costume was curated by Marijke Kerkhoven of the Cultural History Department. Owing to the hectic schedule in the months before the opening of the Spirit Sings, the display will be on view for a full year from April 1987 till April 1988. Halfway through this period the textiles will be changed. Thus the necessity to display costumes for no longer than half a year provides the opportunity to focus on summer parties for the first six months and on Halloween for the remainder of the show.

At present Marijke is curating a small exhibit of quilts which have never been exhibited before. This exhibit will be held May-June, 1988, in conjunction with the National Quilt Conference to be held at the University of Calgary, May 26 - June 12, 1988.

M. Kerkhoven

Textile Conservation Lab

Gail Niinimaa went on an eight month maternity leave in May. She was replaced by Helen Holt who started on May 11.

Debbie Juchem completed her Job Development Program on February 27, and returned to Glenbow on April 13, on an eight month contract. During this time she will be doing preventative conservation, storage improvements, mount improvements, general maintenance of the permanent collections, and some exhibition preparation for "The Spirit Sings", the Olympic Exhibition.

Artifacts and Textiles Conservators worked together to clean 200 medals and sew velcro onto the ribbons in preparation for the opening of a new medals gallery at Glenbow in July.

Two in-house mannequin-making seminars were held to train more people in this skill. Mannequins were made for the rotating Cultural History exhibitions on "Costume Fun".

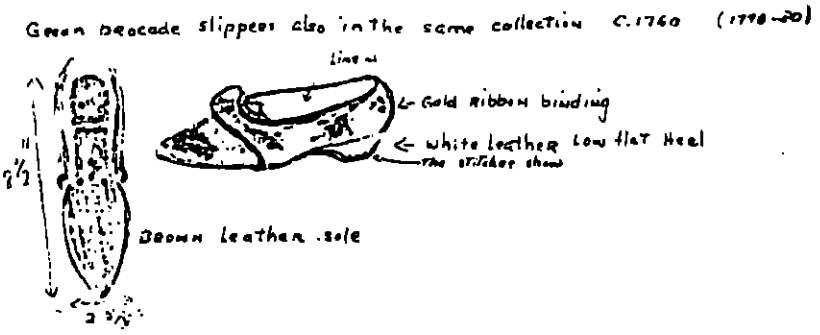
CANADIAN CONSERVATION INSTITUTE

Textiles Laboratory

The CCI Textile Lab has begun treatment on a group of artifacts from the Dugald Costume Museum, Dugald Manitoba. Among these pieces are two eighteenth century gowns. They present a particularly interesting and challenging set of problems. A blue silk brocade dress c. 1780 remains largely intact whereas a yellow silk brocade dress has been extensively remodelled.

Remodelling is not unusual, most surviving 18th century dresses were often remade several times. It was fashionable in the 1830's and 1890's to alter gowns when textiles resembling 18th century fabrics were desired.

This would not be a problem if the dresses would have only been changed either larger or smaller but often the style of the entire dress has been changed resulting in an awkward silhouette. Valuable clues in the form of creases, folds, areas of fading, needle holes and dirt marks all tell a story of the former appearance of the dress. Although when carefully examined the garments present a great deal of evidence to their former appearance. Curatorial advice was sought for additional information.



Dr. Ribeiro, Head of Dress at the Courtauld Institute, London, England, and author of "Dress in Eighteenth Century England" was asked to consult on these artifacts. Dr. Ribeiro also collaborated with Natalie Rothstein of the Victoria and Albert Museum, London to confirm dates of the silk materials.

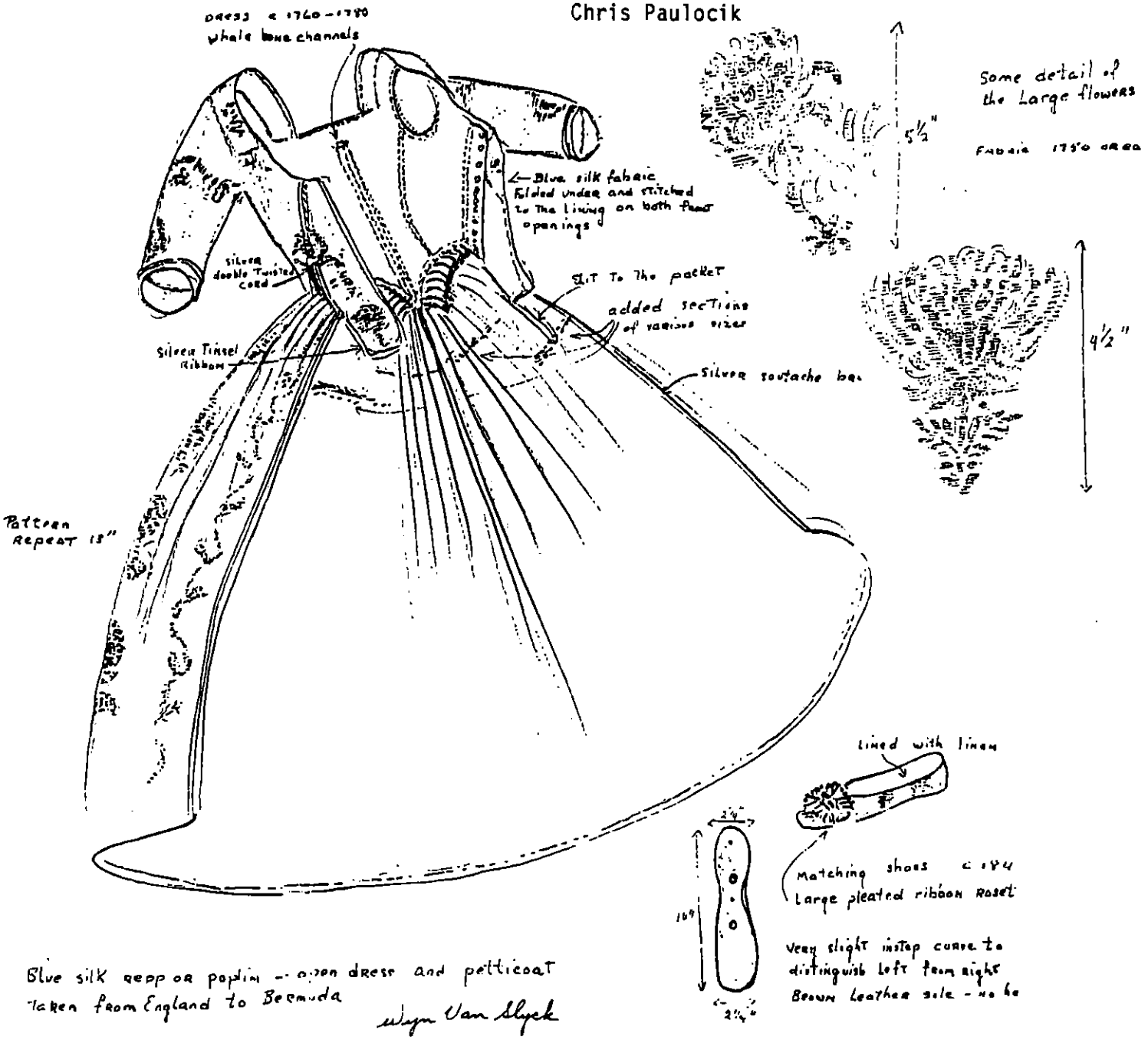
The blue and silver brocade open robe and matching petticoat is English probably from the late 1780's. The fabric of the gown is French from 1720.

In the case of the extensively altered yellow silk brocade gown, the textile was identified as having a French origin dating from 1755.

The rest of the artifacts consist of two pairs of shoes, a lace shawl, stomacher, petticoat and a mob cap (the last three a later 1890's addition.)

The conservation treatment of these artifacts will certainly present a challenge in recreating their former grandeur.

Chris Paulocik



Internships

Maria Theresia Worch a German Textile Conservator in private practice in Munster-Wolbeck was at CCI for a one month internship from March 16 - April 10, 1987.

Mrs. Worch worked with us on the initial investigation into possible treatments of the historically important "Drapeau du Carrillon" from Quebec. She greatly contributed by testing numerous methods by which we would be able to reverse a previous adhesive treatment. She also assisted with the treatment of the "Foundry Banner" from New Brunswick. She helped us to develop a humidification system by which this large banner with a water soluble paint layer could be re-aligned.

During her stay at CCI, we also explored the application of textile starch backings. Through experimentation on a suction table, we developed with her a method by which textile fragments can be re-aligned before the starch adhesive is re-activated.

Mrs. Worch also gave an evening lecture to Ottawa textile conservators discussing her work and also visited laboratories at Parks Canada, the Museum of Civilization, the Royal Ontario Museum and McCord Museum.

Textile and costume conservator, Mary Westerman Bulgarella, is presently in the textile conservation laboratory, for a three month exchange program. Ms. Bulgarella works in the textile conservation laboratory of the Pitti Palace in Florence, Italy where she works on the Palace textiles and the costumes of the Galleria del Costume. She is now working on the Medici burial clothes and she is consulting with CCI on that project. While at CCI she will be working on the problems posed by painted textiles and she will be collaborating with the scientific staff on problems of analytical research for textile objects.

Ethnology Division

An Alternate Support System

Constructing a padded support for the above mentioned shoes was a challenging project. What was required was a form which fitted perfectly inside the toes of the shoe the first time it was inserted. We did not want to have to carve a piece of Ethafoam, insert it, carve it down a bit more and reinsert it, etc... until it fitted perfectly. The shoes were far too fragile for this. As a result, a technique was devised employing a reducing xerox copier. The procedure is as follows:

On a sheet of graph paper a tracing of the outside of the toe of the shoe is taken. This is then reduced on the xerox copier

to the point at which it fits inside the shoe. The amount of reduction depends, of course, on the cut of the shoe. This insole is then used as a template. The template is reduced by 2% on the xerox copier. The resulting reduced copy is then reduced by 2% etc... until the original has been reduced about 20 times. These xeroxed insoles are used as patterns to cut insoles from 2 mil. thick Microfoam. The foam insoles are stuck one on top of another, from largest to smallest, using 3M double sided tape #415, until the appropriate height has been reached. The result is a stepped form in the shape of the toe of the shoe which should fit snugly (see figure 1). This technique depends on the toe of the shoe reducing in size at a regular rate which, fortunately, most do. If for some reason the shoe has any irregularities in its shape the form can be altered by adding or cutting away bits of foam.

The form for the rest of the shoe was much easier to construct and was cut from a block of Ethafoam.

This technique has been used successfully for three different pairs of shoes. It is relatively quick and easy and gives a soft cushiony fitted support.

Susan Maltby

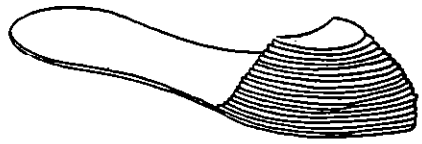


Figure 1

An Attractive Mounting System for Small Artifacts

Recently the problem arose of mounting for exhibit a pair of shoes too fragile to withstand the standard forms of support. As a result, the decision was made to use magnets to attach the objects to the mount.

The method is quite simple. A tinplate (tinplated steel) insole is inserted in the shoe and magnets are placed under the object on the other side of the mount. The attraction of the magnets to the metal insole is strong enough to hold the object in place. The mount is completely reversible -- all you need do is remove the magnets and the object is freed.

Procedure:

An insole of thin gauge (22g.) tinplate was cut to fit the interior of the shoe. The edges were filed smooth, the surface degreased, and then sealed with Krylon. The insole was encased in a fitted fabric sleeve and inserted in the shoe. A piece of steel the length of the object and the width of the magnets was cut and a series of ceramic magnets were adhered* to the steel plate with a cyanoacrylate adhesive. (It is important to use as thin a layer of adhesive as possible.) The magnets were evenly spaced along the plate alternating their polarity. (see figure 1) The number of magnets used will depend on the weight of the object and the distance between the tinplate insole and the magnets.

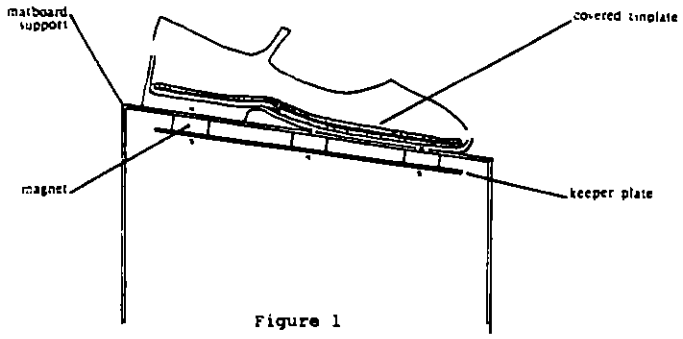


Figure 1

The steel plate adhered to the magnets is an important component as it acts as a keeper channelling the magnetic lines of force and making a complete magnetic circuit between the insole and the steel plate. If this plate is left out, the magnets will have far less pull since the magnetic field would be open ended. (see figure 2)

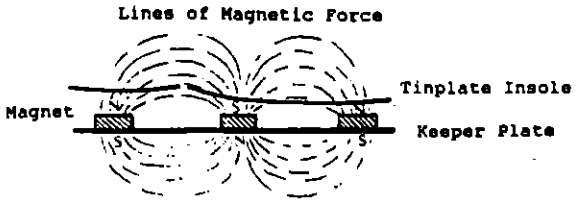


Figure 2

Materials:

1. Tinplate:

   It was hard to find a single sheet of tinplate. Most dealers (once found) would only sell you a case not a single sheet. A single sheet was acquired from a local community college that teaches a tin smithing course.

2. Ceramic Magnets:

   Ceramic magnets (#CP5044 Ceramic magnet rectangle) are available in large quantities from the manufacturer: Jobmaster Magnets, 2399 Cawthra Road, Mississauga, Ontario, L5A 2W9, (416) 897-1380 - Canadian Tire (#CP5044) and Radio Shack (#64-8011--Powerful ceramic magnet) also carry these magnets.

*In the end I did not adhere the magnets to the steel plate as the manufacturer had advised. I found it easier to leave the magnets free so that they could be arranged to give the best support once the shoes were mounted.

Susan L. Maltby
Ethnology Lab, CCI

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CANADIAN MUSEUM OF CIVILIZATION

Conservation Services Division

Relocation

The Textiles Laboratory at the C.M.C. is now located in Centre Asticou, Hull, Quebec. Once a school, this is a single-storey complex, of "block" groupings of rooms, which houses the administrative offices, workshops and laboratories of most of the C.M.C.'s staff. Two gymnasiums have been converted into environmentally-controlled storage areas for the collections of the Canadian Ethnology Service, and the Canadian Centre for Folk Culture Studies, both divisions of the C.M.C. These are temporary facilities until the new museum is completed in 1988.

New Equipment

Ordering of equipment and supplies, with a view to installation at the new museum building, continues. Recent purchases include a White Superlock (Model 534) serger, a Maytag washer and dryer, and four "Bieffe Tabouret" mobile sewing carts. Orders have been placed for an Atlas Launder-Ometer dyeing machine, a MacBeth light booth for colour matching, and new fabric storage cupboards with tambour (roll-back) doors (being custom-built by Jay Walsh, 43 Reid Avenue, Ottawa). Specifications have been drawn up for a new stainless steel wash table, to be ordered from Bedco Division of Gerodon (Laval, Quebec), and a vacuum table (Process Materials Corp.), for joint use by the Paper and Textiles laboratories has been requisitioned.

Parc Laurier

Project teams for the various Parc Laurier galleries are progressing with their plans, each team comprising a representative from the Conservation Services Division. Significant headway has been made with plans for the History Hall, which is now scheduled to open fully, together with the Fine Crafts Gallery, in July of 1989.

Mannequins

The Costume Display Techniques team has received a "19th Century" mannequin from the Wacoal Corporation, Kyoto. This was one of the mannequins developed jointly by the Metropolitan Museum of Art's Costume Institute, and the Kyoto Costume Institute, for the exhibit "Evolution of Fashion 1835-1895". This will be compared to other commercial forms available, as well as mannequins which have been constructed in-house.

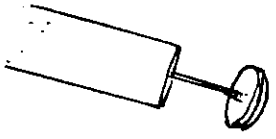
An ethafoam disc mannequin was made in the Textiles Lab for an 1884 silk wedding dress, belonging to the History Division. (A photograph of this dress, in a period room setting, is to be included in a book to be published featuring a selection of national treasures from the C.M.C.'s collections.) In this instance a moveable head, arms, and hands were required. The following is a description of these features only (see Colleen Wilson's article on "Body Building" in the September 1982 issue of T.C.N. for full details on how this type of mannequin is made).

Arms: For the purpose of the photograph, it was necessary that the arms be strong enough to take the weight of a bouquet of silk flowers, and still hold their position. We discovered flexible hangers at Roy Sims Display Agency Inc. (5360 Canotek Rd., Unit 11, Ottawa, @ $2.95). (See drawing #1)

Drawing # 1

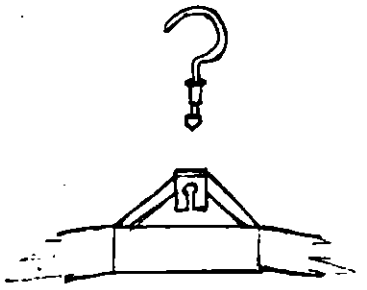
These hangers are 20½" in length, 1" in diameter, and work very well as the core of the arms, being flexible but strong and providing a built-in elbow joint. They have a 1/8" thick wire core, encased in a very dense foam rubber (currently being analysed at the Canadian Conservation Institute), off-white in colour.

At each end of the hanger, the wire screws into a white plastic dome (see drawing #2).



Drawing # 2

At the middle of the hanger, the foam-encased wire passes through a white plastic tube, which is two and one-eights inches long. The hook of the hanger, which comes separately, fits into a plastic slot which is attached to this centre tube by means of two plastic extensions. (See drawing #3) These were cut off to leave the elbow area smooth. (See drawing #4)

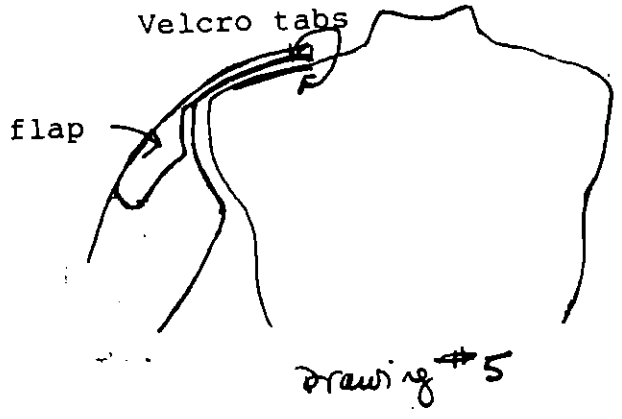


Drawing # 3

Drawing # 4

We shortened the lower end of the hanger, to obtain the length of the arms desired, by unscrewing the plastic dome from the end, and cutting through the foam and wire. The end was then protected with a piece of ethafoam, as the threading on the end of the wire was cut off. (See drawing #6) We later found that it would have been useful to have the extra length to give strength through the wrist joint into the hand (see notes below).

The hanger was padded with fibrefil batting, and covered with surgical cotton stockinet. Muslin flaps were stitched to the top of the arms to secure them to the shoulders of the mannequin by means of Velcro tabs in the usual manner. (See drawing #5)

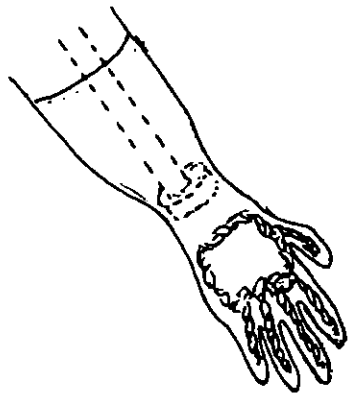


Drawing # 5

The arms constructed in this manner were thus strong enough to take the weight of appropriate accessories, and remained flexible enough to bend without straining the costume. (Note following problem with hands.)

Hands:

Hands were made for the mannequin using electrician's wire and fibrefil. To give the desired degree of strength and flexibility, several strands of wire, plied together and formed into loops, were used for the fingers. The ends of the wire were secured so that they would not puncture through the padding and possibly damage the costume. It was also necessary to interweave the wire across the width of the hand to prevent the wires from spreading outwards. Gloves were made out of the same stockinet as the arms, using a combination of overlocked edges done on the serger, and hand-stitching as required. (The hand size required was much too small to make an adaptation of small-sized cotton gloves possible.) The gloves extended up high enough to go over the bottom portions of the arms. We first tried Velcro to secure the hands onto the arms, which we hoped would also provide the means by which the wrist could be bent, if desired. It turned out to be too difficult to attach the hands to the arms, using the Velcro, once the arms were inserted into the sleeves, as access to the wrists would have caused too much strain on the costume. The Velcro tabs were also too conspicuous. We ended up stitching the upper portion of the gloves onto the arms, and inserting the hands and arms as a unit into the sleeve. (See drawing #6) (The fingers were easily squished together so they presented no problem during insertion.) This resulted in hands that worked for our particular needs, that is, that they were joined together with the fingers entwined to hold the bouquet. Next time, we will not cut off the excess length of the hanger, as mentioned above, but let this extend down into the palm of the hand to give strength to the wrist joint, so that other accessories could be used without the hands losing their strength.



Drawing #6

Head:

In this particular instance, a styrofoam head was much too large for the body size that was required for the costume. It would also have been unsuitable in connection with the method we had worked out to make the neck bendable, as the styrofoam would have broken up with wear (inside the hole carved as described below). For these reasons a head was carved out of ethafoam.

A hole, 1¼" in diameter and 4" deep, was carved up into the head to accommodate the neck mechanism. The head was slightly padded with a thin layer of fibrefil overall. Then a piece of surgical stockinet was stretched overtop, gathered and sewn up at the

top of the head, and around the base of the neck, leaving a collar extension. Velcro strips were sewn to the reverse of the lower edges of the collar to secure it to the neck portion of the torso.

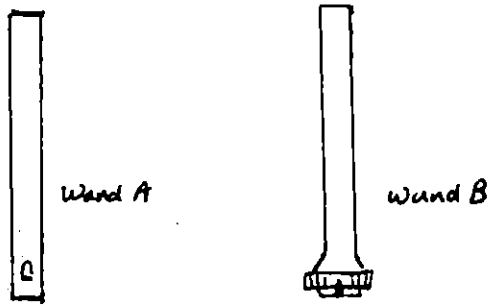
The facial portion of the head was given a slight "glow" by covering it with a pale ivory stocking, sewn around the hairline, under the chin to the ears, and around the base of the neck. The hairstyle was fashioned with another piece of stockinet, padded with fibrefil where body was desired. Narrow strips of stockinet were sewn in a twisted manner around the hairline to fashion curls. (See drawing #.7)

Drawing # 7

Neck:

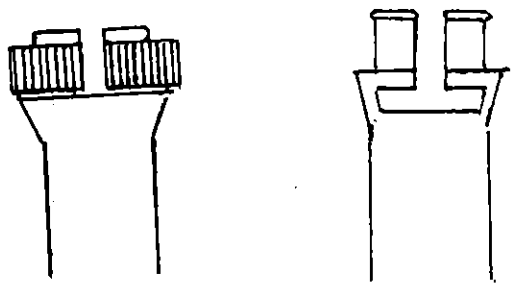
The neck mechanism was constructed as follows:

Two plastic "wands" (pipe attachments that fit together as extensions for accessories) for the Hoover Portapower vacuum-cleaner, were bought. (See drawing #8)



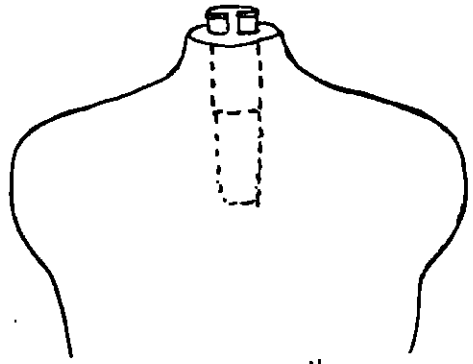
Drawing # 8

The opposite ends of these were cut to leave a five-inch length when the two wands were fitted together (the small knob on Wand A being inserted into the slot on Wand B). The plastic latch (ridged ring used to lock the knob into place once inserted) was pried off Wand B and a semi-circular groove was cut half-way around the top of Wand B, about ½" from the edge. (See drawing #9)



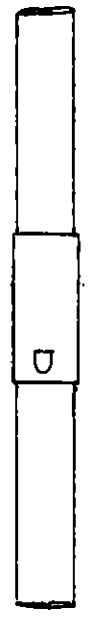
Drawing # 9

Wand B was then embedded into a hole carved down into the torso of the mannequin, through the neck, to leave only the groove visible. (We protected the top of Wand B with a piece of knit fabric while the costume was being mounted, to prevent any catching.) (See drawing #10)



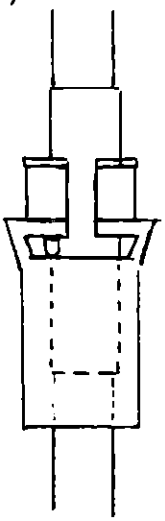
Drawing # 10

A piece of the flexible hanger, about eight inches long, was cut and inserted through Wand A. This was a snug, secure fit. (See drawing #11)



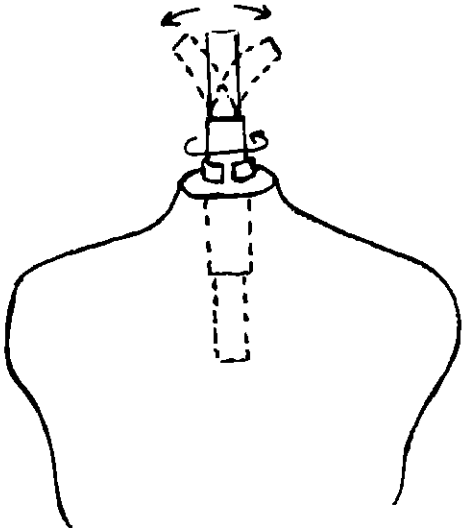
Drawing # 11

Wand A, together with the piece of hanger, was inserted into Wand B, with the knob fitting down through the slot and then turned around "into" the groove. (See drawing #12)



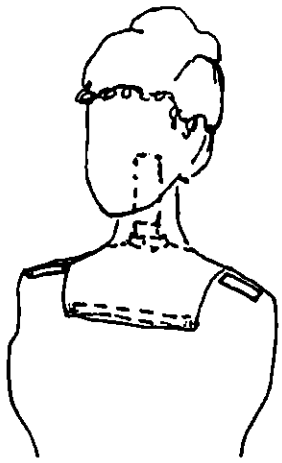
Drawing # 12

The semi-circular groove cut in Wand B enables the head to be turned 180°, and the flexible hanger inserted in Wand A allows it to be tilted to any angle. (See drawing #13)



Drawing # 13

Then the head was put on, the piece of hanger in Wand A fitting into the hole carved into the head. The collar of the stockinet head-covering was pulled down into position and secured to the torso with the Velcro. (See drawing #14)



Drawing # 14

Photograph of wedding dress on completed mannequin. Bouquet and headpiece were made with silk roses; veil not original.

Wedding photograph (1884) of original owner, Josephine Maud Spencer McTaggart (on the right), wearing the ivory silk wedding dress for which the mannequin was made (left).
(Xerox of photograph courtesy of National Museums of Canada, Canadian Museum of Civilization.)

Treatments

Works continues on the list of costumes intended for exhibit in the Folk Culture Hall at Parc Laurier.

One of these pieces, recently completed, is a Mexican Dance Costume, circa 1950, consisting of a blouse, skirt and sash. The skirt and blouse are of white synthetic satin, and have borders of multi-coloured machine embroidery and white machine made lace. The costume was structurally sound, but looked dirty and wilted. Tests indicated that the embroidery was fugitive in a weak solution of water and detergent, and in perchlorethylene. The decision was made to temporarily remove the embroidered and lace borders, and wet-clean the plain fabric of the main body of both the skirt and blouse in the standard fashion. The white lace was washed and blocked out separately.

The contrast between the "fresh" look of these cleaned pieces and the "wilted" look of the mebroidered area was distracting. The usual methods of wet and dry-cleaning were impossible, and steaming was risky as this released the dyes. Even localized steaming did not prove effective. The use of a tacking iron was absolutely ineffective. Faced with these factors, it was necessary to think of some other means of cleaning.

Experimentation with a technique more commonly used in paper conservation proved to be safe and effective. It involved using small pieces of chromotography paper cut to the shape of the edge of the embroidery. Several dry layers were placed directly on the fabric followed by one layer dampened in distilled water and then topped with several more dry layers. Over this was placed first, a plexi-glass square, and then small lead weights. The area was checked at 15 seconds, 30 seconds and intervals up to 20 minutes to ensure that no dye was transferring. In some places it was necessary to build up the surrounding areas to prevent indentation from occurring. This was easily accomplished with microfoam cut to shape and placed above or below the fabric, embroidered areas, and lace, where appropriate.

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A large modern wall hanging (measuring 147 x 300 cm), entitled "Ode to St. Lawrence River", by Micheline Beauchemin, was mounted for display. A large wooden framework was padded with polyester fibrefil and covered with 84" wide, prewashed, brown linen fabric. The hanging was secured to the mount by means of four horizontal strips of Velcro, stitched first onto sleeves (for both mount and the back of the textile). (Some work was required to sort out a section of the hanging where loops of metallic thread were hung in groups to simulate waves lapping on the shore.) By using this mounting system it will be possible, when required, to remove the hanging from display, to take it off the mount, and to store it, properly rolled, in environmentally controlled storage. The mount can then be stored in a designated protective crate, in the warehouse, where more space is available.

Julie Hughes

PARKS CANADA

Textile Conservation Section

Projects for Fort Wellington National Historic Site have been occupying us lately and we have been drawing upon the expertise of our colleagues to help us with this project.

Work that the section at CCI has been doing, involving the use of starch paste as an adhesive for backings, was very interesting to us as we are facing a project involving the backing of a very large, very degraded silk flag. Paper conservators have traditionally used this material and we are interested in how it could be applied to our problem. We have also drawn upon the expertise of our paper conservators in our investigations.

The Fort Wellington display also requires forms for four military jackets, three hats and one épaulette. Luckily, Julie Hughes and her staff at Museum of Civilization have generously allowed us to observe their work constructing different types of mannequins. We will use these ideas in building our own forms.

Still in Ontario Region, we devised a temporary hanging method for a fifty foot wide quilted, painted silk mural consisting of 17 individual panels. This is to hang in the visitor reception centre at Fort St. Joseph NHS. Because it is a modern art piece hanging in a public place, fire regulation requires that it be treated with a flame retardant. We suspect that the retardant used on this piece was involved in the formation of a deposit on the zinc-plated weighting chains and the formation of a salt-like deposit on the surface of the piece. We investigated having the piece cleaned and re-flame-roofed when it is taken down at the end of the season. The mural also requires better storage in the off-season. We are working on a method that will combine mounting and storage requirements so as to minimize the handling of the piece, while providing a safe transportation and storage container.

Preparation for the Workshop on the Degradation of Historic Textiles is also underway. We have been getting a good response, but space is still available. However, if you are interested in attending, early registration is advisable.

Christine Feniak
Lucie Thivierge

SMITHSONIAN INSTITUTION

Textile Conservation Laboratory
Conservation Analytical Laboratory

Visiting Professionals. Mary Anne Friel, master printer from the Fabric Workshop, Philadelphia, came for two months beginning in February, 1987. The Fabric Workshop is a non-profit organization that commissions artists to design silk-screen textile patterns. These patterns are then made up in various colorways using a pigment/binder system. The advantages of the pigment/binder system include its versatility (all fiber/fabric types are printed by the same method), its low capital costs (no expensive machinery), its low toxicity (aqueous formulations), and its lack of after-treatment (only a heat-set, no wet cleaning and drying). However, pigment/binder systems are susceptible to crocking--the loss of color through abrasion--and to image loss with subsequent wet or dry cleaning. Tests were conducted on solubility (solubility parameters'). The aqueous binders were analysed with infrared spectroscopy. Standard test samples were made up to test with crockmeters for wet and dry crocking.

Irene Skals, textile conservator at the Nationalmuseet, Copenhagen, came in March for two and a half months to pursue her studies of archaeological textiles. She and Mary Ballard took a course in Scanning Electron Microscopy (SEM). Archaeological textiles from Bahrain were examined with both SEM and light microscopy (at 400 times magnification). The Bahraini samples had been coated with PVA in the field. Some samples looked like "nylon stockings" (!) because of the coating of the synthetic polymer. Methods to clean the fibers, to identify the degraded fiber, and to characterize the fibers were all explored. Other conservators with similar interests are encouraged to contact:

Irene Skals
Textile Conservation
Bevaringssektionen
Nationalmuseet, Brede
2800 Lyngby, Denmark

Summer Interns. The project on storage of 19th century wool flags continues this summer. Two University of Alberta students, Esther Methe and Laura Hazlett will begin work in mid-May for a ten week stint. Joining them in July will be Rosemarie Selm from Hampton Court Palace and Jill Sigman from Princeton University.

Research. A method to remove one type of synthetic latex from carpets and other more modern textiles will be reported on at the ICOM meeting in the fall. The crosslinked ionomeric polymer involved can, it appears, be removed using standard reagents available in most textile conservation laboratories: an aqueous solution of ammonium acetate and then a drycleaning solvent.

The salient identifying characteristic of the latex is zinc, which can be identified with an X-ray Fluorescent Unit.

A small group of 19th century flags were analysed for mineral weighting. The flags were in the extremely poor condition associated with tin-weighting. Using

energy dispersive x-ray spectrometry with an SEM to identify inorganic elements, Metropolitan Museum of Art scientists found sulfur, not tin, in all but one sample. Ashing confirmed this. Dye analysis at CAL indicates the dyes were early synthetic acid dyestuffs (with sulfonic acid groups). Literature from the period suggests a more extensive use of sulfuric acid than previously considered. This information was present at a recent annual meeting of the American Chemical Society in Denver.

Treatment. I took a few weeks vacation (!) this winter to help Joseph Columbus and Julia Woodard Dippold prepare textiles and costumes for the Age of Suleyman exhibition at the National Gallery of Art here in Washington, D.C. For the kaftans, an internal padded form was devised using Archivart mounting panels, cut to the shape of the kaftans (but 1" smaller each side), covered with successive layers of Pellon (polyester non-woven), desized muslin, and finally degummed silk. The kaftans rested on a slope (60° angle); the form was held in place by a small armature.

Mary W. Ballard
Senior Textile Conservator

STUDIES AND ANALYSIS

Study of Volatile Emissions from Display and Storage Materials

The Environment and Deterioration Branch of CCI is undertaking a study to identify sources of corrosive volatile substances from storage, support and display case materials. One example of such a source is a silicone sealant which emits acetic acid during curing and may continue to release vapours as it ages; given low air circulation in storage space or display cases this can lead to an accumulation of damaging vapours and deterioration of acid-sensitive artifacts. Another typical example is the formation of metal formates or acetates from acids given off by uncoated wood.

A questionnaire was recently circulated to museums across the country asking for any observations of artifact damage which may be due to volatiles from the display or storage environment. Suggestions were also invited from conservators and curators as to which materials they felt should be studied. From the responses to the questionnaire, the following list of materials has been proposed for testing of volatile emissions:

Adhesives:

Hot Melt Glues (e.g. Bostik HMG)
Animal Glues
Polyisobutylene based (e.g. 3C Non-Etch Foam Adhesive)

Silicone Sealants:

Dow Corning Silastic
  RTV 737 (neutral cure)
  RTV 738 (non-corrosive)
  RTV 739
Dow Corning 3140 RTV Coating
  (non-corrosive)
Dow Corning 795 Silicone Building
  Sealant (non-corrosive)
Synkone

Foams and Plastics:

Tubing (esp. Tyson R3603)
Plexiglas, Lexan
Polystyrene
Polyurethane
Polyethylene (Ethafoam,
  Microfoam)
PVA
PVC
Styrene/Butadiene based foams and
  plastics (e.g.
  weatherstripping)
Coroplast
Acetonitrite Butadiene Styrene
  (ABS) drain pipes
BS drain pipes
Ready-Made foams
"Foam in Place"
Nylon: monofilaments, pellon,
  velcro

Paper Products:

Sonotube
Cardboards
  - with and without acid free
  neutral paper

Textiles:

Silk
Wool
Felt
Velvet

Concrete and Special Coatings:

Concrete
Concrete Paint
Slip-Agents (on plastics)

There are several categories of materials that have been purposely omitted from this list. Some investigations have already been carried out on woods and wood coatings (C. Miles, Studies in Conservation, vol. 31, no. 3, p. 114), and a number of adhesives are currently being tested at CCI in a separate adhesive testing project. A separate study of the effects of pesticides on artifacts is being carried out by John Dawson at CCI. Information on the composition of fire-retardants and anti-static agents suggests that volatile emissions from these materials will be minimal.

We would welcome any comments on the list of materials that we are considering testing, and would be interested in any suggestions for other products that you are routinely using and feel should be included. Please direct any comments to Mark Boyle, Environment and Deterioration Research, CCI, 1030 Innes Road, Ottawa, Ontario K1A 0M8, or telephone Mark at: (613) 998-3721.

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Analysis of "Host" Rug Drycleaning Product

Microscopic examination showed:

Soft wood fragments;
plant part fragments, i.e. seed
  hulls, pith cells;
the sizes varied from approx.
10u-1000u(1mm).

Chemical spot tests showed
presence of:

starch grains, free and in plant
  cells;
protein in plant cells;
tannin in plant cells;
oils in plant cells.

Wetting agent:

It is a volatile solvent most probably methyl or iso-prophyl alcohol, which has been highly perfumed.

Conclusions:

Because of the variable and small sizes of the plant material, it is improbable that they will all be removed in vacuuming.

They contain nutritive materials which could support mould growth and could also attract such insects as silver fish and book lice.

The wetting agent is not water miscible and will not remove water soluble stains but the wet particles could pick up some dust fragments.

The wetting agent could cause dye solubility.

Recommendations:

This product may be satisfactory for cleaning some household or commercial rugs but is not recommended for historic artifacts.

Mary-Lou Florian
Conservation Scientist
B.C. Provincial Museum

REPORTS ON CONFERENCES, MEETINGS

Conference Report: 15th Annual AIC Conference, Vancouver B.C.

A number of stimulating papers of interest to textile conservators were presented. In the General Sessions there were three textile presentations. Howard Needles spoke on his work with Marilyn Regazzi on "Burial Induced Colour Change in Unmordanted and Mordanted Madder-dyed Cotton and Wool Fabrics". Samples of cotton muslin and wool worsted were mordanted in 1% solutions of aluminum, copper, chromium, iron or tin, dyed with madder and buried in moist, sandy loam for 1, 3, and 6 weeks. There were considerable colour changes in the samples, including those dyed without mordants. The soil was found to contain large amounts of iron and silicon, some aluminum, chromium and copper and traces of calcium, manganese, titanium and zinc. The colour changes were the result of exchange of metal ions with those in the soil. The changes are complex - not necessarily in proportion to the metal content of the soil. Therefore although dyes may be determined, identification of dye-mordant combinations cannot be made on dyed archaeological textiles from moist burial sites.

Martha Tate spoke on her work with Raymond Young on "Removal of Aged Oily Stains with madder, dipped in an olive oil solution and tossed in soil. The samples were then exposed in a U.V. light chamber for 6 weeks to oxidize the oils. Two methods of cleaning were tried: 1. a vacuum system with trichloroethylene applied from a sprayer and

2. Ultrasonic cleaning at 60 KHZ done in a cylinder of trichloroethylene. Although both systems were successful in removing these artificial stains, the vacuum was more successful. Leslie Melville Smith discussed "The Use of Enzymes in Textile Cleaning". Both drycleaning and paper conservation literature deals with the use of enzymes but neither is entirely applicable in the treatment of very aged and possibly degraded textiles. Experience, especially in the removal of old adhesives, has led to valuable recommendations. Enzymes can be used effectively when applied locally in a poultice of 2% methyl cellulose with sodium and potassium phosphate as a buffering agent and .01% Igepal CA 630 as an emulsifying agent to hold decomposition particles. Alpha-amylase has been used to remove wheat paste from wool and silk, collagenase (more specific than protease), for hide glue on protein fibres, and lipases for fats on all fibres. The gels were most easily removed given several 3-5 minute applications with rinses between. Residues are flushed with cold water and then enzyme activity is stopped by a rinse of 120°F or higher.

The General Sessions also included much discussion about accelerated aging testing and the concept of reversibility. Transportation of artifacts was discussed with regard to the Treasure Houses of Britain exhibition and an interdisciplinary approach to the conservation of a collection of 150 fans was described. The General Session papers are printed in full in the Preprints and are also available as cassettes. (See below)

The Textile Specialty provided a second forum for papers on textiles. Frances Mayhew's paper on "Absorbency and Lint Deposition Comparisons of Two Blotting Materials" described tests using terry towelling and flat weave towelling. In agitation and pressure tests terry towelling did not appear to deposit any more lint, and it proved to be considerably more absorbent. Mary Ashton described "An Approach to a Collection: The Civil War Flag Project of the Commonwealth of Pennsylvania", a daunting project involving 400 silk flags, 7' x 7', many with painted decorations. These are (were) regimental banners from the 1860's which were wrapped around their staffs and bound in sheer silk and installed in glass cases in 1913. The banners are now being removed from the cases to be documented and conserved, to the great interest and involvement of the community.

Nancy Kerr demonstrated the "Effect of Vapona on Historic Textiles: A Case Study". Although an extreme case (textiles were sealed for 5 years in plastic bags with strips of vapona), the examples of corroded metal, bled inks, altered dye, served as a reminder that thorough research, and careful application is necessary if we are to chose any chemical means of pest control. Lucy Commoner described "A Passive System for the Storage and Exhibition of Textiles at the Cooper Hewitt Museum". This is an admirable example of how forethought and organization can be used to preserve textiles without any direct interference. Instead of elaborate treatments, time and money have been spent on the

customizing of acid-free boxes to house textiles on rolls, in mats or on shaped mounts. No stitching nor adhesives have been used and many of the storage mounts can be used for exhibit purposes. In addition Margaret Ordonez spoke on differentiation of baste fibres, and Angele Lakwete on pressure mounting 14th century silks.

The Preprints include abstracts of the Textile Specialty Group Papers. They are also available in full on cassette.

Preprints

1979-1984 $24. ea. ($12 members)
1984-1987 $30. ea. ($15 members)

Cassettes:

General Session I
- Student Papers, $12.

General Session II
- Textile Update, $7.

Textile Specialty Group, $24.

(All prices in U.S. dollars.)

From:

AIC
3545 Williamsburg Lane, NW
Washington, D.C.
20008

Colleen Wilson

Conference Report: 13th Annual IIC-CG Conference, Victoria, B.C.

Approximately 130 participants attended to socialize and listen to papers on Preventive Conservation. Very few of the papers dealt specifically with textiles.

Betsy Johnson and Miriam Clavir of the UBC Museum of Anthropology gave a Curator's and a Conservator's perspective on visible storage. While they agreed that there are problems, each had reasons to prefer the system over more traditional approaches. Textiles continue to be a problematic part of the collection. Due to their light sensitivity they are not currently part of the visible display. Work is being done to make photographic representations available.

Julia Fenn of the Royal Ontario Museum discused a quick and inexpensive solution to the storage of a study collection of quillwork bands. Heavy gauge mylar was used to form a protective sleeve. It is held in place with an easily removable polypropelene clip (the kind used on the bottoms and tops of hanging posters).

Ela Keyserlingk of the CCI spoke on their current treatments of painted textiles. A number of adhesives were discussed and some innovations in application described. There was some debate with the audience on the choice of adhesives and testimonials of failure. These served to point to a real problem in assessing past adhesive treatments; frequently little is recorded other than the name. The solvent vehicle, its proportions, the method of application and the age

of the adhesive can have a great effect on the future flexibility and discoloration of an adhesive.

Of general interest, Suzanne Marie Holm presented a reminder of the need for establishing a Disaster Plan. Mary-Lou Florian described a comprehensive investigation of a pest infestation, stressing the need to conclusively determine the source of the problem before deciding on a treatment. Much unnecessary use of chemicals could be avoided by more thorough and scientific housekeeping. Nancy Odegaard described what sounded to be a very interesting and successful training course for those caring for Anthropology collections. And Richard Beauchamp in the Per Guldbeck Memorial Lecture invited us all, conservators interested in slowing deterioration though we be, to embrace change.

Copies of the IIC-CG 13th Annual Conference Abstracts are available from:

IIC-CG
P.O. Box 9195
Ottawa, Ontario
K1G 3T9

Colleen Wilson

Costume Society of Ontario - Eastern Group

Events held since the Fall issue of TCN, have been as follows:

November 19th, 1986:

Slide presentation by Eva Burnham, "Lucy Maud Montgomery's 1911 Wedding Dress: Its History and Treatment".

November 25th, 1986:

Business Meeting - Eastern Group

November 29th, 1986:

Annual General Meeting (Toronto)

January 21st, 1987:

Held at the Public Archives of Canada, the meeting included brief presentations by representatives of eleven different groups from the Ottawa area involved in textiles. The presentations covered the groups aims, activities, publications, meeting times, etc., and were followed by displays and a question period. A demonstration of sergers, knitting machines and sewing machines was given by Marilyn Hicks of the Hazelwood Sewing Centre.

Meeting, March 3, 1987

Guest speaker for the evening, held at the Public Archives, was Ms. Nancy Gall, Fashion Editor of the Ottawa Citizen newspaper, who spoke on her career in newspaper fashion reporting.

Meeting, April 30, 1987:

A pot-luck dinner and party was held at the Billings Estate, Ottawa, to celebrate the first anniversary of the C.S.C.-E.G.'s founding. Julie Hughes (Regional Representative), Hilary Dawson (Chairperson of the C.S.O.), Tony Glen (Programme Co-ordinator, Billings Estate), Ann Nowell (member of volunteer Costume Committee, Billings Estate), and Edwina Sutherland (Programme Co-ordinator of C.S.O.-E.G.) all addressed the group after dinner.

May 30th, 1987:

Ottawa Valley Textile Tour

- Victoria School Museum, Carleton Place
- Mississippi Valley Textile Museum (Visitor Centre) and tour of Almonte
- R. Tait McKenzie Memorial Museum (Mill of Kintail Conservation Area)
- Paddye Mann Designs Studio, Pakenham

Planning is currently underway for the 1987/88 schedule. Members will receive notices towards the end of August. (Contact Pam Blackstock, Parks Canada, Ottawa, (613) 993-0072, for membership information.)

COURSES

Is it a Repair? Is it Authentic?
While textile conservators can make use of the new interest in natural dyeings to attend dye workshops or to obtain a broad variety of natural dye samples from craftspeople and artists, samples of known, early synthetic dyes are very difficult to obtain. This workshop seeks to address this problem and, concomitantly, provide conservators with the skill and training to analyse many early synthetic dyes.

The Identification of Early Synthetic Dyes on Historic Textiles - The Preparation of Standard Dyeings of Early Synthetics, November 2-6, 1987

This is a five day course taught by Dr. Helmut Schweppe, well known international expert in the area of historic textile dyes and their identification. The first day of the course consists of a lecture and demonstrations of dye identification by Dr. Schweppe. This is followed by two days of laboratory instructions in the separation and identification of historic dyestuffs. On the fourth and fifth days of the course, students will dye yarn according to late 19th and early 20th century recipes. Sufficient yarn will be dyed so that each participant will have a small collection of comparative dyeings.

Fee: $250. incl. lunch & coffee
Enrollment limit: 20
Eligibility requirements:
Past experience in course topic
Application deadline: Qualified candidates admitted on a first come basis
For further information: David von Endt (202) 287-3721 or Mary Ballard (202) 287-3792

University of London
Institute of Archaeology
31-34 Gordon Square
London WC1H OPY
Tel.: 01-387-9651

Includes the following:

- Synthetic Resins in Conservation
- Dyes and Dyeing
- Textiles Conservation
- Identification of Fibres

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IIC-CG Pre-Conference Training Seminar

Exhibition
The Co-operative Venture

The role of conservation in the planning and production of exhibitions.

IIC-CG Conference 1988
Toronto, Ontario

CONFERENCES

Flag Symposium

The Capital Preservation Committee will be hosting a two day symposium on flag preservation October 29-30, 1987, at the State Capital Building.

Interest by state and local groups from around the nation in preserving collections of flags has increased dramatically. The primary goal of the symposium is to create a basis for better understanding between historians, state and local groups who have access to flag collections requiring preservation and textile conservators who can consult and help them with their needs.

We feel this is an important opportunity to advance the education and communication between the participating groups. A registration fee of $60 for the two days includes the meetings, reception and copy of presented papers.

Interested participants may contact the Capital Preservation Committee Office for details by writing to:

Capital Preservation Committee
Room 144
Main Capital House P.O. Box
Harrisburg, P.A. 17120
or phone: (717) 787-2743

WRITE FOR PAPERS

Harpers Ferry Textile Group:
20th Century Materials, Testing and Textile Conservation,
Smithsonian Institution,
Washington, D.C., U.S.A.
3-4 November 1988

Our conference will address the problems of preserving 20th

century textiles of synthetic and natural fibers. In addition, we will investigate the use of man-made materials for conservation purposes and deal with the methodology of tsting and evaluating these materials. Finally, we wish to discuss the types of scientific analyses currently available to the conservator to date, authenticate and document all historic textiles. Specific topics we hope to include are: conservation and treatment of textiles made from man-made fibers; application of synthetic materials in conserving historic textiles - compatibility and longevity; physical and chemical properties of man-made fibers including aging and deterioration; practical testing methods appropriate for the small laboratory; advanced scientific analysis available through industry, large museums, universities and private testing facilities; listing of testing services available to the conservation community. One-page, typed proposals must be received by 1 September 1987; mail to Katherine Dirks, Division of Textiles, Room 4131, National Museum of American History, Smithsonian Institution, Washington, D.C. 20560, U.S.A.; tel.: (202) 357-1889. Further information may be obtained from the same address.

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1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

National Lighting Conference
March 27-30, 1988
Cambridge, England

Papers are being sought on all aspects of lighting. Submissions should be sent to: Member Services Department, The Chartered Institution of Building Services Engineers, Delta House, 222 Balham High Road, London SW12 9BS, U.K.

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Modern Organic Materials Meeting
April 13-15, 1988
Edinburgh, Scotland

Sponsored by the Scottish Society for Conservation and Restoration. The meeting will cover analysis and treatment of objects made from natural plastics, semi-synthetic plastics, synthetic plastics, composite structures and materials. Deadline for abstracts is June 30, 1987.

For information contact: Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1JD, U.K.

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The International Institute for Conservation of Historic and Artistic Works 12th Congress
Kyoto, Japan
September 18 - 24, 1988

The congress will discuss conservation, with special emphasis on the difference in materials and techniques between East and West. There will be about 40

oral presentations, with pre-printed papers, as well as poster sessions. A 50/50 balance between "eastern" and "western" contributions is proposed. Half-day visits to restoration studios and laboratories will form part of the congress, with optional post-congress tours.

Congress participants from the world over will be invited to join post-congress tours to Japan and China.

Post Conference China Tour

A 7 night tour to Peking and Xian visiting historic and artistic buildings and works through the Chinese Association of Science and Technology.

Post Conference Japan Tour

5 days/4 nights starting in Kyoto and terminating in Tokyo. Itinerary as follows; Kyoto-Kanazawa-Takayama-Matsumoto -Tokyo, with special visits to historic and artistic buildings and works.

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Call for Papers

The Department of Conservation, British Museum, is proposing to hold a conference on Former Methods of Conservation and Restoration in November 1988. The materials to be covered include metals, stone, wall-paintings, ceramics, glass, organics, textiles and prints and drawings from western and eastern cultures.

It is intended that papers will be published as preprints and issued to the participants. They will subsequently be offered for sale to non-participants. The closing date for receipt of completed papers will be 28 February 1988.

We would like to invite abstracts by 31st October 1987 of not more than 500 words from conservators, conservation scientists and others who would like to contribute a paper. Abstracts will be refereed. Please address them and any other inquiries to Mrs. H. Lane, Department of Conservation, British Museum, Great Russell Street, London WC1B 3DG.

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Symposium

The Influence of Fashion on Folk Costume
A Symposium presented by:
The Costume Society of America
Saturday, September 26, 1987

At the Haffenreffer Museum of Anthropology, Bristol, Rhode Island. For information contact: Jan Armstrong, Curator, International Tennis Hall of Fame and Tennis Museum, 194 Bellevue Avenue, Newport, R1.02.840

POSITIONS

Assistant Textile Conservator

The Rocky Mountain Regional Conservation Center seeks a full-time Assistant Conservator of Textiles. Responsibilities will include the assessment of textile condition, surveys, collections care consulting, lecturing and the part-time supervision of student aides. Must be available to travel.

Background should include training in textile conservation. Salary commensurate with experience. Excellent benefits. Travel allowance.

Send letter of introduction, resume and names of three references to Jeanne Brako, Rocky Mountain Regional Conservation Center, 2420 So. University Blvd., Denver, CO 80208. For more information call (303) 733-2712/2621. Position open July 1, 1987.

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Conservator

The Textile Museum seeks a Conservator with training in conservation, textiles, and chemistry plus a minimum of three years museum experience. Primary responsibility is the development and implementation of long range conservation plans to include priorities of collections care and management. Other duties include exhibition preparation, monitoring environmental concerns, research, and administration of department staff, interns and volunteers. Experience in archaeological/ethnographic textiles necessary. Send resume and cover letter to Search Committee, The Textile Museum, 2320 S St., NW, Washington, DC 20008.

Museum of Fine Arts, Boston
Conservator, Textiles

Responsible for conservation and restoration of textiles and costumes. Perform complex tasks and devise restoration and preservation methods to meet new problems. Supervise conservation lab and assistants. Train interns. Prepare and present objects for exhibition. Will be responsible for all conservation conditions in Department, and especially storage. Qualified applicants must have thorough knowledge of technical and physical properties of flat textiles, costumes and accessories, tapestries, carpets, training in chemistry, weaving and textile art history required. At least 5 years Museum or related experience. Please send resume to Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. AA/EOE.

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American Museum of Natural History
Textile Conservator

Salary negotiable plus excellent benefits. Will supervise textile conservation lab storage program, including: research, analysis and documentation (including photography); prepare textiles for exhibition and other related duties as necessary. Must have MA degree in Fine Arts/Art History along with comprehensive training and/or substantial experience in textile conservation, microscopy and mounting textiles for exhibits. Benefits include free medical/dental coverage, 15 paid vacation days, 12 paid holidays per year and much more. Send resume with salary requirement to: Susan Kroll, Personnel Department,

American Museum of Natural History, 79th St and Central Park West, New York, NY 10024 U.S.A. An Equal Opportunity Employer.

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Textile Conservator

The Pennsylvania State Capital Preservation Committee is seeking a qualified textile conservator to join an ongoing project involving the survey, documentation and storage of the Commonwealth's collection of Civil War Battleflags. Applicant must have working experience in textile conservation and/or be a graduate of a conservation training program. Starting salary $22,000.

There are over 400 painted silk flags in this finite collection. The majority of these pieces are 6½ feet x 6½ feet, length by width. The lab site is equipped with custom designed equipment to accommodate these oversized objects. Staff on the project includes two textile conservators, a military historian and one project assistant.

The job involves the following:

- participating with the general day to day operation and administration of the project and project site;
- documentation-photography, survey and condition reports on individual flags;
- implementation of the planned storage system;
- updating the computer documentation within the design of the existing data management system;
- minimal remedial conservation of selected pieces/flags in the collection in order to stabilize those flags for storage (i.e. controlled humidification, etc.);
- designing and implementing a climate controlled display case for individual flag exhibition in the State Capital Building;
- designing and proposing guidelines for ongoing preservation and use of the documentation and the collection in the resultant storage/study facility;
- collaboration with the Military Historian on the photography and publication of the second volume of the history of the flags and the collection;
- removal of additional flags from the present exhibition site in the Capital Rotunda to the lab site;
- the inter-action with the public as part of the involvement with the unique sponsorship program of this project.

Send Curriculum Vitae and references to:

Ruthann Hubbert, Administrator
Capital Preservation Committee
House P.O. Box 231
Main Capital
Harrisburg, PA 17120
(717) 783-6484

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Textile Conservators

The Textile Conservation Centre, situated in historic Hampton Court Palace, near London, UK, is seeking applications from Textile Conservators to work for periods of either one or two years on either tapestry or general conservation work.

Successful applicants will have the opportunity to work in the prestigious Centre alongside colleagues with considerable experience in conservation of a wide variety of textiles.

Applicants should be Conservators with at least three years

experienced and recognised qualifications. The salary offered will reflect these. Applications, including résumé and references, to be sent before the end of September 1987 to Administrator, The Textile Conservation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey KT8 9AU, UK.

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INTERNSHIPS AVAILABLE

The Conservation Center of the Los Angeles County Museum of Art announces the availability of three NEA Conservation Training Grants:

- A one year internship in Textile Conservation with a major emphasis on the conservation of Costumes. Salary approximately $16,000 with Museum benefits.
- A one year internship in Paper Conservation. Salary approximately $16,000 with Museum benefits.
- A six month internship in Conservation Research. Salary $6,000.

All three grants are available immediately. Applicants for the one year grants should be graduates of one of the conservation training programs or they should have an equivalent education. Applicants for the six month internship should be able to demonstrate the ability to conduct meaningful conservation research.

Application with a current curriculum vitae should be submitted to Los Angeles County Museum of Art, c/o Mrs. Beau Sullens, Director of Human Resources, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

PUBLICATIONS

Ruth E. Norton, Practical Manual for the Storage and Display of Textiles, Unesco 7, Place de Fontenoy, Paris 75700.

This practical manual on preventative textile conservation was written for the non-specialist. It would be an excellent reference to use when dealing with small museums. Price unavailable, copies at Glenbow Museum were sent free of charge upon written request.

During the past year, the University of British Columbia Museum of Anthropology held three exhibits of native textile arts. One, "Cowichan Indian Knitting", is now travelling to various destinations across Canada. Catalogues for these exhibits can be ordered from the Museum of Anthropology Shop, 6393 Northwest Marine Drive, Vancouver, B.C. V6T 1W5. They include:

- Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam. Elizabeth Lominska and Kathryn Bernick. Women of the Musqueam Band in Vancouver describe in this book how they revived the art of hand-weaving, which had been lost in their community for more than a generation. The authors provide information on the history and pre-history of Salish weaving. 32 pages. $4.95.
- Robes of Power: Totem Poles on Cloth. Doreen Jensen. Ms. Jensen, a Gitksan native, curated this exhibit of contemporary and historical button blankets and wrote this, the first book on the subject. 86 pages. $18.95.

- Cowichan Indian Knitting. Margaret Meikle. Women in the Cowichan area of Vancouver Island have become known for their distinctive knitting. The history, techniques, and contemporary situation of the knitters are described in this catalogue. 32 pages. $4.95.

ANNOUNCEMENTS

In honor of the tenth anniversary of The Textile Conservation Group in 1988, the Executive Committee plans to publish a Guide to Textile Conservation that Spring.

In order to make this directory as comprehensive as possible we would appreciate hearing from individuals and organizations involved with the profession of textile conservation; practicing conservators, conservation scientists, curators, historians, teacher and all institutions teaching or otherwise supporting the profession. (This is not a definitive list.)

For more information on this project please contact:

Sarah Lowengard, Secretary
The Textile Conservation Group
1080 Park Avenue, #5W
New York, New York 10128
(212) 860-2386

EXHIBITIONS

CANADA

Zaire, Raffia woven textiles of the Kuba
September, October 1987
The Museum for Textiles
Toronto, Ontario

A Legacy of Lace
The Social History, Fashions and Art of Lace Making 1820-1960
Until November 1987
Dugald Costume Museum
Dugald, Manitoba

Grandmother's Flower Garden: Quilts of Yesteryear
Until January 10, 1988
The McCord Museum of Canadian History
Montreal, Quebec

Canadian Quilts
Until September 15, 1987
Marsil Museum
St. Lambert, Quebec

U.S.A.

Northern Lights
From June 19, 1987
Innovative Quilts from Canada
New England Quilt Museum
Lowell, MA

Dance
Until end of September 1987
Metropolitan Museum of Art
New York

EUROPE

Paris - Couture Annes 30
Haute Couture 1929-1939
Until September 20, 1987
Musée de la mode et du costume
Paris

Historic Wedding Dress
Until September 30, 1987
Museo della Scuola Merletti
Venice, Italy

Textile Conservation Anniversary Exhibition
Until 31 October 1987
Abegg-Stiftung
Riggisberg, Switzerland

Back issues of Textile Conservation Newsletter are available for $3.50 per issue including postage and handling.

The Textile Conservation Newsletter is published twice a year in the spring and fall. A two year subscription is $26.00

Deadlines for 1987/88 are:
31 October
30 April

Submissions should be addressed to:

Eva Burnham
Textile Conservation Newsletter
P.O. Box 4811, 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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