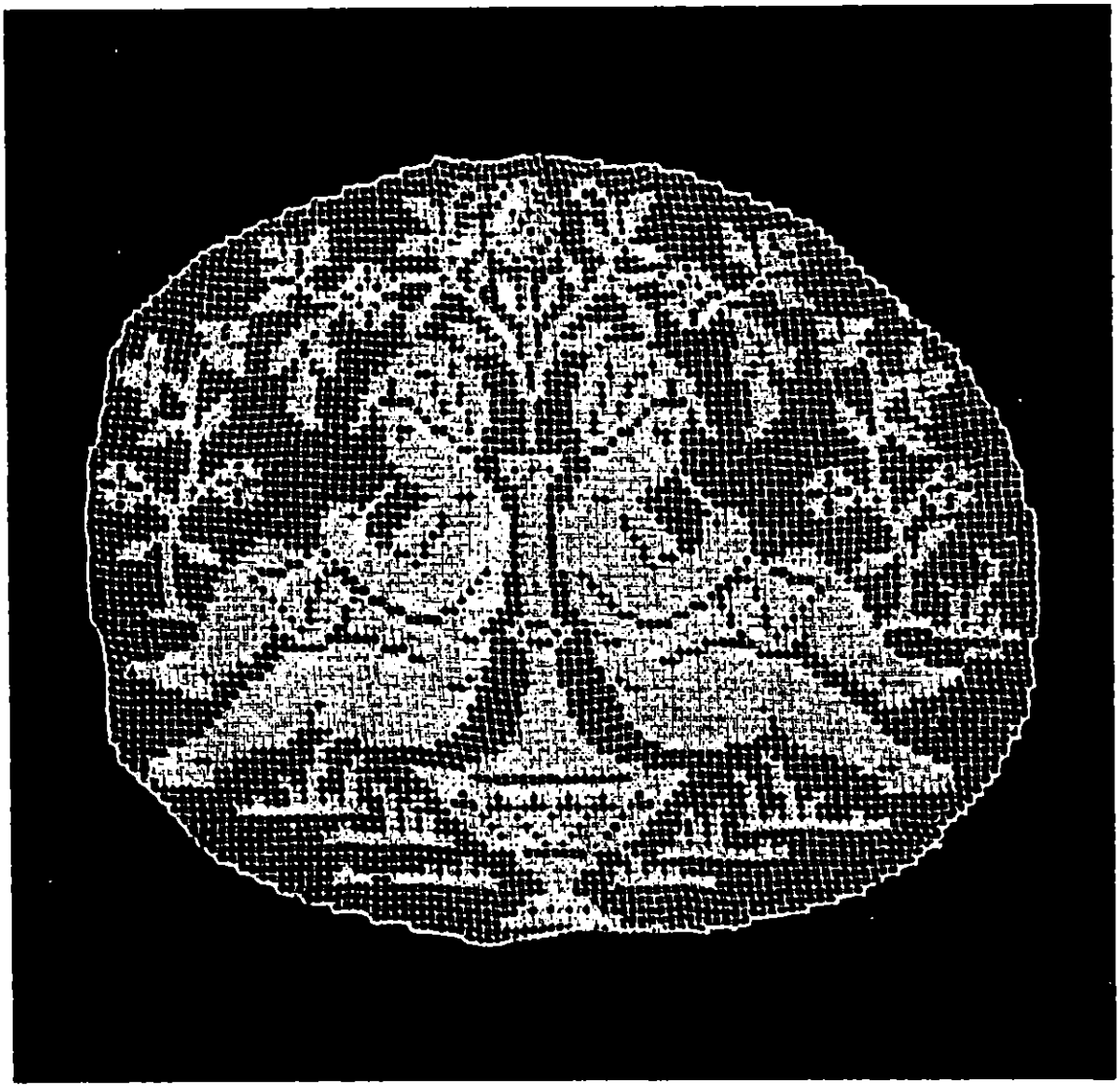
TCN

TEXTILE CONSERVATION NEWSLETTER



FALL 1987

FROM THE EDITORS

With this issue we have had a change of treasurer, Ruth Mills from Environment Canada - Parks, Costume and Textile Resource Group has replaced Christine Feniak who has moved to Calgary.

We would like to thank Christine for her assistance and her brief term of office, and we wish her all the best in her new job.

SUBSCRIPTION RENEWALS CLARIFICATION

Further to the notice of subscription change in the Fall 86 issue, the subscription period has been set for two years. It will cover 4 issues - Spring 1987, Fall 1987, Spring 1988 and Fall 1988. If you renew in the middle or at the end of the subscription period you will receive all the back issues of that period. If you renew at the end of the subscription period and do not wish to receive the back issues, your subscription will be held until the beginning of the next subscription period (Spring 1989, Fall 1989 - Spring 1990 and Fall 1990.)

Please let us know from when you want your subscription to begin. Back issues of previous subscription years are available at $3.50 per issue including postage and handling.

TCN SUPPLEMENTARY

We are planning a TCN supplement for the Spring 1988 issue on Mannequins which will include an annodated bibliography prepared by Alexandra Palmer of the Textile Department Royal Ontario Museum.

THE DUGALD COSTUME MUSEUM: WHO ARE YOU?

To those of you unfamiliar with the Dugald Costume Museum, located 20 km. east of Winnipeg in Dugald, Manitoba, the following introduction will familiarize you with this unique Canadian facility.

Opened in 1983, the Dugald Costume Museum is Canada's first costume museum devoted exclusively to the collection, preservation and exhibition of costume, textiles and related accessories.

WHY IN DUGALD?

The majority of visitors to the museum are surprised to discover such an impressive facility in this small farming community. How did it get here?

In 1953 the Dugald Women's Institute staged a fashion show as an afternoon's entertainment for a group of visiting Institute members. They had searched their attics and basements for historic fashions to model alongside contemporary styles. The show was such a success, the women performed again in the community hall and neighboring centres, donating the proceeds to church or charity. Over the years, as demand for the show continued, with each performance came more donations of clothing and artifacts. Great care was taken to retrieve and record information from the donors to document the growing collection. It became obvious that something more significant should be done with the valuable donations.

In 1977 the Dugald Costume Collection was incorporated with the goal of creating a permanent home where period costumes could

be properly cared for and displayed. As part of this goal, the original costumes in the Fashion Review were replaced by a selection of replicas, ensuring the continuance of the show. From then on the proceeds from the Dugald Fashion Review went, and continue to go, into a fund in support of a museum facility.

Due to the continual preserverance and generosity of many dedicated people, the Dugald Costume Museum, a modern climate-controlled building of tyndalstone, was officially opened exactly 30 years to the hour of the first fashion show in 1953. Dugald was where it all began, and Dugald is now the permanent home of the collection.

WHATS TO SEE?

Upon arrival, visitors are invited to view a 7 minute slide show which introduces them to the museum, its history, operations and its contents. Due to the nature of the collection and the unique combination of display techniques used, there's something for everyone!

In the Van Slyck Gallery, annual displays, based on a central theme feature the tableau vivant (living picture) style scenes for which the museum is becoming known. Period settings, both indoor and out, highlight the museum's custom-made mannequins posed actively in authentic costumes. A mood is created within each tableau which interprets excerpts of Canadian social history. The focus is, of course, costume, but the history of people and their lifestyles provide the complete picture. In the past five exhibits we have recreated a milliner's workshop c.1910, an outdoor skating scene and a hat shop of the twenties, weddings from a variety of periods, various Victorian parlours, a couturier c.1908, boudoirs and beddings, and an Edwardian picnic ensemble, to name a few.

To complement the main exhibit area, a visible storage room filled with plexi-covered pull-out drawers of varying sizes provides an opportunity to show more items from the growing collection. Men's, women's and children's wear, jewellery and accessories from a variety of time periods can be inspected at close range. Items have been mounted in the drawers and cases to compare and contrast, as styles have changed and reappeared through time.

A window through to the workroom allows viewers a chance to see the staff and volunteers involved in accessioning and processing artifacts recently donated, as they are documented and prepared for storage.

Also located on the grounds is the original home of the Van Slyck family. Constructed in 1886, this furnished pioneer home, donated and moved alongside the museum in 1984, serves to represent the family lifestyle of rural Springfield c.1900.

COSTUMES - WHERE ARE THEY FROM?

With close to 12,000 catalogued items presently in the collection, the majority of them have come from Manitobans; those who are most familiar with the museum. We have, however, received artifacts from across the country from people who recognize the professional care their items receive and who understand the uniqueness of this institution.

The collection's oldest costume is a two-piece blue and white striped taffeta with silk

embroidered floral sprays evening gown (c.1765) with matching shoes. It was brought to Ontario in 1873 from Belfast, Ireland and donated by the family in 1977. Other examples of the treasures housed in our humidity and temperature controlled storage room include a green silk calesh and handsewn cream percale day dress c.1820; an elegantly trained black embroidered net with sequins ball gown c.1900 reputed to have been worn to one of Queen Victoria's birthday parties, prized equally as flour sack clothing and depression housedresses, psychedelic paper dresses from the late 60's and a Hartnell wedding gown c.1953. We eagerly await the return of two 18th century gowns presently receiving extensive treatment from C.C.I.'s staff (see TCN Spring 1987). They will undoubtedly add considerable interest to the collection.

WHO WORKS THERE?

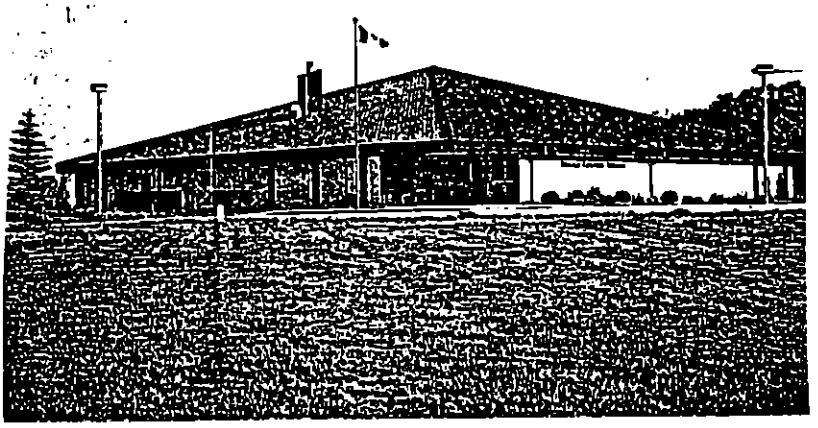
With a staff of 2 full-time, 1 part-time and 1 full volunteer curator, the museum's active calendar depends heavily upon the support of its staff and volunteers. In addition to assisting with mounting a new display and changing the artifacts in the visible storage room for its April opening, volunteers participate in the museum's annual fundraising events - The Gala Evening (end November) and the Garden Party (early August). There is always held needed serving customers in the Tea Room or Gift Shop, answering visitors questions, and, of course, caring for the collection.

With a stack of unprocessed donations needing attention, a successful Gala Evening just concluded, and the exhibit area in the throws of being rearranged for the 1988 display, I could not refuse an invitation to explain "WHO WE ARE". I've tried to answer the "what", "where", "how", "why" and "when". The "who" can only be fully realized through a visit.

Susan Charles
Assistant Curator

A recent donation to the collection c.1854 Brown striped taffeta wedding dress and paisley shawl

Oldest dress in the Collection c. 1765



Exterior views of the Dugald Costume Museum opened 1983 in Dugald, Manitoba

WHEN TO VISIT

MUSEUM & GIFT SHOP HOURS:

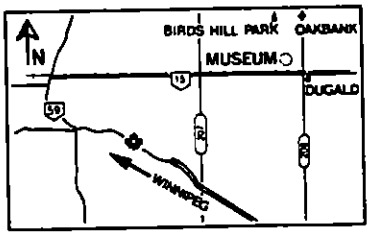
April, May, Sept. through Nov.
Wednesday through Sunday
(closed Mon. & Tues.)
10 a.m. - 5 p.m.

June, July & August
Daily 10 a.m. - 5 p.m.
Group and School Tours by appointment.

TEA ROOM:
Seasonal Hours

ADMISSION:

Adults	$2.00
Members and Students	$1.00
Family	$5.00
Pioneer Home	$1.00



FOR MORE INFORMATION

To arrange a guided group tour, donate articles to the museum collection, or inquire about membership or donations contact:

THE DUGALD COSTUME MUSEUM
Box 38
Dugald, Manitoba
R0E 0K0
Phone: 1 (204) 853-2166

CURRENT PROJECTS

Canadian Conservation Institute Ethnology Division

An Adjustable Hat Block

The Ethnology Laboratory of the Canadian Conservation Institute recently received a Tsimshian hat made from red wool stroud with a blue twill wool lining. The hat was also heavily decorated with dentalium and abalone shells. Severe insect damage had caused extensive losses to the wool, especially the red stoud, leaving the hat in a very fragile condition.

It had been proposed that new red stroud be inserted behind the damaged areas and couched in place. This required a secure surface for pinning and support, and also, due to the fragile condition of the piece, a support to minimize the constant manipulation during treatment.

Conventional hat blocks are made to fit one shape of hat only, being used in the making of hats, rather than their conservation. Constructing a hat block specifically for this piece would require extensive fitting and, therefore, excessive manipulation, possibly leading to further damage. A hat block was required which was adjustable to any shape of hat; a block upon which the hat could be placed loosely, then adjusted to fit the inner shape exactly. Such a block would also need to be adjustable to tilt at various angles for easy access.

Construction

A basic hat shape of 20" circumference with straight sides and slightly domed top was carved from balsa wood and sealed with shellac. This block was carved into six sections (Figure 1).

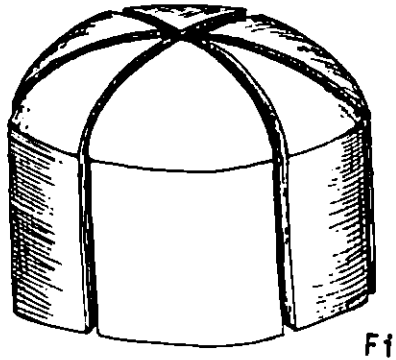


Figure 1

A piece of 3/4" plywood was then cut to match the shape of the block. The location of each section of the block was marked on the plywood and triangular holes cut through it near the centre of the location marked for each section (Figure 2).

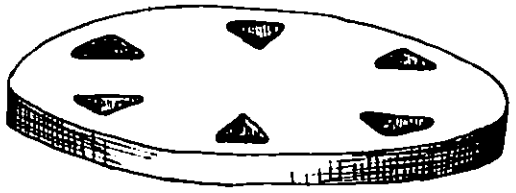


Figure 2

To secure the balsa wood sections to the plywood, six handles were made from hardwood, each inset with long, heavy steel screws (Figure 3).

Figure 3

To receive these screws, 5/8" diameter dowels were inserted and glued into the base of each section. By inserting the threaded tip of each handle through the triangular guide holes in the plywood, and screwing the tip into the inserted wooden dowel, the section could be set in a variety of positions (Figure 4).

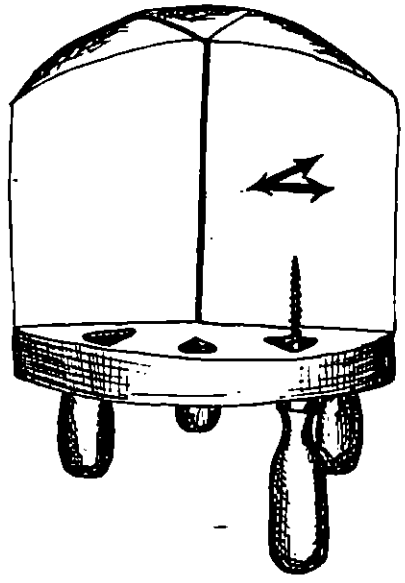


Figure 4

To support this adjustable block assembly during treatment of a hat the plywood guide was secured to a 1 1/8" dowel with a hardwood universal joint in to centre. The joint was fitted with screws to tighten and lock it in place (Figure 5).

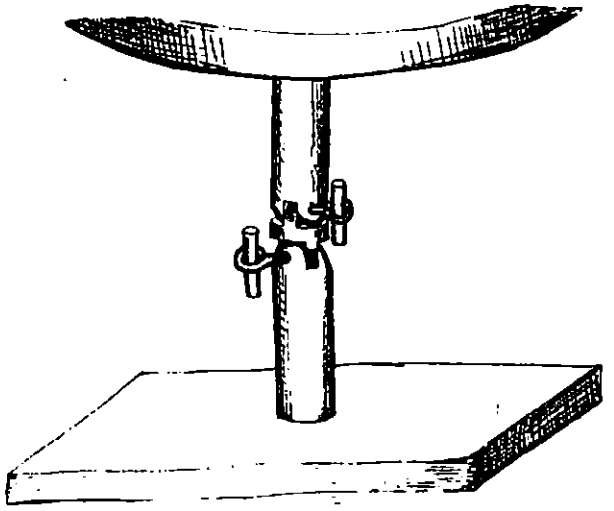


Figure 5

To the other end of the jointed dowel a large table base of plywood was attached (Figure 6).

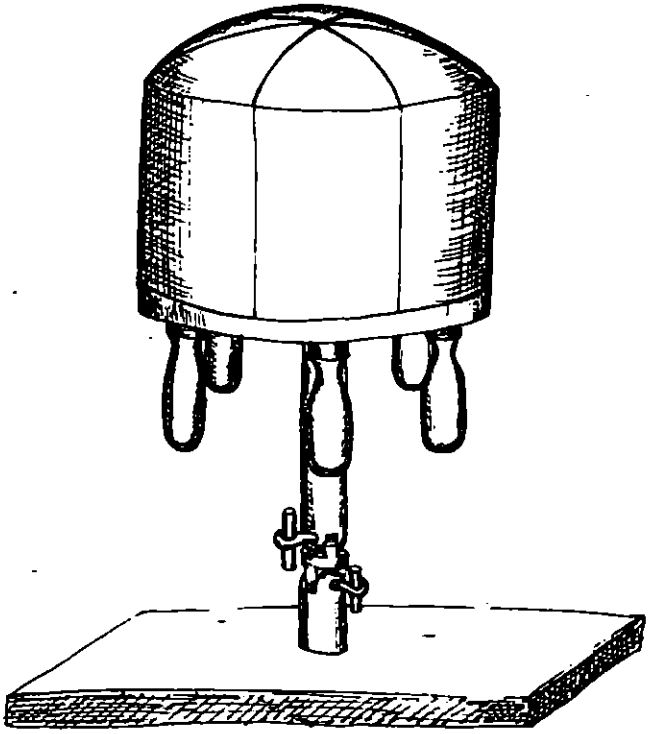


Figure 6

Conclusion

The potential uses for this hat block are extensive. The device can be adjusted to block many shapes and sizes of hat. Misshapen hats can be blocked into shape gradually up to a circumference of 24". The balsa wood body permits secure pinning, and the universal joint in the support allows the hat under treatment to be tilted to any angle required.

Phil R. White

Coroplast Box Construction Using Hot-Melt Rivets

Many of us have enjoyed the wonders of extruded polypropylene corrugated or channeled sheets, better known as Corex or Coroplast. Its use in the museum context has been widely accepted due to its chemical stability and its versatility, both of which have inspired a variety of uses in conservation. There is one aspect of the material, however, that poses a problem. Because the material is not easily joined together, its use for construction (i.e. boxes), is difficult. Commercial box companies have developed die cutting, folding machinery, and cast plastic hardware to put together an array of containers. We are left to our own resources, however, if we require custom sizes and special use containers such as boxes for historial costumes with trains. Mechanical systems seem to be preferred in industry as effective adhesives for polypropylene. Coroplast can be welded with special equipment and polypropylene rods, but the physical structure of the sheets make this difficult. The wall and channel membranes are very thin and distort easily with the heat required to melt and fuse the material.

Hot-melt adhesive applied simply as a flat adhesive may appear to bond Coroplast together, but on cooling, the joint will separate quite easily. Roughening the mating surface improves the bond only marginally.

In experimenting with both the hot glue gun and a hobby wood burning set, the author developed

a joining technique that proved to be successful. This technique works on the principal of sound bonding between hot-melt resin and polypropylene where the two melt together and mechanical keying effects. The following is a description of how to construct a Coroplast box using Bostik hot-melt rivets which meet the criteria of being storage environment safe, durable, aesthetically presentable and low costing. A coroplast box similar in size to a $28.00 acid free box (24" x 36") can be made for $14.00 with coroplast. Other production techniques and finishing techniques will also be illustrated.

Construction procedure

1. As with the construction of any folded pattern box the pattern development is critical. Use cardboard carton material which is similar in thickness to that of coroplast to develop the pattern for your coroplast box. It is with the cardboard that you establish how much material is required, for example, corners which overlap one or more thicknesses of coroplast will require extra length.

   Once the cardboard pattern is developed trace onto coroplast with a water based felt tip pen, and cut out the coroplast. (see fig. 1 & 2)

2. Using a 8mm 60° "V" parting chisel, cut the interior surface of the box which will become the fold line (see fig. 1 & 2). When going perpendicular to the channels, use a slight rocking action on the chisel to begin the cut

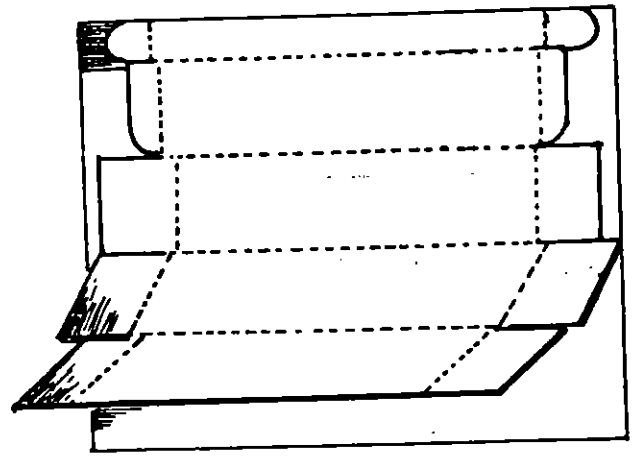


Fig. 1 Cardboard pattern placed on Coroplast sheet for tracing

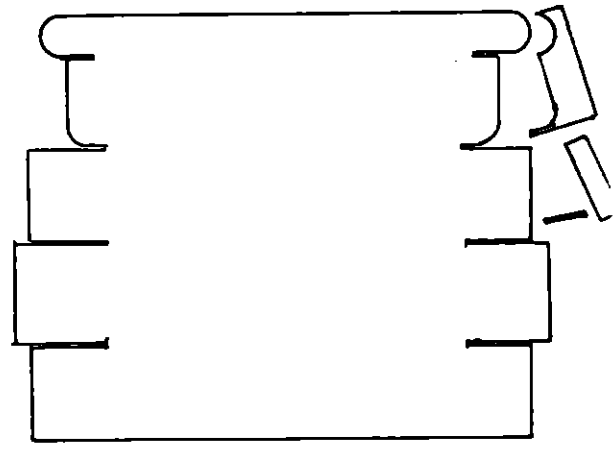


Fig. 2

(see fig. 3 & 4). This technique is not as fast as using a utility knife, however it produces clean corners and minimizes accidental cutting through the lower surface which weakens the corners and remains visible.

3. Fold up the box and tape the desired joints together leaving free space for the rivets. (see fig. 5)

4. Prepare the glue gun by cleaning the hot nozzle with a thick pad of coarse steel wool. Hold the two layers together with one hand and place the index finger on the inside of the intended rivet location. Insert the hot nozzle slowly, letting it melt it's way through the Coroplast layers by turning the gun back and forth. Do not force. (see fig. 6)

5. When the index finger tip feels hot begin applying pressure to the trigger and raise the gun slightly. This allows the molten resin to begin flowing into the channels. Lift the nozzle slowly from the hole while pressing. Fill the cavity with excess, but, do not overflow onto the surrounding surface. It is not necessary to allow too much resin to flow into the channel cavities. (see fig. 7)

6. Allow minimum 10 minutes cooling time and trim off the excess button with a 3/4" flat chisel with a finely honed edge using a slow sideways cutting motion. Take care not to slice into the surrounding Coroplast which may have buckled up with the heat. (see fig. 8)

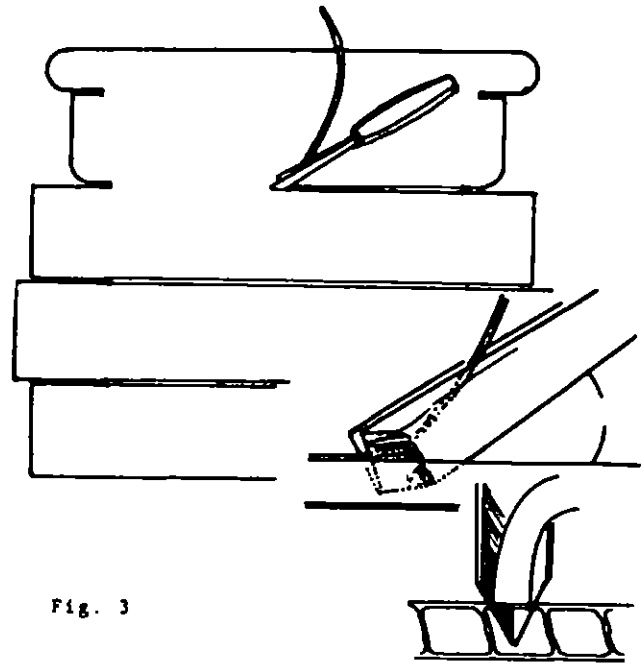


Fig. 3

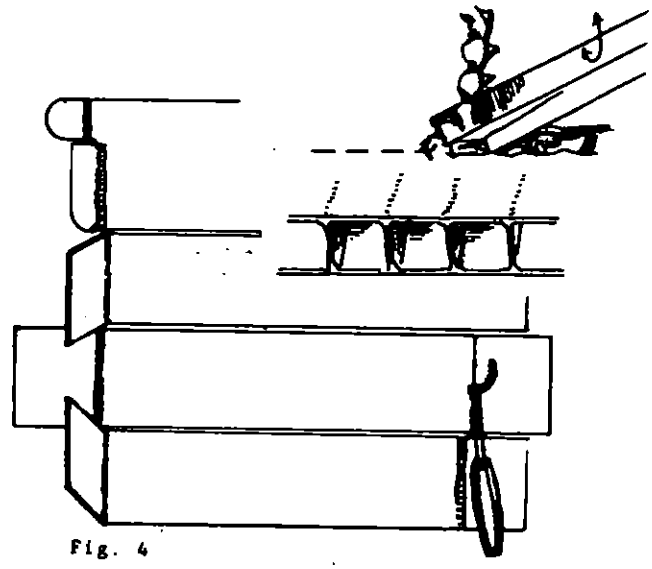


Fig. 4

Rock chisel slightly while pushing forward

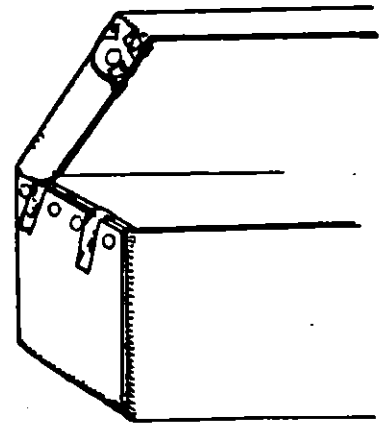


Fig. 5 Rounded corners are less likely to snag .....Intended rivet locations

The finished rivet should be flush and perfectly round. The joint strength develops as a result of the keying effect of the resin in the channels and the bond established where the Coroplast has melted. The rivet, however, is only as strong as the diameter of the portion that flows between the two sheets. One rivet can withstand a surprising amount of stress and strain. Insert additional rivets if a high degree of tension is anticipated. It should be noted that hot-melt glue is suspected to embrittle with age due to the loss of resin property modifying additives.

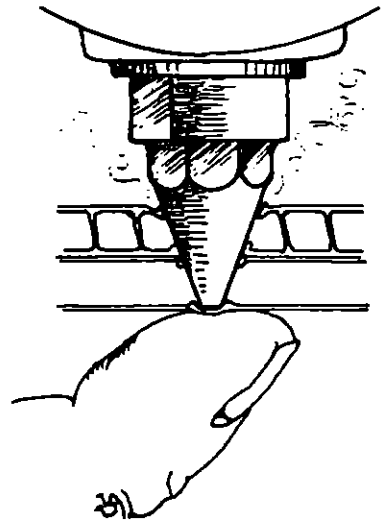


Fig. 6

Rotate gun back and forth ¼ to ½ turn while inserting the tip

Materials

1. Coroplast: Cadillac Plastics Division of Dayco Canada

2. Bostik Hot Melt gun #260: Canadian Tire

3. Refill Resin Sticks: Canadian Tire
   4" sticks are common, however, 8" lengths are more practical. If long sticks are not available, heat short ones slowly over nozzle and hold ends together until bonded. The medium strength, white sticks give the best finished look, however, if maximum strength is required use the amber sticks.

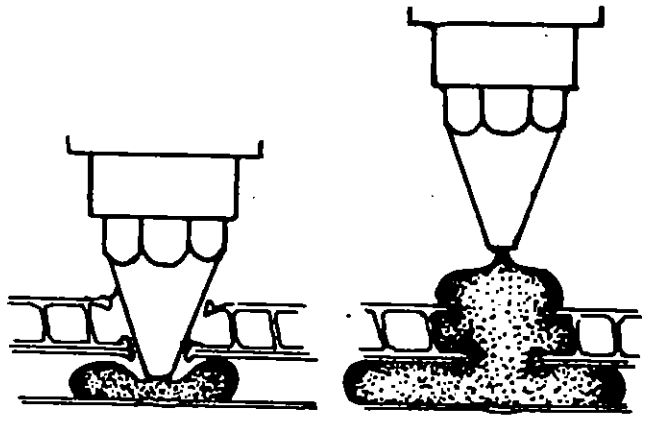
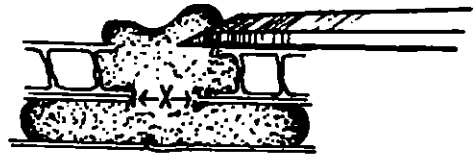


Fig. 7

Carl Schlichting

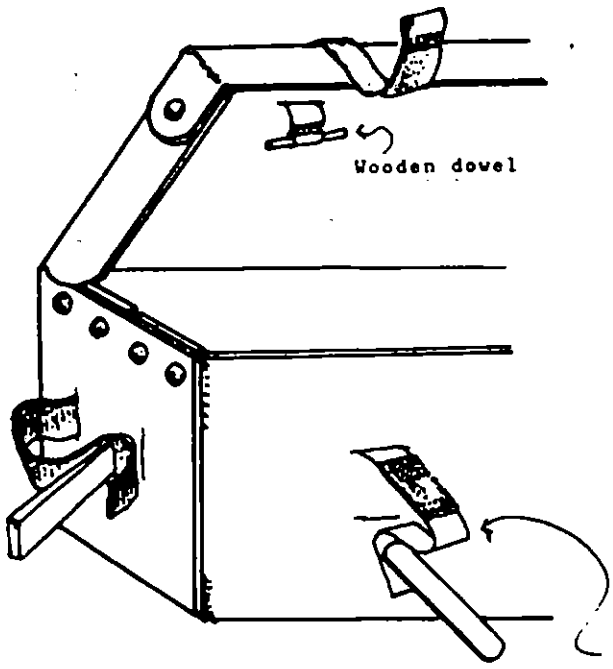
Article reprinted from IIC-CG Newsletter: March 1987 with permission of Carl Schlichting, Conservator, Ethnology Division, Canadian Conservation Institute.



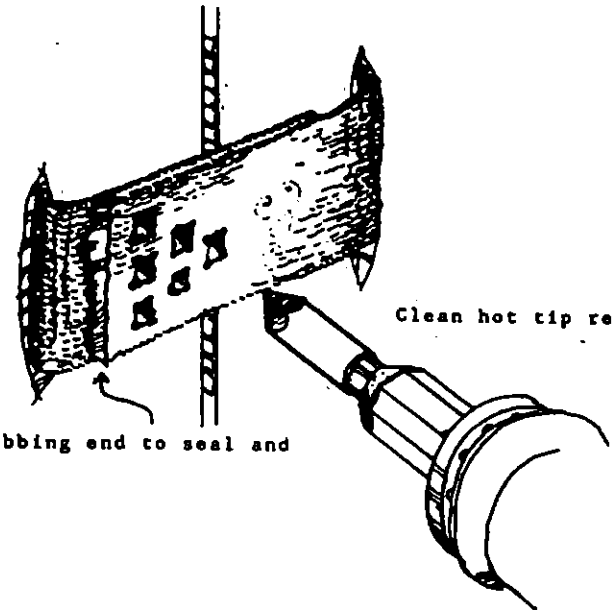
Slow sideways trimming with a flat chisel held f to the surface

"X" - The rivet is only as strong as the diamete of the portion that flows between the two sheets.

Fig. 8



Velcro machine sewn to Polyester twill tape tabs



Clean hot tip regularly on a damp cotton rag

Melt bevel into the trimmed webbing end to seal and adhere the loose end

Melt through the nylon webbing so that the tip fuses the webbing to the coroplast

A similar hot technique using a smaller tip can also be used to adhere the polyester twill tape to the coroplast

ROYAL ONTARIO MUSEUM

Textile Department

The Textile Department of the ROM is progressing with plans for the up-coming Costume Gallery. Alexandra Palmer has been researching mannequins. This involved a profitable field trip to New York City and Ottawa in September to consult with colleagues and mannequin manufacturers. It was sponsored by the ROM and a CMA Study Tour Grant. The Textile Department has the report which should be useful for anyone interested in buying mannequins. In brief it states that developing a new fiberglass mannequin from scratch is a lengthy and costly undertaking; that modification of available commercial and museum mannequins is a feasible solution in most cases. It lists manufacturers who will do custom work in Canada and USA. And it relates other museums' experience with their mannequins. The result is a most valuable resource considering mannequins for a costume collection as well as a philosophy of display that is geared to the collection and the demands and staffing of the individual institution. Alexandra is continuing to work with the ROM on the gallery development and opening exhibition.

Textile Conservation Lab

Priority in this year are preparations of objects for the European Gallery: conservation of two wooden panels covered with silk fabric from a 16th c. French cabinet, the conservation of two Torah binders, and a number of 18th c. costumes that were completed this summer. Since September in addition to time spent on costumes and accessories, has been the conservation of a Canadian girl's dress. The dress was in extremely poor condition and the only answer for saving it was the use of an adhesive. This work continues.

Otherwise, from the beginning of this year, we have been working on temporary and travel exhibitions: 28 textiles for conservation for the ROM exhibition "Colourful Delights - Personal and Professional Embroideries from Islamic Lands;" the travelling exhibition "Unlike the Lilies: Doukhobour Textiles and Tools" which will embrace 17 textiles of which 6 have had conservation treatment. Minor jobs have included work for Outreach Services to renew travelling exhibitions; 2 for "Shakespeare's England"; and 6 objects to remount for a Chinese travelling exhibition; and recently, a few objects for the Yaremko Glass show.

In the near future, we will begin on the velvets, printed textiles and lace for the European galleries. And shortly we will start work for the Egyptian and Nubian galleries - painted fragments on linen and linen tunics, all dated B.C..

Izabella Kazuski

ROYAL BRITISH COLUMBIA MUSEUM

Conservation Department

I have been seconded to oversee "Operation Moth" for the Heritage Conservation Branch of the Government. Point Ellice House, built in the 1860's and 80's, contains an exhausting collection of Victoriana. Three generations of the O'Reilly family lived there and do not appear to have ever discarded anything. Within the past ten years the collection has become thoroughly infested with moths. Every item of wool, fur, horsehair or feathers has been affected. Given the nature of the site and the collection, a chemical solution is out of the question. Fogging would not penetrate the bulk of the material, methyl bromide would adversely effect any artifacts containing sulphur (e.g. all the infested wool). The rooms will be cleaned and each artifact inspected and vacuumed. Infested items will be frozen and vacuumed. Hopefully the thoroughness of this treatment will not only bring an end to the moths, but will provide a basis for a program of surveillance and maintenance. It will be a long project, however. There are over 10,000 artifacts in more than a dozen rooms. The work has been underway for two months and so far only the attic has been cleared.

A co-ordinated project including conservator, curator and collections manager has focussed on the umbrella/parasol collection. All have now been described in detail, their condition, relevance to the collection and possible date, discussed. The information will be entered in CHIN by Yvonne Prudek, Collections, and Virginia Careless, History Curator, will establish a finding aid for use with the collection. Urgent conservation treatments will be carried out and a storage cabinet will be constructed. The umbrellas and parasols will be stored upright the weight taken by the handle. These will be tied in two places to plastic covered, padded metal brackets. The hoods will be held slightly open with a tie beneath the slider.

I am considering making an appeal to work part-time. I would be very interested to hear from anyone who has been involved in job sharing. Any tips on the details that make such an arrangement work (or not work) would be appreciated.

Colleen Wilson

UNIVERSITY OF ALBERTA

Graduate students in historic costume and textiles and in conservation science have been working very hard this fall. Michael Marendy has completed his research which includes a comparison of three pattern drafting systems for making reproduction historic garments. Heather Prince will soon leave for New Norway in northern Alberta to do field work on Norwegian textiles in that community. Both Esther Methe and Sharon Hammick are about to begin laboratory work. Esther is studying the chemical changes in historic cottons brought about by treatment with deacidifying agents. Sharon is investigating changes in wool fibers caused by exposure to Vapona (dichlorvos).

Recently, our textile conservation intern, Melissa Daoust, had an educational experience while cleaning and repairing a 1920's aquamarine silk crepe dress. This story should be prefaced by a note that at the Textile Analysis Service receives numerous sequin-decorated garments which have been damaged by perchloroethylene drycleaning solvent.

The dress was highly decorated; tube beads and irridesant sequins covered the hem and yoke of the dress. Since the silk was splitting under the arms and through the back from severe perspiration damage, it was decided that the dress would benefit from washing. The silk crepe and the sequins were tested for their colorfastness to 0.2% "Shurgain" neutral detergent solution. Drycleaning was not considered as a cleaning alternative. Melissa Daoust, records her observation on washing the dress.

"It appeared to be a routine washing procedure until I began to rinse the dress. I noticed a loose sequin on the bottom of the wash tub and picked it up. To my horror the sequin broke apart in my fingers into a mass of jelly. I pointed this out to my colleague who exclaimed in equal horror "OH NO! They must be made of gelatin! Get the dress out of the water!" Which we did in record time.

The sequins were composed of gelatin sandwiched between two thin layers of cellulose nitrate, a composition for sequins used prior to the wide spread use of plastics. The cellulose nitrate layers protected the gelatin from the wash water and prevented the sequins from swelling in the initial stages of washing. The water soluble nature of the sequins was not apparent during the colorfastness test since the sequins were not soaked for any length of time. It took approximately half an hour for the swelling to occur, thus, Melissa concluded, "It might have been possible to wash the dress very rapidly. If I am ever to be trusted with another sequined garment, I would be sure to test the sequins for their solubility in water. Fortunately, when the dress dried, the sequins hardened and retained their iridesence. Although the sequins were shrunken and some were stuck together, the dress appeared much cleaner and retained its original charm."

The Faculty of Home Economics at the University of Alberta has had a Textile Conservation Internship program for the last 2 years to provide experience to new graduates. My name is Melissa Daoust and I am currently working as the intern. I graduated from the U. of A., with

a B.Sc. in Home Economics, specializing in Clothing and Textiles. I began the ten month internship in June under the supervision of Jane Good and professors Elizabeth Richards and Nancy Kerr.

In my first three months I cleaned and repaired children's clothing for an exhibit of the University's Costume Collection. I also cleaned and mounted a variety of 20th century flat textiles including a needlepoint wall hanging, an Inuit applique work on duffle and a printed paisly shawl.

Five contemporary wall hangings, which had been hanging in offices in Hong Kong for the last 10 years, proved to be very challenging. They were filthy from office smoke and the heavy pollution of Hong Kong. The construction techniques and the large size of the textiles made these pieces very difficult to clean.

One piece which was stretched and stapled onto a wood frame was removed from the frame and washed. A cotton backing was stitched on in a manner that, when the piece was stretched, the backing was tight and took the strain of the mounting. The backing, rather than the textile, was stapled to the frame. I was able to consult with the artist who agreed to changes in the mounting techniques.

Two large works, 150 x 280cm, were constructed using a looped yarn technique with a glued backing. The adhesive, which held the yarns in place, was water soluble. It was, therefore, impossible to immerse the piece in water. Fortunately, these pieces were narrow enough to fit on our vacuum table. A portable steam cleaner was used to clean the surface, while the vacuum table kept the backing as dry as possible. Cross draft was used rather than down draft suction to prevent water from being pulled through the backings. After cleaning, the backings had to be re-glued in several areas and then reinforced with stitching. These pieces took a great deal of manual strength and time to clean, but, they were also a challenge to my imagination and knowledge of conservation. I am looking forward to many more such challenges.

Melissa Daoust

REPORTS ON CONFERENCES, MEETINGS, COURSES....

Pennsylvania Capital Preservation Committee Flag Symposium October 29-30, 1987

The Symposium was divided into four sessions: the historical study of flags, flag conservation, flag collections, and fund raising. The Symposium was attended by about 150 people, the majority of whom were military historians and curators, and a few politicians. The rest represented American textile conservators, who were invited to talk of their conservation experience with flags.

Session I

The first session addressed issues and perspectives on the study of flags. Five speakers covered various aspects of this topic, the most notable being a talk by the renowned vexillologist, Dr. Whitney-Smith. His Flags Through the Ages is an excellent reference book, when describing flags before treatment. He underlined how important it was for conservators to work with historians, and how crucial it is to record all descriptive details in appropriate terminology before any treatment is undertaken. He regretted that conservators have not regularly contributed to vexillological conferences and that they are often not sufficiently aware of the historical importance of a flag under treatment.

Richard Sauers, military historian from the Pennsylvania Capital Preservation Committee, gave an excellent paper on the historical background and documentation of the 400-plus flags in their conservation programme, most from the Civil War period.

Session II

The second session was titled "What Can be Expected of Conservation and Conservators?" Fonda Thompson from the Textile Preservation Associates Inc., gave a history of the development of flag conservation. Jeanne Brako, a conservator at the Rocky Mountain Regional Conservation Centre, discussed not only treatment methods for flags but also presented a useful questionnaire which is given to curators to complete, before a flag is accepted for treatment. Dillys Blum, a conservator trained by Sheila Landi at the V. and A. Museum, presented methods with P.V.A. emulsions, which caused a lively discussion between conservators. Most attending curators were not aware of these treatment controversies, indicating how little they know of this topic.

The day closed with a tour of storage and conservation facilities at the Capital, and a description of their well documented and effective storage system. Once rolled up in glass cupboards in the foyer of the Capital, most of the 400 flags have been removed from these display cases. They were unrolled, identified, and described in detailed condition reports. They were then surface-cleaned. The surface dirt was retained for analysis, especially for traces of gun powder. The flags were then humidified at 85% RH to flatten them, and are stored flat in a controlled environment on large aluminum racks. As funds become available, some of them will be further treated.

Session III

Session three concentrated mainly on other flag collections in various states, and on particulars of their preservation

endeavours. Pennsylvania is furthest ahead in this area, although most others are well organized in this respect and also have been able to mobilize great support from the general public through great strong public relations.

Mary Ballard, Senior conservator from CAL, described an interesting internship programme through which most reproduction flags from the Smithsonian had been treated.

Session IV

The last session discussed funding, both public and private, for conservation projects. Lists of public American funding organizations were handed out, and suggestions were made how to apply for grants, especially the raising of private funds. Bake-sales were discouraged as being not profitable enough. The Pennsylvania Capital Preservation Committee took an innovative approach by "selling" the conservation of each flag for U.S. $1,000.00. Since the large majority of their flags will remain stored, there should be sufficient funds collected to treat the more important flags.

Ela Keyserlingk
Textiles Division, C.C.I.

Synthetic Materials in Conservation, Practical Application Part 3

From November 19-21, 1987 a conference was held on "Synthetic Materials in Conservation, Practical Application, Part 3" in Interlaken Switzerland. I took this opportunity not only to attend the conference, but also to visit the textile labs of the Swiss National Museum in Zurich and the Maritiome Museum in Greenwich England.

Starting in Zurich I met with Senior Textile Conservator Sabine Lange at the Swiss National Museum. Ms. Lange is responsible for the collection of flags, banners and uniforms. She has considerable experience with the treatment of flags and banners. I was particularly interested to learn from her what kind of treatment she selects for the reversal of starch adhered banners. We consulted her numerous treatment records in this regard. She felt that an enzyme treatment to remove starch backings can endanger certain paint media or cause staining when a silk flag is very dirty. Total immersion, which would ordinarily eliminate the risk of staining in an enzyme bath, is not always possible with large and fragile banners. In this case, the starch adhesive can be removed only in small sections. We discussed the possibility of combining a sectional enzyme treatment followed by immediate wet-cleaning on a suction table.

We also visited together the flag and banner storage facility of the Swiss National Museum. We viewed the treated flags discussed previously, a number of which had been treated 14 to 20

years ago. It was instructive to see how well the acrylic adhesive treatment had lasted. I was unable visually to detect any difference in either colour or flexibility between the flags treated 20 years ago and those treated last year, even though practical application techniques have improved with experience over the years. The conservators at the Swiss National Museum use as a textile adhesive a poly (n-butyl) methacrylate.

The next stop was the above mentioned conference which was held at the Congress Center - Casino, Interlaken and was attended by about 400 participants from Switzerland, West Germany, Austria, France and Belgium. Papers were given either in German or French with simultaneous translation. The conference was divided into five parts: Textiles, Paintings, Wallpaintings, Contemporary Art and Health and Safety Aspects regarding synthetic conservation materials.

The president of the Swiss Conservation Association, Mr. Karl Faltermeier, opened the conference. Dr. Bruno Muhlethaler of the Swiss Institute of Art and Science gave an excellent overview of the previous two conferences which dealt with scientific developments in the use of synthetics in conservation. The first proceedings have been published, the second and third are planned for 1988-89.

Three papers were given at the textile session. The first speaker was Detlef Lehmann, head of a large private conservation lab in North Germany. 25 years ago, while working for museums in Berlin, Lehmann was the first conservator to use acrylic resins in the conservation of textiles. He has since been repeatedly attacked, not so much for the kind of acrylic he has used - Plexisol B-782, but for his application methods, which often completely impregnate leather and textile artifacts with resin.

His two hour paper was a long defence of his methods, illustrated by slides. Lehmann was followed by Mrs. M. Flury-Lemberg, chief conservator at the Abegg Stiftung, Riggisberg, Switzerland. She questioned conservators, including Lehmann, who use adhesives. She gave as typical examples treatments employing either Calaton or P.V.A. emulsions both of which are also seriously questioned by other conservators.

The Abegg Stiftung treats important and well known textiles up to the 18th century. Most textile conservators would agree with Mrs. Flury's treatment approach, regarding the textiles she conserves. However the problems change when confronted with some more recent textiles.

The paper I gave discussed problems with 20th century textiles and CCI's research projects in this field. Also CCI's involvement with the Conservation Information Network was presented.

Several other papers were of interest: Christoph von Imhoff of Fribourg, Switzerland discussed three case histories; one about wall paintings in a chateau near Fribourg; the other about a large icon painted on linen; the third a discussion of the treatment of a wood-panelled painting. The latter was support-mounted on balsa wood cut

into numerous squares joined diagonally and adhered with epoxy to the back of the painting.

Mme. Nicole Goetghaber from the IRPA in Bruxelles gave a list of conservation materials used by paintings conservators at the IRPA from gelatines, starches, fishlime, other animal glues to P.V.A.'s. They use starch with a fungus retardant - Nipagin - for lining purposes as well as consolidation of flaking paint. Dammar is used for varnishes with a coat of 2.5% B-72 to avoid oxidation.

All lectures will be published in 1988-89.

The last two days were spent in England, where I met with textile conservator Nicola Yates at the Maritime Museum in Greenwich. The paintings and textile conservation labs are situated in the Planetarium. Nicola was originally trained as a paintings conservator, now specializing in painted textiles.

Following an investigation of about four years into textile adhesives, conservators at the Maritime Museum chose Beva 371 as consolidant for loose paint layers. Beva 371 is also the sole adhesive employed to adhere backing fabrics, usually silk crepeline but also Stabiltex, to a flag or banner. If at all possible, they wet-clean all banners, whether painted or not. Loss areas in the paint are either in-painted or more often backed with dyed crepeline. The adhesive application methods are thorough and well executed.

Ela Keyserlingk
Textiles Division, C.C.I.

Costume Society of Ontario - Eastern Group Meeting
September 17, 1987

On Thursday, September 17, the C.S.O.-Eastern Group began its 1987/88 season with a special presentation by Andrée Pouliot-Nair: "Style in India: A Contemporary Designer's Inspiration". Andrée, daughter of Sarah Pouliot, is Director of Sarah Clothes, and a textile designer in her own right.

Andrée presented an excellent illustrated lecture focusing on both traditional and contemporary Indian costume, for everyday wear, and for special occasions. Following her slide lecture, Andrée showed examples of contemporary Indian garments and invited members and guests to examine them first-hand.

As a result of the tremendous amount of research and preparation Andrée put into her presentation, the group gained a good appreciation of the design, colour and decorative detailing of Indian clothing, and thoroughly enjoyed learning more about the art and culture of India.

Costume Society of Ontario
Eatern Group Workshop
October 31, 1987

On Saturday, October 31, the C.S.O.-Eastern Group held a workshop on "The Care, Display and Identification of Historic Textiles and Costume". In the morning, Julie Hughes, Senior Textiles Conservator, Canadian Museum of Civilization, presented an excellent lecture focussing on the basic principles of the care and display of historic textiles and costume. Her accompanying slides clearly illustrated numerous practical textile and costume display techniques.

The afternoon session provided an opportunity for participants to have their own textile and costume pieces examined by a panel of experts for identification and dating. The technique of making an ethafoam disc mannequin was also demonstrated.

Barbara Dexter
C.S.O.-E.G.

Workshop on the Degradation of Historic Textiles

A workshop on the degradation and identification of historic textiles, co-sponsored by Parks Canada and IIC - Canadian Group, was held at the Parks Canada Conservation Division in Ottawa from August 10-14, 1987.

Twenty-six people participated in the workshop, which was taught by Dr. Nancy Kerr of the Department of Clothing and Textiles at the University of Alberta. The course lectures dealt with chemical composition, physical structure and chemical reactions of cellulose and protein fibres. Afternoon laboratory sessions introduced the preparation and examination of new and degraded fibres under the microscope. A very useful compilation of background readings and relevant articles was provided as a part of the course, as well as a lab manual describing the techniques used.

Dr. Kerr has the enviable ability to take a complex body of information and present it so that it makes sense - no small feat when you're trying to pack all that knowledge into a few short hours. The lectures and lab sessions were designed to complement each other and were well organized to illustrate both the theory and the practical applications.

Congratulations are due to Christine Feniak and Lucie Thivierge, both of Parks Canada Conservation Division (Christine has since transferred to the Calgary office of Parks) for their fine jobs of organizing both the workshop and the social activities that went with it.

Charlotte Newton
Archaeology Division, C.C.I.

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

Dr. Helmut Schweppe, international expert in the field of historic textile dyes and their identification, presented a five day course on this subject. It was held at the Smithsonian Institution, Conservation Analytical Laboratory, Washington, D.C.

The first day of the course consisted of a lecture and demonstrations in the lab, of various techniques used to identify early synthetic dyes. Participants received a group of ten samples (fabric and yarn) that they had to analyze and identify during the week. In order to carry this out many of the following techniques were used:

a. Extraction tests to identify the bleeding of dyes to differentiate between acid, direct, basic and nature dyes;
b. dyeing test to determine the dye class according to the dyeing behaviour;
c. identification of synthetic dyes by UV fluorescence;
d. identification of chrome containing dyes by investigating the ash;

e. use of spot tests with various reactants;
f. thin-layer chromotography.

On the fourth and fifth days, students dyed yarns according to late 19th and 20th century recipes. Before the course began, Mary Ballard and her assistants had already dyed up many yarn samples for the workshop. It was a tremendous amount of work which was much appreciated by the participants. Each person accumulated a comprehensive selection of early synthetic dyed yarns to use for comparison. With the natural dye samples from the previous course and the addition of the synthetic dyed material our lab now has a reference collection to use for dye identification. I found the course to be most useful in providing students with the necessary skills to analyze many of the early synthetic dyes. Dr. Schweppe was informative and willing to answer our endless questions. I would recommend this course for all conservators.

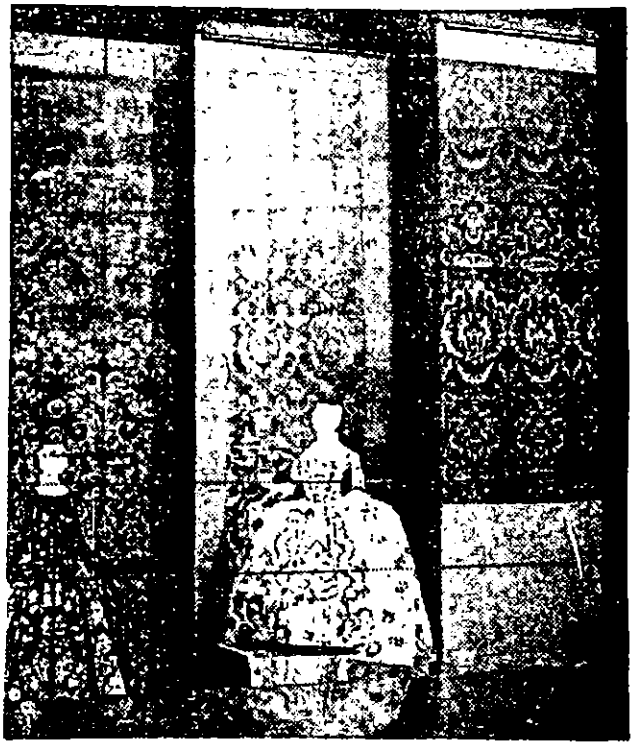
Chris Paulocik
Textiles Division, C.C.I.

ABEGG-STIFTUNG 20TH ANNIVERSARY

On September 26 approximately 120 invited textile conservators, (many of them former graduates of the Abegg-Stiftung) and textile historians gathered to spend a day in Riggisberg to celebrate the event.

To commemorate the 20th Anniversary of this internationally known textile collection, the exhibition spaces and some of the storage areas were completely renovated.

One of the new features in the exhibition is to show oversized textiles up to 6.50m in length. Linen covered movable panels with the textile mounted run on tracks and can be arranged in different ways to suit the exhibition.



Adjacent is one of the most spectacular textiles on display, the Dionyses Shroud dating from the 3rd or 4th century. A unique textile because of its size and remarkable condition, it measures 7.50m x 2.20m. The shroud arrived in extremely fragmented and soiled conditions and was cleaned and then mounted with painstaking work to a sand colored linen backing and is displayed in a glass case.

A special exhibition shows other work completed in the Abegg Stiftung's textile conservation lab. It includes four ecclesiastical Copes dating from the middle ages. The vestments are displayed on cone-shaped mounts to give ultimate support. It was especially interesting to see the high professional standards that are still applied in their conservation treatments. For this anniversary, a book is being published this year on textile conservation by chief conservator Mechthild Flury-Lemberg.

KONSERVIERUNG IM DIENSTE DER "TEXTILGESCHICHTE"

Will be available from the Abegg-Stiftung 3132 Riggisberg, Switzerland. The Abegg-Stiftung exhibition is open to the public from May to November.

Eva Burnham

COURSES AND TOURS

University of London
Institute of Archaeology
Summer Schools
1988

Textiles Conservation
11-15 July 1988

This course will cover all aspects of textile conservation including: physical and preventive conservation methods, handling, packing and display. Flat textiles including tapestries and rugs, ethnographic and three dimensional textiles (costume) will be considered. Visits will be made to conservation facilities, e.g. an individual private workshop, Osterley Park (Victoria and Albert Museum) and The Textile Conservation Centre Ltd. (Hampton Court Palace).
Course Director: Judith Dore (Freelance Textile Conservator)
Lecturers to include: Jane Matthews (National Trust); Jean Glove (Northwest Area Museums Service); Vivien Chapman (Birmingham Museum); Bob Child (St. Fagan's Museum, Cardiff); Anne Moncrieff (Science Museum, London); Avril Hart, Sheila Landi (Victoria & Albert Museum); Ksynia Marko (Freelance Textile Conservator) and Karen Finch (Hampton Court Textile Centre).
Number of Participants: 20
Fee: £150 (US $270)

Identification of Fibres
18-22 July 1988

This microscope course aims to provide participants with a working knowledge of the use of the compound microscope and polarising light in identifying plant, animal and synthetic fibres. Specific instruction will be given on the use of the

microscope. While some time will be spent in the preparation of samples, the emphasis will be on the identification of prepared specimens from a very comprehensive collection.
Tutors: Dorothy Catling (Metropolitan Police Forensic Science Laboratory, retired); Roger Cook (Metropolitan Police Forensic Science Laboratory) and Graham Carter (Leitz Instruments, U.K.).
Number of Participants: 10
Fee: £175 (US$300)

Dyes and Dyeing
25-29 July 1988

This practical course will be held in the well equipped dye workshops of the textiles department at West Surrey College of Art and Design. The course will cover both traditional dyes and current synthetic dyes. Subjects will include: dyeing processes, an introduction to dye chemistry, colour matching and fastness properties. There will be formal lectures with complementary practical sessions and a visit. Each student will have the opportunity to build up a collection of dyed yarns and cloth samples.
Tutor: Derryn O'Connor (West Surrey College of Art and Design)
Number of Participants: 20
Fee: £195 (US$350)

For more information write to: James Black, Co-ordinator, Summer Schools, Institute of Archaeology, 31-34 Gordon Square, London WC1H OPY

Greece Textiles, Folk Art and History
21 day tour
September - October, 1988

Also two week summer courses on eastern coast Peloponnese: traditional Greek weaving techniques kilims, oriental pile carpets.
Details: Katering Kalamitsi, Morea Weaving Center, Arkadion 4, 15231 Halandri/Athens, Greece

CONFERENCES

Harpers Ferry Regional Textile Group - Call for papers and meeting announcement: 20th Century Materials, Testing and Textile Conservation, Smithsonian Institution, Washington, D.C., November 3 and 4, 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 testing 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. For further information call Katherine Dirks (202) 357-1889. A one page, typed proposal should be mailed to:

Katherine Dirks
Division of Textiles Rm. 4131
National Museum of American History
Smithsonian Institution
Washington, D.C. 20560

1988 AIC Annual Meeting, to be held at the Hyatt Regency New Orleans, from June 1-5. The Textile Specialty Group would like papers concerned with the conservation of textiles in relationship with other media. Paper titles should be sent to:

Patricia Ewer
Cathedral of St. John the Divine
1047 Amsterdam Avenue
New York, New York 10025

Sixth Annual Conference on Textiles

Call for papers: Scholars in the textile history, theory, practice, and development are encouraged to submit unpublished original research papers for presentation at the Sixth Annual Conference on Textiles. The conference, hosted by the Department of Apparel, Textiles and Interior Design at North Dakota State University, is scheduled June 24-26, 1988. Sponsors are the Charles Babbage Research Centre, University of Manitoba, Winnipeg, Canada, and Ars Textrina. Possible topics include history of textiles, clothing, aesthetic design, technical design, trade patterns, or economics; textile conservation and/or preservation; innovative manipulation of fabric structures; aesthetic concepts in fabric structures. Papers will be refereed for presentation at the conference as well as publication in Ars Textrina. For more information write/call Dr. Cherilyn Nelson, Dept. of Apparel, Textiles and Interior Design, North Dakota State University, Fargo, North Dakota 58105 (701) 237-7351. Deadline for contributed paper abstracts is April 1, 1988.

POSITIONS, FELLOWSHIPS

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 Street and Central Park West, New York, NY 10024 USA. An Equal Opportunity Employer.

Tapestry Conservator

Biltmore House has undertaken to conserve eight 16th-century Flemish tapestries and one 17th-century tapestry. The project will be completed in-house.

A tapestry wash area, dye lab, and repair room have been outfitted and all major equipment has been built including an 18' x 25' wash bath and a frame for conservation stitching. Stitching has begun on the first tapestry.

We are now looking for a tapestry conservator to direct the project. Tapestry conservation training and experience are required; salary commensurate with qualifications, with a salary range of $22,000. - $25,000.

Biltmore House, located in the Blue Ridge Mountains of Western North Carolina, is a 250-room historic house museum built by George W. Vanderbilt at the end of the 19th century. The 70,000-object collection includes decorative arts, paintings, prints, architectural drawings, and a 20,000-volume library.

Conservation of the tapestries is an important aspect of the continuing preservation efforts at Biltmore Estate. We are excited about this project and look for dedicated and enthusiastic help to contribute to the success of the operation.

Please contact:
Susan Ward, Curator
1 N. Pack Sq.
Asheville, NC 28801
(704) 255-1155

Canadian Conservation Institute Conservation Fellowship Programme 1988/89

The Canadian Conservation Institute (CCI) is pleased to announce the availability of one Conservation Fellowship each in the fields of Textiles and Archaeology.

These fellowships are twelve months in length (April 1, 1988 to March 31, 1989). They are designed to give further practical experience to the recent graduate of a conservation training programme who has some experience in either textile or archaeological conservation.

Fellowships will encompass work and training in the Textile and Archaeological laboratories at the Canadian Conservation Institute, Ottawa, as well as participation in CCI Services to museums, galleries and related institutions and associations throughout Canada. Stipend is commensurate with qualifications and experience.

The deadline for application is February 19, 1988. Application forms, as well as further information and assistance may be obtained by contacting:

Joe Dorning
Chief
Training and Information Division
Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario
K1A 0C8
(613) 998-3721

BOOK REVIEW

Textile Identification, Conservation and Preservation

Rosalie Rosso King, New Jersey: Noyes Publications, 1985.

A book covering the current knowledge on textile conservation would be a welcome publication. Any enquiry into treatment sends one scurrying from journal to conference proceedings seeking recent revelations. Much has been written in the past ten years, but there has been nothing to replace Leene's out-of-date and out-of-print Textile Conservation. Textile Identification, Conservation and Preservation could have been a very valuable book, but it is not.

A third of the book is on the identification of fibres, including many useful dates on the introduction of synthetics. However, the photomicrographs, the basis of the identification, are useless. They are not clear, neither do they include any scale nor indication of magnification. A woefully inadequate description of fabric structures follows with a superficial gloss on finishing and dyeing.

The information in these chapters is not well organized - both those on structure and finishes begin with outlines that are not pursued in the information presented. Neither is it clear to what level of audience the information is directed. While on one page one is exhorted to employ infra-red spectro analysis, on another one is told that "medieval tapestries are often very colourful".

Unfortunately the identification of fibres and fabrics would seem to be the author's strength. The discussion that follows on "treatment" - cleaning, storage and conservation, is far worse. The advice given is neither practical, nor current, nor correct. A thorough description of the constituents of a commercial detergent gives no indication that bleaches, fluorescent whiteners, perfumes, etc. are not desirable, nor that detergents are available without them. The discussion on light omits any mention of the cumulative effect. Polyvinyl chloride tubing is recommended for the storage of large rolled textiles, and methyl bromide for pest control. When displaying textiles "fine pins, brass nails or brads" are recommended. The authors lack of practical experience is obvious in the caution that "the vacuum power should be hardly felt on a person's skin. The nozzle of the air hose should be covered with screen or net to ensure no loose yarns or pieces are lost. The nozzle should be placed no closer than 10mm (.5 inches)." However this is not compensated for by academic thoroughness - the sole reference for the chapter on storage is an article from 1962, and for the chapter on the treatment of quilts, fans, hats and space suits the two references are a 1949 book on quilt making and collecting, and the author's students.

It would seem that this book was assembled with an eye to the hoop - jumping - through activities of students - where the quality of the information learned is secondary to the disciplines of attendance and repetition. Hopefully no serious pursuants of textile conservation will be exposed to this book. Ignorance would be preferrable to such little knowledge. For anyone considering working with our textile heritage, the intellectual content of this book sets dangerously low standards. Certainly there are warnings to analyze first, test for this and that, but this information is gathered in a vacuum. It is not used to inform the choice of treatment, either active or preventive. The poor organization and hazy thinking that permeate this book are the anithesis of the adaptability based on principle and logic that is required if we are to treat our collections comprehensively, and have others take our concerns seriously.

In describing how to dry a "curved" textile, Rosalie Rosso King recommends placing it on a clean glass ball. With this I can concurr - every textile conservator should have a crystal ball. Failing that, $39. would be wiser spent on three years' subscription to the TCN than on this book.

Colleen Wilson

ANNOUNCEMENT

The Mississippi Valley Textile Museum (MVTM) in Almonte, Ontario is currently embarking on a Planning Study with Cornerstone Planning Group and San Gabriel Museum Services Ltd. The collections mandate of the MVTM includes the acquisition of working looms and related technology as well as industrial textiles, including commercially produced textiles used for the manufacture of clothing as well as those of industrial use. The Planning Study is attempting to identify museums and private collections of such material that could be donated, loaned or used as prototypes for reproduction.

The mandate of the MVTM is to collect material from the Mississippi Valley region first, but also to acquire industrial textiles and their related technology on a nation wide basis.

If you have examples in your collections or know such material elsewhere, please contact:

Sandra Morton Weizman
San Gabriel Museum Services Ltd.
292 Frank Street, Apt. 6
Ottawa, Ontario
K2P 0X8
(613) 236-8148

EXHIBITIONS

USA

"Woven from the Soul
Spun from the Heart"
The Textile Museum
Washington, D.C.

"Printed Fabric to 1860"
The Cooper-Hewitt Museum
New York, NY
to March 13, 1988

"Homage to the Quilt"
The American Craft Museum
New York, NY
to February 1, 1988

Spain's Carpet Heritage
The Textile Museum
Washington, D.C.
to October 2, 1988

"Dress for All Occasions:
Women's Costumes from the 1880's and 1890's"
The Connecticut Historical Society
Hartford, Connecticut
to June 1988

Scents of Time: Reflections of Fragrance and Society
The Museum of the City of New York, NY
to February 7, 1988

CANADA

Hooked Rugs, Antique and Modern
The Museum for Textiles
Toronto, Ontario
January - February, 1988

Cowichan Indian Knitting
Provinical Museum of Alberta
Edmonton, Alberta
Until March 15, 1988

Prince of Wales Northern Heritage Centre
Yellowknife, N.W.T.
April 1 - May 15, 1988

"Treasures from Trunks"
Dugald Costume Collection
Dugald, Manitoba
April 1 - November 15, 1988

EUROPE

Ferragamo, The Innovative Italian Shoe Design
Victoria and Albert Museum
London, G.B.
to February 7, 1988

Cowichan Indian Knitting

Cowichan Indian Knitting is a 1000 square foot exhibit on the history, technology and contemporary issues surrounding the Vancouver Island based knitting industry. Curating this exhibit involved archival research and lots of interviews and oral histories, much of which I did with three members of the Cowichan Indian Band. The oldest artifact in the exhibit is a sweater from 1919 and there are some very new garments and tools too. We commissioned a reproduction of a pair of long-johns for the exhibit because lots of the elders told us about knitting them around 1910-1920 for fishermen and loggers. There are some terrific photographs from an Anthropologist's 1949 fieldwork, lots of snapshots from members of the public, and some contemporary photos.

The exhibit has been travelling around Canada for more than a year now. Cowichan Indian Knitting was funded by the Museums Assistance Programme, and opened at the UBC Museum of Anthropology (the sponsoring institution) last September (1986). It then went to Victoria and onto the maritimes where it showed in six museums in Nova Scotia and New Brunswick. On January 14 it opens in Edmonton at the Provincial Museum and I will be giving a lecture that evening. Then Yellowknife, Fort Smith, Port Alberni, Chilliwack and Campbell River. I have been fortunate to give lectures in about 2/3 of the venues. Its a real treat for a curator to see your exhibit in such diverse settings and to meet interested people all over the country.

There is an accompanying monograph called Cowichan Indian Knitting. It sells for $4.95 plus postage and is available through the UBC Museum of Anthropology, 6393 NW Marine Dr. V6T 1W5.

Marg Meikle, Vancouver
Free-Lance Museum Curator
and C.B.C. Broadcaster

UNLIKE THE LILIES:
DOUKHOBOR TEXTILES AND TOOLS

at the Provincial Museum of Alberta
12845 - 102 Avenue, Edmonton, Alberta
Saturday, January 30, 1988 at 3 p.m.

Opening Remarks by
Dorothy Burnham, C.M.
Curator Emeritus
Royal Ontario Museum
and
David J. Goa
Curator of Folk Life
Provincial Museum of Alberta

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 1988 are:
30 April
31 October

Submissions should be addressed to:

Eva Burnham/Ruth Mills
Eastern Editors
Textile Conservation Newsletter
P.O. Box 4811, Station E
Ottawa, Ontario
Canada K1S 5J1

or:

Colleen Wilson
Western Editor
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.

TCN

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