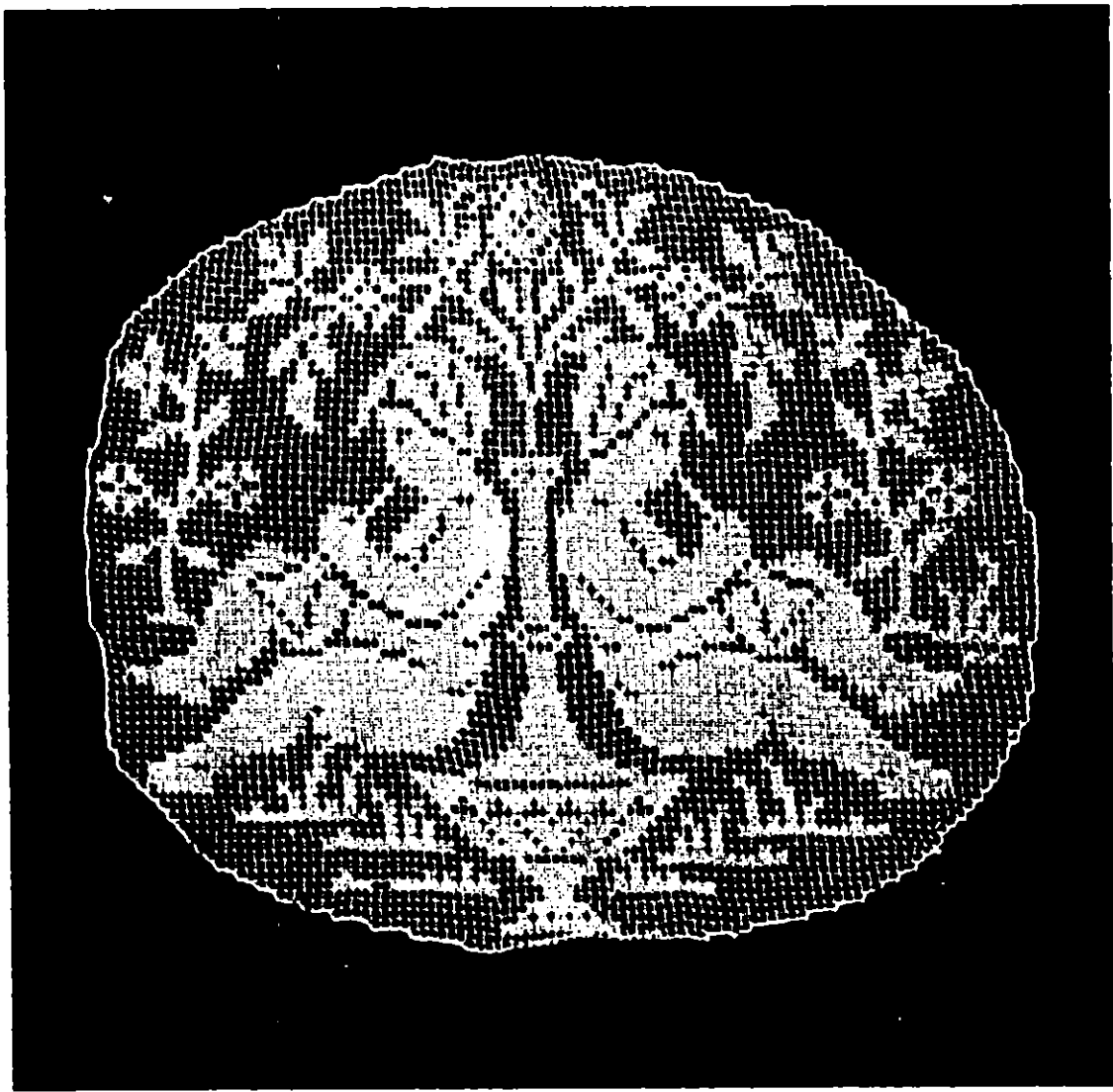


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TCN

TEXTILE CONSERVATION NEWSLETTER



FALL 1988

TEXTILE CONSERVATION NEWSLETTER
FALL 1988 ISSUE

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TCN
TEXTILE
CONSERVATION
NEWSLETTER

FROM THE EDITORS

After eight years of publishing TCN we have encountered a new milestone, that of our first trilingual issue! Thank you for the submissions and a special appreciation goes to Marie-Noël Challan-Belval and Peter Vogel for translating the articles.

Editor's Note

I was pleased to be asked by Eva Burnham in the Spring to take on the newsletter after Colleen Wilson retired. It has been very rewarding to see the newsletter develop in the last 7 years into an informative and exciting collection of news about Textile Conservation. However, the success of this newsletter is limited to the contributions of the readers. It is your newsletter too!! Please contribute and share with us your discoveries and knowledge about textiles and Textile Conservation. I will look forward to receiving many more articles for the Spring Newsletter and would welcome any comments which you may have about the newsletter.

Gail Niinimaa

Submissions for Spring '89 TCN
Supplementary

We are welcoming submissions to be considered for the Spring '89 supplementary.

The reason we have published the "Annotated Bibliography on the Use of Adhesives Used in Textile Conservation" Spring 1987, and "Mannequins for the Royal Ontario Museum Costume Gallery", Spring 1988 was to make available longer articles on specific topics, that would normally be too long for a regular TCN issue. Ideally an article to be considered for a supplementary should be at least 20 pages long (type-written, single-spaced) and ready for publication.

If you have material you wish to submit, please notify the TCN Editors by March 1st, 1989.

TCN Index

The index of all the TCN issues, from September 1981 to Fall 1988, will be available with the Spring 1989 issue. Since we want to make the index as comprehensive and useful as possible, we have to delay its publication until then.

Renewal Notice

This is the last issue of the present subscription term 1987/88. If you have not already renewed your subscription for the 1989/90 term, please use the form on the last page of this issue to renew your subscription.

THE MUSEUM FOR TEXTILES

The Museum for Textiles is a non-profit educational institution incorporated in 1975 as Canadian charitable organization #0478859-50-13. It is one of seven textile museums in the world; the others are Krefeld in Germany, AEDTA and Lyons in France, Calico in India, Enschede in the Netherlands and the Textile Museum in Washington, D.C..

Initially The Museum for Textiles operated in two small premises on Markham St. in Toronto, moving to its present location in 1978. Once again the museum is preparing to expand. Twenty-four thousand square feet of space on five floors of a hotel and condominium complex under construction north of City Hall have been donated by the president of Carlton Inns International, Fred Braida. The new facility will include exhibition galleries, a conservation lab, an auditorium and member's lounge, a library, offices, and accessible storage. The expected public opening of the new Museum is January 1989.

The thousands of ethnographic textiles in the collection have been acquired primarily through individual donations. Other revenues have come through cash donations, museum memberships, publication sales and government grants.

Two factors make The Museum for Textiles important and unique. First, it is the only such institution devoted to textiles in Canada and second, the entire collection is stored and conserved in such a way that it remains publicly accessible. The textiles (with few exceptions) may be examined and handled on request.

The collection serves as a permanent reference source for historians, designers, students, scholars and crafts people.

In the new facility the Museum will continue to fulfill its mandate of providing an accessible exhibition and research collection aimed at promoting interest in, and sensitivity to, the people and material culture of varied and often threatened societies.

The collection includes particularly important textile groups from Indonesia, Central Asia, India, South and Central America, Canada, China (including Tibet), Africa and eastern Europe and includes garments, household decorations, animal covers and ceremonial cloths.

GALLERIES. Ten museum galleries feature textiles of specific geographic areas. Other galleries are for temporary theme exhibitions. A contemporary gallery exhibits the work of living Canadian weavers and fibre artists. A special gallery is available for examining and photographing textiles from the reference collections. Lectures, seminars and films are scheduled in the auditorium, members lounge, and education gallery.

COLLECTIONS. The Museum for Textiles collects noncommercial material that has been designed, woven and embellished by people for their own use. Made from silk, wool, cotton, and other plant and animal fibres, the fabrics range from pounded and painted barkcloth to complex loom-woven tapestries. The textiles might be worn, walked on, slept under, carried, or used to dress up the family camel.

Because textiles are rarely considered "art", they are rarely seen in a museum setting. The Museum for Textiles challenges this by showing textiles of great power and beauty, a tribute to the skill and artistic vision of women from Canada to Burkina Faso.

At the Museum you'll see
TEXTILES FROM INDONESIA: The Museum holds an unsurpassed collection from Sumatra (featuring the famous "Ship Cloths"), Borneo (including spectacular beaded garments from the Maloh and Kenyah people, and sacred pua from the Iban), Java (brilliantly coloured batiks from the north coast, together with the subtle and dignified batiks of the court capitals of central Java), Sumba (the royal hinggi kombu), plus other textiles from Roti, Sulawesi, Timor, Flores and Nusa Penida.
TEXTILES FROM INDIA: From 18th century embroidered rumals through the astonishing double-ikat silk patola cloths, to the embroidered garments of Gujarat.
TEXTILES OF AFRICA: Stencilled and painted indigo adire cloths, immense robes of honour from the Hausa and Nupe people, strip-woven kente cloth from Ghana, carpets from Morocco and Tunisia, beadwork of the Ndebele, Zulu and Bushmen people of South Africa, plaited dance garments from the Ivory Coast.
TEXTILES FROM CANADA: An encyclopedic collection of hooked rugs, with coverlets and early Ontario homespun patchwork quilts.
TEXTILES FROM CHINA: From Xing Dynasty robes of the imperial court to the magical "tiger hats" worn by young boys to insure safety and good fortune.
ORIENTAL RUGS: Antique rugs from China and Tibet, from Turkey, from central Asia and Afghanistan, from the Caucasus area of the Soviet Union, from Turkestan and Persia...all are on display at the Museum for Textiles.

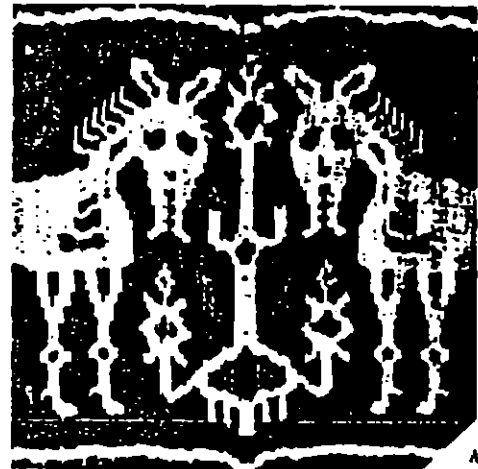
LOCATION: The Museum is one block from the St. Patrick/Dundas subway and the Dundas/University streetcar stop. The City Hall underground parking garage is just south of the Museum. All Museum facilities are wheelchair accessible.

THE MUSEUM FOR TEXTILES AT CHESTNUT PARK

Project developer: Fred Braida
 Museum design: Max Allen
 Architects: Thomas P. Kalman and Helen Obuchowicz
 Structural engineers: A.A. Rottmann and Associates
 Mechanical engineers: Intron Engineering Corporation
 Lighting: Salex Technical Products and Revel Luminaires
 Storage: Spacesaver Mobile Systems/Storage Plus

Simon Waegemaekers, Director
 Lynne Milgram, Contemporary Gallery Director
 Barbara Hewitt, Education Director
 Christine Mustard, Collections Registrar
 Catherine Novick, Management Coordinator
 Hilda Aliman, Chairman of the Board

For more information call Barbara Hewitt at 588-3292 or Simon Waegemaekers at 534-6044.



(A) Two royal horses face a Tree of Life on this 19th century man's waistcloth, woven from hand-spun cotton and patterned by a complex tie-dyeing process called warp ikat: from the island of Sumba, Indonesia.

**A SUMMARY ON THE RECOVERY
CONSERVATION AND ANALYSIS OF BURIAL
FINDS FROM THE SEPULTURE OF THE
BAMBERG CATHEDRAL IN BAMBERG,
GERMANY**

Bones from the Ossarium in the garden of the Bamberg Cloisters were temporarily buried in 1973; they were to be relocated in a new Ossarium in 1982.

This kind of preventative emergency measure was carried out by the Bavarian Historic Sites Department. A large number of woven fragments were found entangled between skeleton parts as the bones had been repositioned several times in the past.

During the salvage operation the finds were first placed on trays measuring 30x40 cm and consecutively numbered. 148 trays were needed each holding 1-10 different textile fragments of varying degrees of state of preservation and dating from the 10th - 17th century.

The moisture content of the large number of finds had to be kept constant until treatment could commence.

Within a few days mildew had developed caused by the adhering soil and decomposition associated with burials. The finds were covered with sheets of tissue paper sprayed with "Dodigen", a quaternary ammonia compound, stored at 4° - 10°C and 60% RH, and checked on a daily basis.

Prior to cleaning the heavily entangled fabrics, all fragments had to be examined under magnification to determine their materials, fibre properties and degree of degradation. In most cases the adhering clay, soil, sand and other dirt

were rinsed in a bath of distilled water with minimum mechanical stress. Cleaning procedures were concluded after a 4-month period.

After examination and classification of more than 1000 fragments, diagrams of patterns of a large number of fabrics were reconstructed and weave analysis completed.

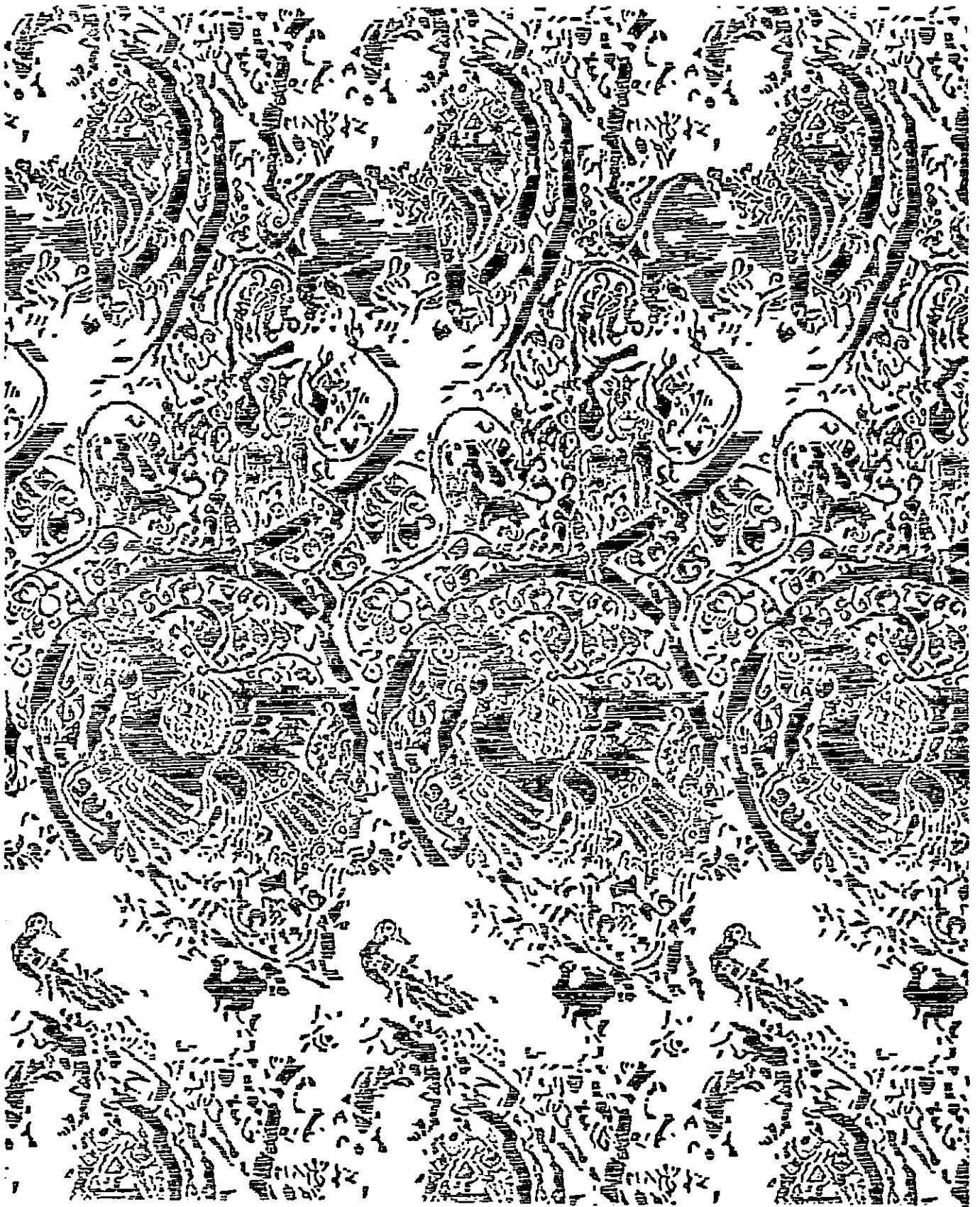
The majority of the fabrics consisted of silk, however, some wool fabrics and a few fragments made from linen were also found. Several brocaded silk fabrics have a complementary weft, analyzed as gilt membrane on a cotton core. A rather unknown plant fibre was identified as the seedhair of the Asclepiadaceae.

The patterns a large number of the 12th-13th century fragments were previously unknown. Also the weavepatterns showed interesting, new variations, for example Samite, a weft faced compound weave as double face and Samite with a complementary weft.

Art historical research was conducted by Dr. Leonie von Wilckens. The finds were exhibited at Castle Seehof on the occasion of the International Symposium and the results published in:

Textile Grabfunde aus der Sepultur
Des Bamberger Domkapitels.
Internationales Kolloquium, Schloss
Seehof, 22/23 April 1985,
Arbeitsheft 33, 1987 Bayerisches
Landesamt für Denkmalpflege,
München

Hannelore Hermann
Chief Conservator, Textiles
Bayerisches Landesamt für
Denkmalpflege, Schloss Seehof
Bamberg, Germany



Pattern draft of 13th Century silk fragment from the Bamberg Cathedral.

**KURZBERICHT ÜBER DIE BERGUNG,
KONSERVIERUNG UND WISSENSCHAFTLICHE
BEARBEITUNG VON GRABFUNDEN AUS DER
SEPULTUR DES BAMBERGER DOMKAPITELS.**

Aus dem Ossarium im Garten des Bamberger Domkreuzganges waren 1973 Gebeine provisorisch bestattet worden. Im November 1982 sollten diese in ein neugebautes Ossarium umbettet werden. Die Grabung, die als Notgrabung bezeichnet werden muss, wurde vom Bayerischen Landesamt für Denkmalpflege durchgeführt. Es fanden sich eine grosse Menge Gewebefragmente, die zwischen den Skeletteilen stark ineinander verhakt und verklemmt waren, da die Gebeine mehrfach umgeschichtet worden waren.

Bei der Bergung wurden die Funde zunächst auf Tablettts von 30 x 40 cm gelegt und fortlaufend nummeriert. Es wurden 148 Tablettts mit je 1-10 verschiedenen Gewebefragmenten belegt, die sich in sehr unterschiedlichem Erhaltungszustand befanden und aus der Zeit des 10. - 17. Jahrhunderts stammten.

Durch die grosse Anzahl der Funde war die Konservierung sehr schwierig, da die Feuchtigkeit der Bergungssituation bis zur Konservierung erhalten werden musste.

Durch anhaftende Erde und die bei Grabfunden bedingte starke Verunreinigung, war nach wenigen Tagen schon Schimmelbefall zu beobachten. Es wurden Seidenpapierlagen mit Dodigen, - eine quartäre Ammonium-verbindung, - besprüht und über die Funde gebreitet. Die Funde wurden bei 4^o-10^oC und 60% relativer Luftfeuchtigkeit gelagert und täglich kontrolliert. Die Reinigungsarbeiten waren nach 4 Monaten abgeschlossen. Bevor die

einzelnen, zum Teil stark verknäulten Gewebe gereinigt wurden, müssen sie unter dem Mikroskop auf Materialunterschiede, Faserbeschaffenheit und Verschmutzungsgrad untersucht werden. Bei den meisten Stücken wurde die oft festhaftende lehmige Erde, Sand und andere Verschmutzungen in Wasserbädern mit geringster mechanischer Beanspruchung weggespült.

Nach der Sichtung und Ordnung der über 1000 Einzelfragmente konnten von einer grossen Anzahl der Gewebe die Muster zeichnerisch rekonstruiert, sowie Gewebeanalysen erstellt werden.

Die Mehrzahl der Gewebe ist aus Seide, aber auch einige Wollgewebe und sehr wenige Fragmente eines Leinengewebes wurden geborgen. Bei einigen Seidenstoffen mit lanciarten und broschierten Hautchengoldfaden konnten Baumwollfaden als Seele, mit Sicherheit analysiert werden. Auch eine bisher kaum bekannte Pflanzenfaser einer Pflanzenseide, die aus Samenhaaren der Asclepiadaceae gesponnen wurde, - konnte bestimmt werden.

Von den Gewebemustern des 12. - 13. Jahrhunderts waren eine grosse Anzahl der Muster bisher nicht bekannt. Auch zur Webtechnik konnten mit einigen bisher unbekanntem Variationen der Samitbindung, - Samit als double face und Samit mit einem zusätzlichen Unterschuss, interessante, neue Erkenntnisse belegt werden. Die wissenschaftlich kunsthistorische Bearbeitung wurde von Frau Dr. Leonie von Wilckens übernommen. Während eines internationalen Kolloquiums in Schloss Seehof wurden die Funde vorgestellt und im

Arbeitsheft Nr. 33 des Bayerischen Landesamtes für Denkmalpflege wurden die Ergebnisse 1987 veröffentlicht.

Textile Grabfunde aus der Sepultur Des Bamberger Domkapitels. Internationales Kolloquium, Schloss Seehof, 22/23 April 1985, Arbeitsheft 33, 1987 Bayerisches Landesamt für Denkmalpflege, München

Hannelore Herrmann
Leitende Textilrestauratorin
Bayerisches Landesamt für Denkmalpflege,
Schloss Seehof
Bamberg, Germany

NEWS FROM THE CENTRE DE CONSERVATION DU QUEBEC

For the past several months at the CCQ much of our time has been devoted to the conservation of artifacts for the new Musée de la civilisation in Quebec City.

This museum which opened on October 19, 1988, had made several requests for conservation to respond to the needs of 10 new exhibitions. The Textile Laboratory was able to fulfill the requests and complete the artifacts for the exhibitions: "Souffrir pour être belle", "Mémoires" and "Toundra-Taïga". The items were mainly costumes and ethnographic textiles. Generally the artifacts were in good condition and needed only cleaning and/or consolidation. Mrs. Marthe Oliver came to assist us with a collection of porcelain dolls dressed in the habits of sixteen different religious congregations.

Along with that, we have been looking for new equipment for the expansion of the lab. Indeed, next spring CCQ is moving to a new building that has been specially designed for conservation. The space of the textile laboratory will be doubled, and it is planned to have a dry lab, wet lab and a separate lab for the dyeing of textiles. Our search was concentrated on dyeing equipment which we do not have in our present lab.

We were especially interested in three dyeing machines: The "Launder-ometer" from Atlas, the "Polymat" from Ahiba, and the "Polycolor" from Benz Zeltrex.

The last one appears very interesting as it can hold as many

as 24 containers of 150 ml, but can also be exchanged with a large container of 10,000 ml. It is distributed by Imtex in Montreal. For more information contact CCQ or the Imtex representative directly:

Mr. Ernesto Gardois
Sales Representative
IMTEX
373 Boulevard St. Croix
St. Laurent, Quebec
H4N 2L3
Tel: (514) 748-9661

From October 3-7, I had the opportunity to attend a workshop given by Mr. Helmut Schweppe on the identification of natural dyes in historic textiles, at the Conservation Analytical Laboratory of the Smithsonian Institution. The course was very interesting. The participants were able to assemble for themselves a collection of samples dyed with natural dyes and to learn how to make the chemical and chromatographic analysis to identify the colour element in an historic textile.

Two handbooks were published for this occasion:

Schweppe, Helmut - Practical Hints on Dyeing with Natural Dyes (Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C., 1988, 47p.)

Schweppe, Helmut - Practical Information for the Identification of Dyes on Historic Textile Materials, (Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C., 1988, 30p.)

Louise Lalonger
Textile Conservator
Centre de conservation du Quebec

NOUVELLES DU CENTRE DE CONSERVATION DU QUEBEC

Les dernier mois au Centre de conservation du Quebec ont ete consacres a restaurer de nombreux objets pour le Musee de la civilisation a Quebec. Ce dernier, qui a ouvert ses portes le 19 octobre 1988, avait fait plusieurs demandes de restauration pour repondre aux besoins de dix nouvelles expositions. L'atelier de textiles a pu repondre aux demandes concernant les expositions "Souffrir pour etre belle", "Memoires" et "Toundra-Taiga". Il s'agit principalement de costumes et de textiles ethnographiques. La plupart des objets etaient en assez bon etat general et necessitaient un nettoyage et/ou une consolidation. Madame Marthe Olivier est venue apporter son aide. Elle a travaille sur une collection de poupees de porcelaine vetues de costumes de seize communautes religieuses differentes.

Parallelement, nous avons recherche de nouveaux equipements pour l'agrandissement des ateliers. En effet, le C.C.Q. demenage au printemps prochain dans un nouvel edifice concu specialement pour les besoins des restaurateurs. L'atelier de textiles doublera de superficie et comportera un atelier sec, un atelier humide et un atelier pour la teinture. Les recherches concernaient surtout l'equipement pour le laboratoire de teinture qui est inexistant dans nos locaux actuels. Trois appareils ont retenu notre attention pour les tests de teinture: le "Launderometer" de Atlas, le "Polymat" de Ahiba et le "Polycolor" de Benz-Zeltex. Ce dernier nous parait tres interessant. Il peut contenir

jusqu'a 24 gobelets de 150 ml et il possede un tambour a teindre de 10,000 ml. Il est distribue par la compagnie Imtex a Montreal. Pour informations, vous pouvez communiquer au C.C.Q. ou directement au representant:

Monsieur Ernesto Gardois
 Representant des ventes
 Imtex
 373, boul. Ste-Croix
 St-Laurent (Quebec)
 H4M 2L3
 Tel: (514) 748-9661

Du 3 au 7 octobre dernier, j'ai eu la chance d'assister a l'atelier sur "L'identification des teintures naturelles sur les textiles historiques" donne par le Dr. Helmut Schweppe aux laboratoires du C.A.L., au Smithsonian Institution. Ce fut tres interessant! Les participants ont pu se constituer une collection d'echantillons de teintures naturelles et apprendre a faire les analyses chimiques et chromatographiques pour identifier la matiere colorante contenue sur un textile ancien. Deux documents ont ete imprimes pour l'occasion:

Schweppe, Helmut, Practical Hints on Dyeing with Natural Dyes, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C., 1988, 47p.

Schweppe, Helmut, Practical Information for the Identification of Dyes on Historic Textile Materials, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C., 1988, 30p.

Louise Lalonger
 Restauratrice de textiles
 Centre de conservation du Quebec



The Dyer (Diderot's Encyclopedia)



A fashionable fur shop of the eighteenth century, (Diderot's Encyclopedia.)

FUR STORAGE AT THE PROVINCIAL MUSEUM OF ALBERTA

This past year the storage for the fur collection was revised after consultation with several Edmonton furriers and a representative of the Hudson Bay Company, Raw Fur Division. The general consensus was that hanging furs in a cold storage unit reduced the possibility of damage from insects or hair loss and breakage from crushed furs.

The collection, which includes coats, muffs, stoles and blankets, had previously been stored lying flat in wood drawers lined and covered with unbleached cotton muslin. The furs were being crushed and access to individual artifacts was difficult.

All artifacts are currently being fumigated with ethylene oxygen gas as they enter the building to control insects. There is no cold storage facility in the building and there are no plans at this time for one. The revised storage system was designed to make use of existing metal cabinets and open redirack shelving.

It was decided to hang all the fur coats and capes. Wooden coat hangers were reinforced by cardboard tubes placed over the arms. The tubes were covered with mylar to prevent acid migration and then well padded with unbonded polyester batt. A cotton muslin cover was sewn over the entire hanger. This provided strong support in the shoulder area of the coats. Sleeves were padded out with acid-free tissue. The garments were hung on a horizontal

metal chain stretched between the end supports of the shelving. The garments were spaced to allow air circulation. A dust cover of unbleached cotton muslin was stapled over the shelving and fastened at the bottom with velcro.

Muffs and stoles were stored in metal cabinets. The cabinets are custom made and have non-adjustable slots for drawers and a dust-proof seal on the doors. A wooden dowel was cut to fit inside the cabinet and wrapped with several layers of ethafoam sheeting. This was in turn covered with cotton stockinette tubing. The muffs and stoles were hung on the dowels, approximately three per dowel and then placed in a staggered position within the cabinet. This allowed us to maximize the space used, to adjust for different lengths among the artifacts and to allow ease of access. The only problem encountered so far is that the dowels have a tendency to roll and to slide out of their slots.

Fragile artifacts that could not be hung or small artifacts such as collars were placed flat in wooden trays lined with ethafoam and acid-free tissue. The drawers were not covered with muslin as is the usual procedure for textiles, as the muslin would crush the furs.

Fur blankets and rugs were stored flat on the bottom of a shelf and were covered with muslin or acid-free tissue. This is not ideal but at the present time there is not enough room to give each piece its own shelf space. Future storage will hopefully include adequate space for these pieces.

Hats were mounted on individual supports. The supports were made by either carving an ethafoam block

to fit the crown with a padded base for the brim or by a soft sculpture shape made of batting covered with muslin. The hats were stored with the hat collection on open shelving with dust covers.

Fur mitts presented a problem in that there usually was fur on both sides of the mitt and therefore they could not be placed flat in a drawer. It was decided to mount them upright in a cabinet. A flat form of coroplast was cut to the inner shape of the mitt and was padded and covered with cotton tubing. The form extended for about three to four inches below the cuff and this section was fitted into a corresponding slot in a sheet of two-inch thick ethafoam.

The entire collection has been catalogued and a black and white documentary photograph of each artifact has been taken. Researchers will have access to the photos and the cataloguing information and then requested artifacts can be examined. This will allow for minimal handling of the artifacts and will eventually be the standard procedure for the entire clothing and textile collection.

Gladys Serafino
Provincial Museum of Alberta

**CONSERVATION OF TWO NORTH WEST
COAST INDIAN WOVEN MATS**

In the collection of the UBC Museum of Anthropology there are 19 North West Coast Indian woven cedar bark mats which sometime in their history had been repaired with tape. This report describes the problems encountered with two specific mats and details of the work done on them.

The first mat, #A7278 is 204 cm long and 54.5 cm wide. It has a checker border, woven with cedar strips dyed red and black. On one side there are large red, green and black paintings of a whale and a Thunderbird, done over the weaving. This mat had split into 3 separate pieces with all broken edges curled up. On the reverse side there were 7 strips of brown cloth-covered tape from edge to edge.

The second mat, #A3532 is 178.5 cm long and 99.1 cm wide. It has a red, black and brown checker border pattern. The centre fold had been reinforced across the width of the mat with grey duct tape. The lengthwise fold was weakened and torn. There were 2 areas of edge loss approximately 16.5 cm x 2 cm and 12 cm x 2 cm.

The mats are stored under controlled conditions on shelves between sheets of heavy acid-free paper. When moving mats to the work area they are slipped into full-size rigid polyethylene-covered cardboard folders. Similar folders will be used for permanent storage as these give good support.

After detailed condition reports were made, photographs were taken. Colour slides seemed to give the best results. See photos 1 & 2 -- showing details of the centre break and edge loss.

The first problem dealt with was the removal of the tape. Four solvents were tested on the border colours for colour fastness and ease of tape removal.

Solvent:	Mat Colour		Tape Colour	Ease of Tape Removal
	Red	Black		
1. Acetone	fast	soluble		good
2. Benzine 2 parts-- Petroleum Ether 1 part-- Mineral spirits	soluble	soluble		poor
3. Amyl-acetate & acetone 50/50			very soluble	
4. Xylene	fast	soluble		poor

Acetone was chosen as the best agent for tape removal; the black borders were treated with care. The tape was removed using forceps and cotton swabs using an "elephant trunk" extraction system to remove fumes.

After tape removal the curled edges of #A7278 were flattened. The edges of the mat were dampened with water vapour using an ultrasonic humidifier. This was not satisfactory as the areas of the mat were moistened unevenly.

The edges of the mat was then placed between two pieces of damp blotter and weighted with a plexiglas sheet. However, contact with the damp blotters for 1/2 hour showed the paint solubilized slightly.

The following method proved satisfactory. A tent was made with a wooden dowel frame, covered with plastic. The mat was placed inside on a wooden frame covered with Reemay. The humidity was raised to 85% using the ultrasonic humidifier for one hour. The mat became pliable and was then placed between layers of dry blotter, weighted with plexiglas sheets. The blotters were changed after 15 to 45 minutes to remove the moisture from the mat.

The repair of the mats is being carried out in order to stabilize broken areas and to prevent further deterioration. According to standard Museum practice these repairs are entirely reversible while maintaining the integrity of the artifact.

It was decided to reinforce and support broken or cracked areas where the tape had been with Japanese paper and water soluble

paste. This is a "low-tech" solution which is applicable to many museums as it does not require any specialized equipment. Tests were carried out in three areas: colour; type of paper; and adhesive. Colour: combination of Windsor and Newton water colours -- raw umber, yellow ochre, burnt umber, and raw sienna were tested. A 50/50 mixture (approximately) of raw umber and burnt umber provided the best colour match.

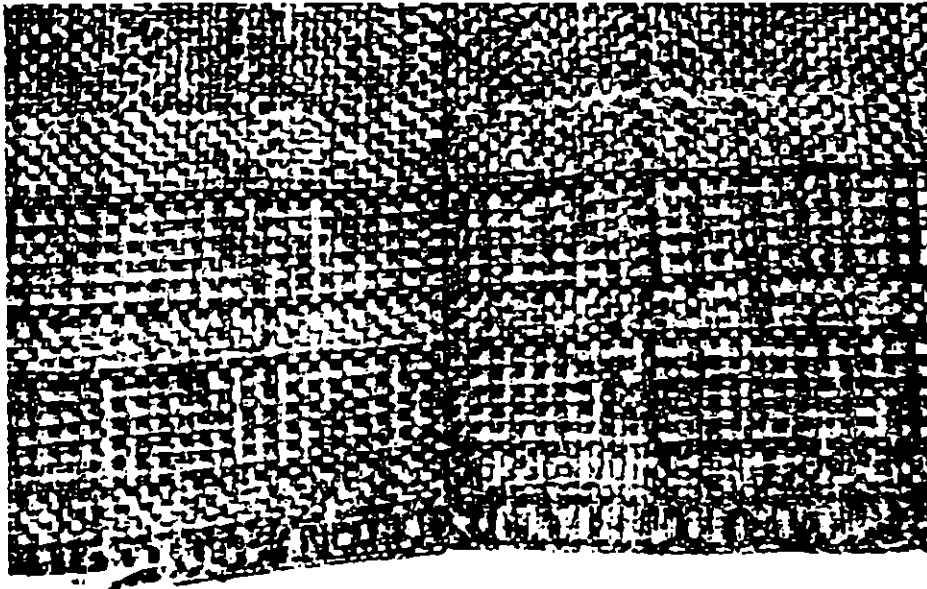
The colour was tested on 2 different Japanese papers: Kitakata; and Kizukishi; and also on St. Armand Hemp Tea Bag paper. Each paper was tested with two adhesives: wheat starch paste; and 5% CMC (carboxy methyl cellulose). A combination of St. Armand Hemp Tea Bag paper with wheat starch paste was easiest to apply, dried to a good matte appearance, and was quite strong.

The painted paper was torn into lengthwise strips approximately 1.5 cm and 2.5 cm wide. With the mat face down the narrow strips were pasted over the breaks and allowed to dry. The wider strips were pasted over for added strength.

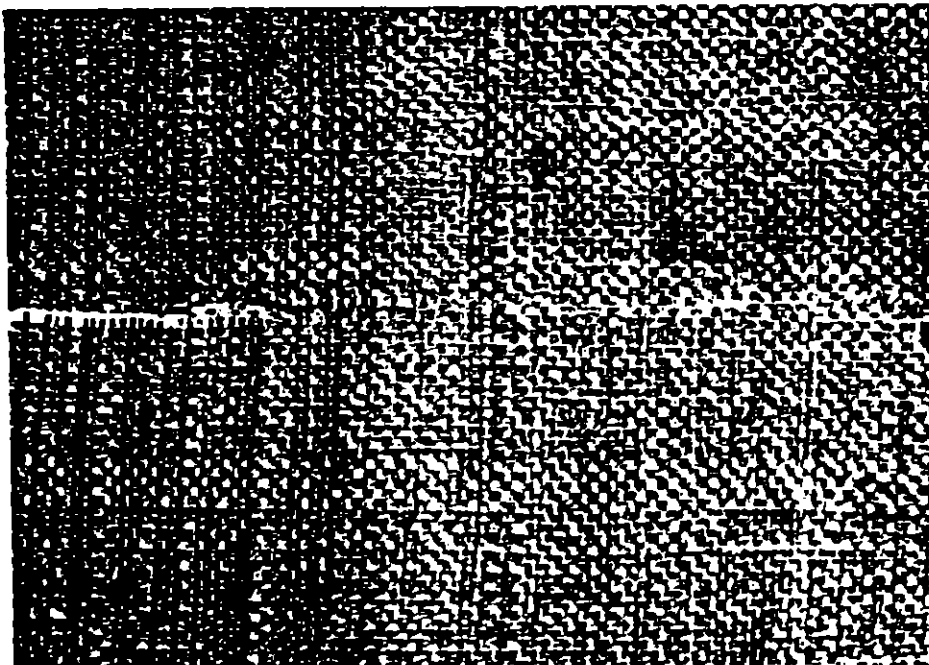
For mat #A3532 there was an additional problem of edge loss. A heavier weight Japanese paper, Kiritsubo-C52, was chosen for the infill. This paper is similar in thickness to the cedar strips. It was coloured with the raw umber/burnt umber mixture. A piece of the paper, cut to match the edge loss, was held in place with 0.5 cm strips of St. Armand Hemp Tea Bag paper pasted horizontally and vertically to echo the pattern of the mat weave. See photo #3 of the finished edge.

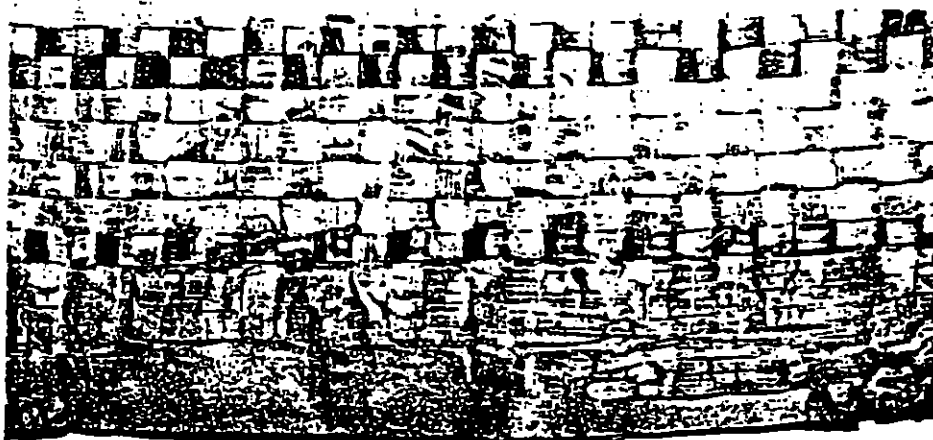
In conclusion, it was found that each mat presents its own particular problems. However the general treatment as outlined for these two mats A7278 and A3532 will be followed with the remainder of the mats and should provide a well stabilized collection. The methods used can also be adapted for other similar materials.

Joan Stager
Pat Cooper
Volunteer Associates of the UBC
Museum of Anthropology



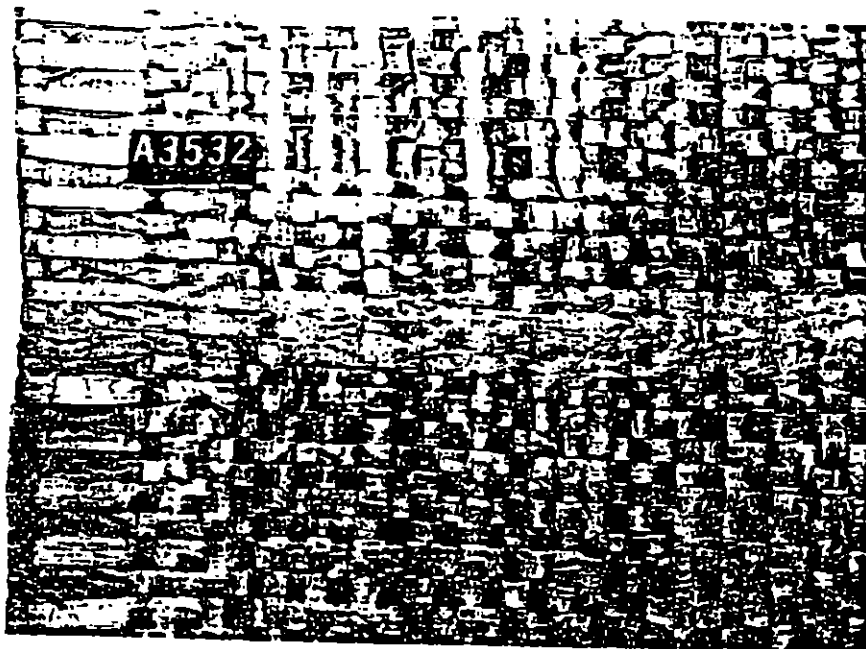
1&2 details of the centre back and edge loss.





A3532

3&4 finished edge and centre



ARCHAEOLOGICAL HAT

In 1982 the remnants of 3 hats were excavated at York Factory, a Hudson's Bay post 60 miles south east of Churchill, at the mouth of the Hayes River on the Hudson Bay. Two were conserved relatively quickly resulting in top hats with fairly narrow turned up brims. The third remained wrapped in Reynolds Wrap and then plastic bagged and left in a deep freeze until Christmas of '87. It was a project for when life was to be quiet without too many interruptions.

Work progressed well and swiftly. Once thawed, the sodden mass easily gave up surface dirt and extra pieces that could be picked up by hand and sorted. Sliding your hand into the mass you could feel larger roots to cut with a scalpel. The rootlets broke as the hand passed by.

The hat was then gently rinsed in running water. Once the fibre loss became too great the hat was removed and slid over a coffee tin covered with a pad of ethafoam. As the hat dried it became very hard. Sections of the hat were then sprayed with deionized water so it would soften and could be reshaped until what is thought to be the original shape was obtained. The top of the crown is 7 x 6.5", the base of the crown 8 x 6.5". The sides vary in height from 6 to 6.5". The brim is approximately 3.5" wide.

The inner and outer hat bands, although no longer in existence, had protected the hat, leaving a long, soft, almost downy fur that would once have covered the hat. Microscopic examination showed the long fibres to be beaver. Other fibres examined from the hat were

sheep. These bands were used as indicators as to when the brim and crown were in the appropriate place.

Some of the pieces that were no longer attached to the hat were allowed to soak longer than the hat itself. These turned black as additional soil was lost, the majority of the hat has a peaty brown colouring that most of the other textiles from this site show. The loose pieces were repositioned in the brim and crown and held in place using crêpeline coated with Mowlith DM5 and DMC2 on the bottom. Some infilling was done with a brown velvet. Unfortunately the crêpeline did not give enough support for the brim to support itself and we had hoped to be able to display it on a hat stand. A second layer of crepeline was added to the top of the brim over the broken areas. The hat will now hold its shape for short periods of time but it is not strong enough to withstand display, without a more complicated mounting system.

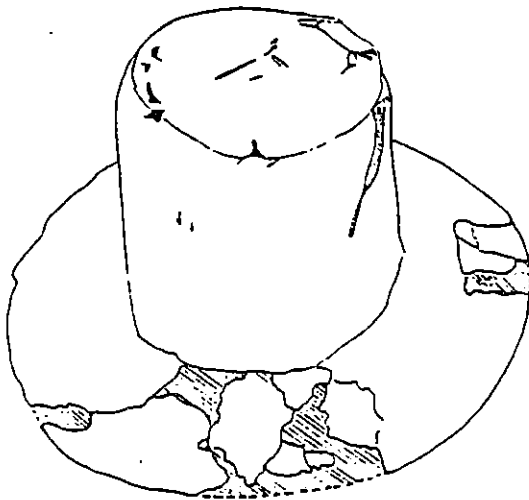
Instead the hat has been stored so it can be safely studied. Inside the crown is an ethafoam support covered with brown wool. Into this the end of a hat stand is fitted. The hat stand is hinged so it can be bent, allowing examination of the interior of the hat without handling the hat. A U-shaped block of ethafoam slides under the hat and around the hat and stand to support the brim. The hat, hat stand, and block of ethafoam slide together into its own box.




In attempting to date the hat, we know that the building of York Factory in this location was started in 1788. The fur storage building being excavated was built

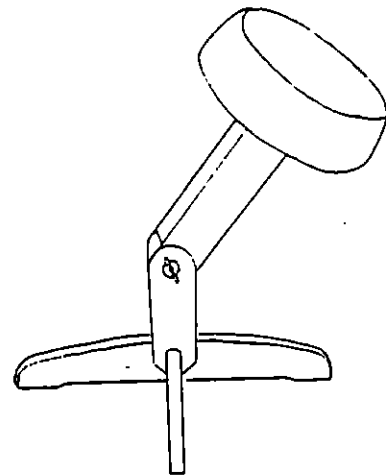
in 1821. The hat was located near the bottom of a pit. Because of the wide brim I am guessing the hat dates c. 1805, but I would appreciate insight from others on dating it. The brim of this hat appears to have been roughly cut, possibly as the edges broke. There is evidence of an old mend on one of the other hats. This may be an indication that these were treasured and not discarded lightly.

The hat is now located at Archaeology, Canadian Parks Services, Prairie Region, Winnipeg in a humidity controlled environment.

Lorrie Storr
HRC, Canadian Parks Services
Prairie Region

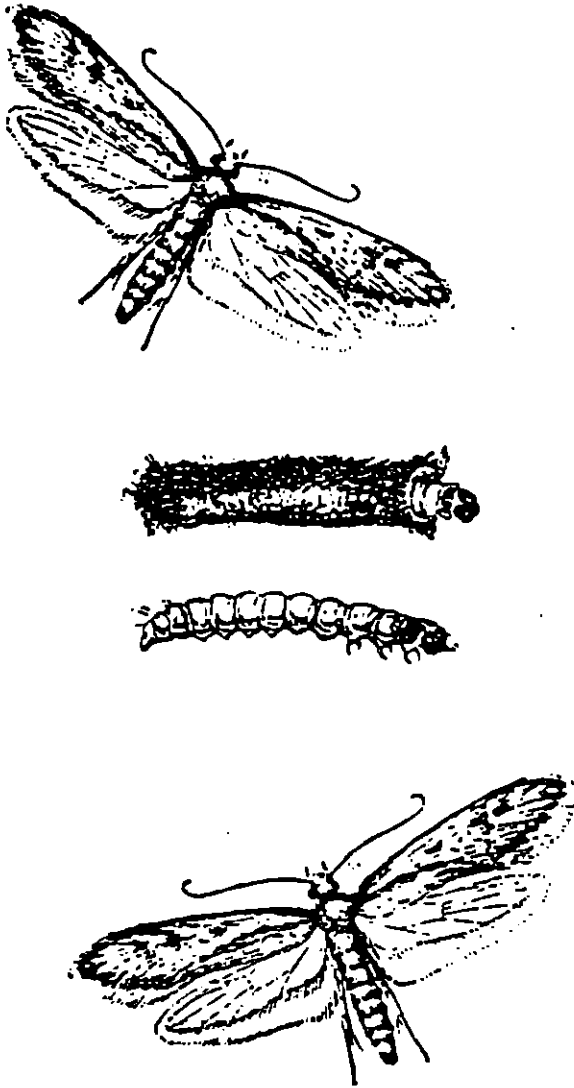


-  - Holes
-  - Infilled areas
-  - Original material



Hat stand





"OPERATION MOTH"

Eradication of moths at Pt. Ellice House (see: RBCM "Current Projects" TCN Fall 1987) appears to have been successful. All artifacts with any evidence of insect infestation (live adults or larvae, frass, casing) were sealed in plastic. This included many unlikely items - croquet mallets that had been standing on a woollen carpet were found to have casings

in the cracks of the mallet head; cotton garments stored in contact with woollen items were discovered with live larvae in the folds. Because of the thoroughness of the infestation, artifacts known to contain proteinaceous material not easy to examine, were also wrapped in plastic. This included many awkward and large items, from feather-filled pillows and bed-covers, to horse-hair stuffed lounges. As much air as possible was removed from the plastic packages before sealing to reduce the risk of RH changes during freezing and thawing. Any non-absorbent items (such as brass handles of horse-hair fire place brushes) were wrapped in tissue before being wrapped in plastic so there would be no problems should condensation occur. The wrapped artifacts were taken to a local cold storage company where they were frozen to -18 - -20 C. At the R.B.C. Museum, infested artifacts are frozen for 48 hours. Because of the density of the material it was decided to leave the Pt. Ellice material frozen for a week. However, for one reason or another some artifacts were then removed to "cold storage" for slow thawing before returning to the site. There appears to have been no ill effects suffered by any of the artifacts during this treatment. Items of special concern included marquetry surfaces on upholstered furniture, wax dolls' heads, a mirror in a fabric covered frame. All emerged unscathed and moth-free.

Before the return of the disinfected material, all remaining artifacts were thoroughly vacuumed. The floors of the rooms are wood, tongue and groove, most of which are no longer very tight. As the carpets had all been badly

infested, the gaps between the floorboards were carefully scraped and vacuumed and a residual insecticide powder (Sevin) was applied. Sevin was also used inside the two pianos, the felts of which had been badly damaged. All frozen items were thoroughly vacuumed so that a zero level of insect evidence was reached. Any moth debris found in the future will be an indication of a new infestation.

Traps have been installed in each room to monitor the presence of insects. These consist of a night light from which a 3" x 5" sticky panel is suspended. Adult moths are attracted to the lights (which burn constantly) and are caught in the panel. (The sticky panels are available from:

Applied Bio-Nomics Ltd.
20-8801 East Saanich Road
Sidney, B.C.
V8L 1H3

While these traps could not be counted on to control a population, the monitoring has allowed problem areas to be pinpointed immediately. One room produced four moths during the time the room was empty, after it had been cleaned. A detailed inspection revealed that the globe of the light fixture had not been cleaned and contained many dead flies, possible sources of protein for moth larvae to feed on. Once the lamp was emptied and washed, no further moths were captured. The room was left closed for a month, with the heat turned up, to facilitate the hatching and pupation of any eggs that might have been laid by the captured moths before they found the traps. In the attic the vast numbers of moths that were caught provided an impetus to hire staff for a thorough cleaning,

despite the fact that the area was cleared of artifacts, none of which were to return.

The entire project, which included an inventory to ensure that the rooms were reassembled as found, took approximately five people, six months. While the project was overseen by a conservator, those doing the bulk of the work also had to have considerable skill. They handled artifacts constantly and made decisions about packing and logistics, as the house was open to tours during a great part of the time. There was no easier nor cheaper alternative, however, chemical solutions being either unsuited to the density of the collection, or harmful to the artifact materials. "Operation Moth" was a very expensive solution to a problem resulting basically from neglect (and that does not include conservation of the many damaged artifacts). Budgeting time and personnel for routine inspections and cleaning over the past thirteen years would have proved much less costly, and certainly less disruptive. Although there is not a great likelihood of reinfestation as the collections are static (material is rarely loaned and virtually never acquired), a site which opens its doors to fresh air and tourists all summer is in some danger of insect infestation. The sticky traps will now be maintained year round and a maintenance schedule is being written. Hopefully these ounces of prevention will preclude any future need for such a tedious and painstaking pound of cure.

Colleen Wilson
Conservation Services
Royal British Columbia Museum

"QUILT TOP BACKING PROJECT"

A week long contract at the Glenbow Museum in June, 1988 was arranged in order to back a large (300 x 350 cm) quilt top for a temporary exhibition.

Due to the fragility of the quilt top it was apparent that the entire textile would require backing onto a lightweight desized cotton fabric. As the quilt top was far too fragile to be hung the backing was done to ensure that the quilt top would not be damaged during display in a horizontal position and subsequent handling and storage. In order to back the quilt top without causing too much strain on the fabric the stitching was done following the design lines of the quilt working from the inside out toward the perimetre.

A cotton thread of a sympathetic colour was used and a running stitch which had a back stitch at the beginning and end of the thread was used. The backing proceeded very normally with very little problems. A few patches were added in areas where the quilt top had been torn or ripped. The patches being placed under the torn area and self laid couching "span" stitches used to secure the fragile textile to the patch.

The backing was deliberately measured so that it would be at least 10 cm longer than the quilt top in order to allow some flexibility of movement between the quilt and backing during the backing process. The quilt top, which was to be displayed on a custom built table resembling a quilter's frame, required a mounting device to secure the quilt top to the frame. The design of the frame allowed for the majority

of the quilt to be laid flat on the centre portion of the table with each end to be rolled onto large sono tubes.

Velcro was chosen to attach the quilt top onto the sonar tube. First of all the hook portion of the velcro was sewn to a sleeve extension made from cotton muslin which covered the sono tube. Next the fuzzy portion of the velcro was sewn onto the 10 cm extension of the backing fabric. The velcro was not stitched to the quilt top in any way. Rather than hand sewing the velcro onto the backing, which would have been quite time consuming as well as not being very strong, a hospital bed table on wheels was used as a sewing machine table and was lowered to the exact height of the table which the quilt top was on. Then very carefully, using one person at the sewing machine and another guiding the table, the sewing machine was pushed backwards through the fabric as the velcro was machine sewn on.

This rather peculiar method of sewing with a machine was very useful in this situation as it enabled the velcro to be sewn onto the backing fabric by machine after the quilt was hand sewn onto the backing. There was absolutely no strain placed on the quilt top as it remained very flat and totally supported during the whole exercise.

Ideally it is preferable to machine sew velcro onto backing fabrics before the conservation is carried out, in cases where this may not be possible the method described is highly recommended.

My thanks to Scot Bullick, Conservation Technician, Glenbow Museum for his assistance in operating the hospital bed table while the velcro was sewn on by machine.

Gail Niinimaa
Free Lance Textile Conservator

A TRIP AROUND THE WORLD

During my trip around the world, which included a 4 1/2 month stay in Rome for the Scientific Principles of Conservation course at ICCROM, I started to get a feel for the textile conservation scene internationally. Apart from my studies in Rome the trip was essentially for pleasure which on several occasions turned into adventure.

In a general sense, I came back with the feeling that while not exactly at the forefront we were, nevertheless, among the front-runners. Nowhere have I found a program comparable to the degree program at the University of Alberta where a thorough knowledge of chemistry and textile science precedes conservation theory and course work and an internship completes the program, although I understand there is a possibility of a similar program being developed in Norway.

My stop in England was for visiting my family, so I did not have the opportunity to see if things had changed there.

Italy amazed me in that it was only just beginning to recognize textiles as a specialty. Even attached to ICCROM I found it difficult to find out much of what was going on in textile

conservation. The Instituto Centrale del Restauro (?) lab was considered unsafe and therefore had no equipment in it. When I visited there were only two conservators with limited training doing textile work. What they had done showed considerable influence of Chris Paulocik's work experience exchange visit in 1986.

The Vatican conservation lab has a tapestry section. Unfortunately, the section was not open on the day our ICCROM class visited. This seemed to reflect an attitude of indifference on the part of those responsible for our visit, but apparently they rely on traditional re-weaving techniques. A tapestry restoration workshop in Florence also uses the traditional re-weaving technique to produce new looking tapestries. I spent an afternoon listening to a tapestry historian decry what was happening to the historical integrity of tapestries exposed to these techniques.

I also met a private tapestry conservator, Claudia Kusch, who trained at the Abegg Stiftung, Switzerland. She appeared to keep herself fully employed and rather than have her own workshop, set up a workshop at the location of each contract. That is, she went to the tapestries rather than the tapestries coming to her. Last year she was in Ancona and I never did find the time to visit, but during our conversations she indicated a more modern conservation approach to stabilization using stitching techniques.

Moving eastward my next "port of call" was Islamabad, Pakistan where they had never heard of textile conservation. Their

ethnographic museum held some beautiful textiles but there were neither environmental controls nor proper display techniques. This country has rich cultural heritage in the textile medium that will be lost without an awareness of conservation in the future. It was a wonderful experience to drive into the Northwest Frontier and the Khyber Pass and see the women and children (no photos allowed) in their traditional clothing living as they had for centuries.

My passage through India did not allow any time for museum visits. Dealing with the vagaries of Indian Airlines, "spaced out" taxi drivers and a rioting population eliminated my free time in Delhi and Bombay. In fact I was extremely lucky to catch my flight to Australia and not get trapped in an outrageously expensive hotel for the next several days.

In Australia I visited the textile conservation lab of the Australian War Memorial in Canberra and found it quite similar to labs in Canada (except it was the middle of winter and the weather was very pleasant). From the limited information I obtained it seemed the Conservation Program in Canberra was similar to the one at Sir Sanford Fleming College. The textile conservation component was taught by Jocelyn Carter of the Australian National Gallery.

For the remainder of my trip I relaxed with a week of sailing off the coast of Queensland, an abbreviated stay in Fiji and a week of pure idleness of reading and sitting in the sun in California - while a tornado raged in Edmonton.

Doreen Rockliff, Provincial
Museum of Alberta, Edmonton

STORAGE OF CHRISTMAS TREE ORNAMENTS

The storage of Christmas Tree ornaments presented an interesting problem. Ornaments are difficult to store as they are often fragile, come in assorted shapes and sizes, and are usually covered with a glitter that rubs off easily.

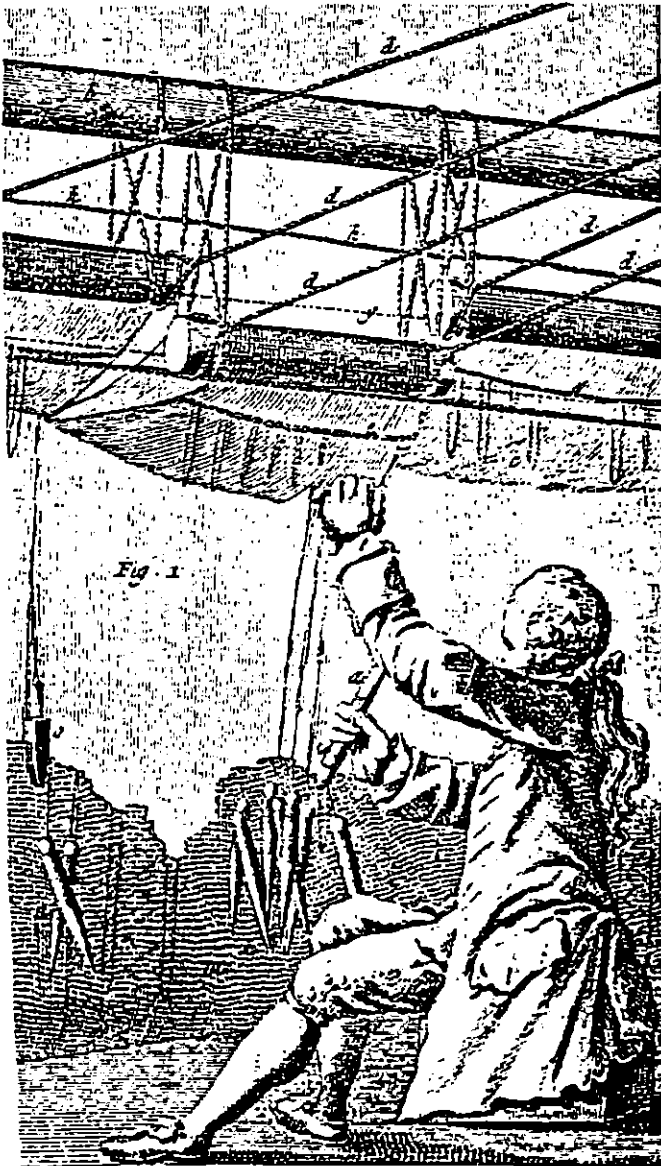
We considered cutting individual nests for each ornament in a thick sheet of ethafoam. This was rejected because the ethafoam has a rough surface and removing the ornament from its nest would rub off the glitter. Plus, this method would be too time consuming.

We decided to try a soft storage holder. The first attempt was a bag of crepeline containing polystyrene beads. As the beads were very lightweight they shifted too easily and did not fully support the ornament. Even when the beads were packed tightly into the bag they would not hold a definite shape around the ornament.

After much experimenting we decided to use prewashed unbleached cotton muslin pockets. We pressed two-inch inverted pleats into the muslin, creating a series of expandable four-inch wide pockets. Six pockets were made across the width of the sheet. A double layer of unbonded polyester batt was sewn to the underside as a cushion. The ornaments were placed in the pockets which were tacked loosely between the artifacts to prevent shifting. When removing an ornament the threads are clipped to fully expand the pocket.

This method takes about twenty minutes to make each storage sheet and can be made to hold any size of ornament by simply making the inverted pleats wider or narrower.

Gladys Serafino
Provincial Museum of Alberta



The Tapestry Weaver (Diderot's Encyclopedia)

PRELIMINARY TREATMENT OF A 16TH CENTURY TAPESTRY

The Textile Lab at CCI has recently begun treatment on the second of a series of five tapestries belonging to the Winnipeg Art Gallery. As previously reported to TCN (February 1983, p. 8), these are early 16th century Flemish tapestries probably designed by Renaissance painter, Bernard Van Orley.

The series depicts the old world story of Tobit and Tobias with this second tapestry illustrating "Tobit Giving the Note-of-Hand of Gabael to Tobias and Raphael". Measuring 352 x 354 cm this tapestry was probably once cut to fit a smaller wall as both side borders and part of the bottom border are missing. The five tapestries furnished a bedroom chamber in Bisham Abbey, once a residence of King Henry VIII.

Like the others in the set, the tapestry was repaired in 1904 by Ms. L. Chart of England. These repairs consisted of a blue wool border machine stitched along the edges and may have also included the existing over embroidery through a linen backing covered by a burlap lining. Slits were made throughout this lining probably in an attempt to relieve stress.

Tension from hanging was apparent, too, by the weakened wefts in several areas. Typical of many European tapestries, the warps run horizontally leaving an enormous weight to be carried by the weaker wefts. Several areas of silk wefts were brittle or missing due to this stress coupled with silk's inherent vulnerability to light damage. Most of the limited

damage to the wool weft threads were in dark brown areas where the dye's iron mordant had weakened the fibers. Slits appeared throughout the tapestry in areas where the wearer changed the colour of the wefts, usually these were sewn closed by whipstitching. However many of the sewing stitches broke apart over time, leaving gaping holes.

Before treatment, the tapestry was photographed from both sides with several shots of details. Diagrams of all weak areas and previous repairs were drawn on mylar overlays using a B&W photograph of the tapestry to later help the conservator locate the damage.

The preliminary treatment involved preparing the tapestry for cleaning. The burlap lining had been previously removed leaving the narrow blue border to be unpicked and the backing to be clipped away around embroidered repairs. These repairs were left to keep the woven structure together until after cleaning when they would be replaced by reweaving. Due to the tapestry's size, unpicking the blue border and clipping the backing were time consuming processes. Next, the unravelling edges of the tapestry were whipstitched and, once vacuumed, further supported by binding with wide cotton strips. This reinforced the edges for handling. Finally, all weak or missing areas were patched temporarily with cotton on both sides of the tapestry and any major slits were closed temporarily by whipstitching.

The choice of an appropriate cleaning method depended on the colour fastness of the dyes to various solvents. As the first

tapestry had been successfully washed with water and detergent, this was used to test the second one. The tapestry was divided into a grid of 49 squares by twelve pieces of string - 6 placed vertically 20" apart and 6 placed horizontally 20" apart. Each square was numbered and assigned a piece of chromatography paper onto which were placed very small pieces of each shade of yarn cut from the back. Then, each square's group of yarns was immersed in a beaker of sample wash water (lukewarm tap water and 0.2% WA Paste), and blotted between chromatography paper under weights over night. Only one dye from the hundreds tested appeared to have run. This fugitive dye was probably from a repair yarn but did not bleed during further tests.

The tapestry was washed successfully with a noticeable improvement in its colours and hand. As the lab's wash table was too small, a wash-frame was constructed in the loading dock from wooden 2'x4' 's covered by a fibreglas reinforced polyethylene sheet. Details of the washing process and treatment will appear in a later article. Further treatment will involve attaching the tapestry to a tapestry repair loom and reweaving weak areas with matching wool or silk. Slits, where appropriate, will be stitched closed. A complete lining will be attached along 3 sides with velcro at the top edge to allow the tapestry to be hung.

Audrey Yardley-Jones
Textile Intern
Canadian Conservation Institute

NEWS UPDATE FROM CMC

The deluge of requests for the treatment of artifacts, for display at the new museum, is upon us. Although we have been working steadily over the past few years on lists submitted fairly early on, by some project teams, we have just this past week (early December) received those outstanding. Consultations, condition reports, time estimates, and further consultations are being squeezed into a heavy workload of treatments.

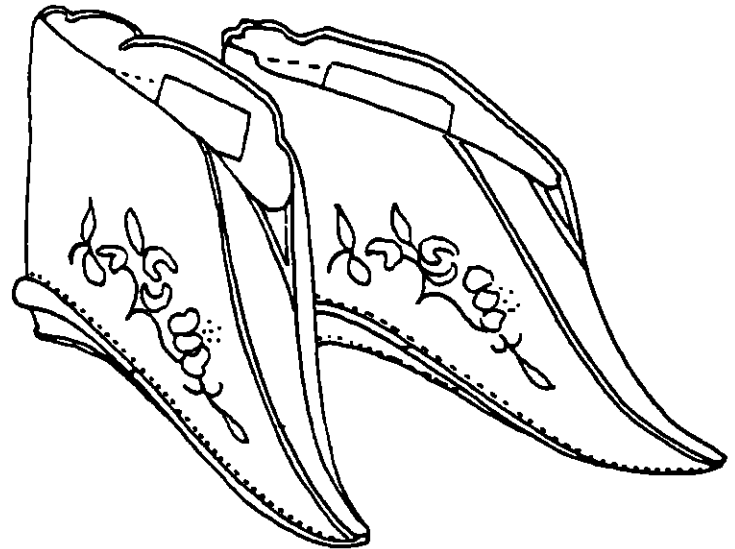
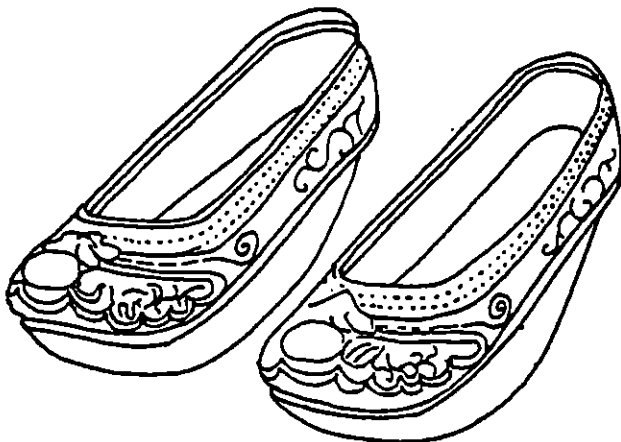
Scheduled to be ready concurrent to the opening of the museum (besides the hi-tech components), are the Grand Hall, History Hall, Ethnic Hall and Special Exhibits Hall. A gala event has been announced for June 22nd, with the Official Opening Ceremonies following on June 29th.

Our Division is concentrating on artifacts for the Chinese Canadians Exhibit (described in previous submissions) by the end of January. We have had a list for this exhibit for some time now.

However, additions and a few changes have been required, as can be expected. For the Textiles Lab this new work represents about fifteen Chinese costumes (mostly silk and metallic thread embroidered silk robes and jackets) and about twenty-five flat textiles (various sizes of painted cotton banners, and embroidered silk hangings). Some of these are in excellent condition, while others will be a challenge to treat even in a "first-aid" manner. I requested that alternate pieces for these latter textiles be considered, but the Curator concerned has stated that these are unique pieces, and important to the exhibit. So, we'll of course do our best to make them "safe" for handling and exhibit.

February and March will be our heaviest time for the preparation of artifacts for other exhibits, as installations will have to begin in April.

Julie Hughes
Textile Conservator
Canadian Museum of Civilization



Chinese shoes (embroidered silk)
from the collection of CMC.
Drawings by J. Vuori

UNIVERSITY COLLECTIONS CENTRE
ALBERTA

The University of Alberta is pleased to announce the construction of a University Collections Centre to open in 1990. The \$12 million building will be phase one of a long term proposal to meet the collections needs of the University.

Included in the building will be exhibition, storage, conservation, public programming and other service needs for university collections.

Among the major collections to be housed in the new facilities will be that of the Department of Clothing and Textiles which includes textiles and costumes from a wide range of time periods and cultures. Some of the major holdings include 19th and 20th century fashionable dress, Guatemalan textiles, Peruvian Textiles and Indonesian textiles. The textile conservation laboratories and services will also be moved into the new centre. The University of Alberta has one of the few departments of clothing and textiles in Canada and is the only one to offer undergraduate and graduate programmes in both museum curatorship and conservation. The Curator of the Department of Clothing and Textiles is Anne M. Lambert.

REPORTS ON CONFERENCES, MEETINGS,
COURSES.....

Pests; Their Biology, Control and
Prevention

A Smithsonian Institution Symposium, featuring Dr. Gary Alpert, entomologist, Harvard University, Cambridge, Mass., November 12, 1988. (Tel. 617-495-1983)

I. Integrated Pest Management (IPM)

- A. IPM should not include routine spraying by contracted pest control companies. This is because the spraying leaves behind an insoluble film residue.
- B. Sticky traps are good for the initial survey; they let you see how bad your problem really is.

Two specific brands were recommended:

- 1. PROTOS: available from Protos Corp., P.O. Box 2236, Cambridge, Mass., 02238. This product is effective for approximately 1 year, and costs approximately 50 cents.
- 2. Mr. Sticky: available from Fumigation Service and Supply, Inc., 10505 No. College Ave., Indianapolis, IN. 46280.
- C. Caulking and sealing holes in walls and around windows and doors is a very basic component of integrated pest management. It can eliminate some major problems, such as mice entering the building.
- D. The basic aim of IPM is to reduce the bio-mass of pests

within a facility. This includes dead insects whose bodies attract more insects, who feed on them. Even support areas within a facility can be heavily infested.

II. Types of Pests Damaging Valuables:

- A. Dermestid beetles: black carpet, varied carpet, the odd beetle, furniture beetle, common carpet beetle.
- B. Moths: this includes casemaking clothes moths and webbing clothes moths.
- C. Others: larder beetles, mice, silverfish, termites, cockroaches, crickets, and firebrats.

All the above insects have very complex lifecycles, with the following stages:

1. egg stage: this stage is usually invisible to the naked human eye.
2. larval stage: this is when most damage is done, because the larva is eating in order to grow to the next stage.
3. transition (pupal) stage: a resting stage, within a cocoon.
4. adult stage: pests don't eat valuables at this stage, but are dangerous because they are reproducing.

Clothes moths include casemaking, webbing and tapestry moths.

1. Webbing clothes moths: are recognizable by their feathered wing tips, russet-colored head, and round fecal

pellets; they especially like to eat soiled wool; take three weeks to hatch normally, but have been known to take from 2-4 years; the larvae resemble caterpillars; NOTE: while in the pupal case, they can't be killed by insecticides.

2. Casemaking clothes moths: are not as common as the webbing moths; have 3 dark spots on their wings; their head hairs are grey and white; they make a silken case within which hides the larvae; NOTE: the case is usually the same color as the substrate.

Carpet Beetles:

1. Black carpet beetles: are usually dark brown to black all over; they have a long oval egg; they can go without food if none present, and can molt up to eleven times before hatching, eating substrate with each molt; the larvae is elongated and furry, and orangish in color.
2. Common carpet beetle: has a life cycle of 2-3 months; has an orangish stripe down its center back.
3. Furniture carpet beetle: is varied colors on top, and white underneath; the adults live outside, where they feed on flowers and other vegetal materials; are apt to fly inside to lay eggs, or are brought inside on cut flowers or potted plants; their larvae are very hairy, and 4-5mm long; each hair has an arrow-like tip, which when found in dust can be especially harmful to people with allergies; (water-filtered vacuum cleaners can be

very helpful to people with allergies to dust).

4. Varied carpet beetles: are red, black and white banded on exterior; have 2-3mm long larvae, wider at their posterior; adults feed on flowers.
5. The odd beetle: larvae have bristles all over, and curl up when disturbed; they can crawl quickly away; only adult males have wings to fly away; can crawl across an entire room in one day; they leave nothing behind except a very fine frass.

III. Audience supplied list of items damaged by pests: anything with a woollen component, including piano felt, upholsteries, embroideries and crewels, upholstery stuffing, animal glues used in furniture joints, paper, feathers and leather, silk, basketry, blood, tortoise shell and horn items, horsehair items.

IV. To Control Pests:

1. Fumigants:
 - a. don't use anything containing methyl bromide.
 - b. ethylene oxide is still used in Vacudyne chambers, but is a suspected carcinogen; it makes certain items more prone to mould growth after treatment.
 - c. Vikane: (sulfuryl fluoride): is very effective on termites, but also lethal; need to have temperature in the vicinity of 75 F, with fans to spread the fumes to all parts of a facility; runs about

\$20,000/application; NOTE: needs a second treatment to kill eggs present.

2. Other less expensive choices than fumigation:
 - a. Dichlorvos strips (Vapona): used properly, (which excludes cutting strips into smaller pieces) these shouldn't present a health hazard.
 - b. PDB (para-dichloro-benzene): works best when in an airtight container; is not harmful to humans unless used in very high concentrations; then can cause liver damage; is active ingredient in moth crystals.
3. Temperature: both heat and cold treatments are being considered. (See related article on this topic by Mary Lou Florian).
 1. Freezing: is effective if there is a rapid drop to below freezing; if you suspect an infestation, place the item inside a polyethylene bag of at least 4mils thickness; watch for signs of the pests; when noticed, place the item in the freezer for 2-3 days if wooden, 2 days if textile; remove item from freezer and bag, vacuum off; place in new PE bag, and watch for new signs of infestation; within 3 weeks, if pests are still alive, they will hatch.
 - b. Heat (microwaving): process causes pests to explode, with the remains flying all over the valuable object; this also causes accelerated aging of the item, and definitely can't be used if any metal components are present.

4. Dry Cleaning: Due to the high temperature and solvents used, this will kill an infestation on a textile.
5. Cedar chests: Believed to release cedar oils, which it was said repelled moths. Today, these chests are impregnated with insecticides, and are effective for about 1 year. This is effective on adults and larvae, but not to the eggs.
6. Ultra-sonics: are said to be effective repellents, until one knows that insects are frequency-dead; will respond to pulses, but not to sound.
7. Colored lights: Yellow lights will repel pests; white lights and bug "zappers" could be placed away from the entrances to buildings to attract bugs away from doorways.
8. Pheromones: (synthetic sex hormones) are effective if specific to the beetle or moth doing the damage, and only work on the adult males, not larvae or pupae.

Michele P. Pagan
 Collections Manager
 Interior Design and Furnishings
 Branch
 United States, Dept. of State
 Washington, D.C.

Professional Development Day for
 Textile Conservators, Curators and
 Scientists at the Canadian
 Conservation Institute
November 15, 1988

This was the second annual professional development day held by the Textile Section of CCI. The day provided a forum for eight textile curators, five scientists and seventeen conservators from various Canadian institutions to exchange ideas and discuss common concerns. The guest lecture this year was Sheila Landi, Chief Conservation Officer at the Victoria and Albert Museum in London, England.

The agenda of the day covered two lectures by Sheila Landi. In the morning she talked about "The Treatment of Oversized and Odd-Shaped Objects". She illustrated her talk with case histories from her many years of experience. She described treatment of several artifacts ranging from a theatrical curtain, the Ardabil carpet, a 17th-century tent, to the tester roof of a state bed. The main point of her lecture was the importance of planning such treatments.

A conservator has to have the ability to invent ways of handling difficult objects and to design purpose-built equipment. For this she felt a strong basic knowledge of mechanical engineering and physics was necessary.

In the afternoon Sheila Landi lectured on "The Making of a Textile Conservator, an Historic Perspective"...

She talked about the dangers of learning theory and practice in separate compartments. She

recommends that textile conservators first learn a skill connected with textiles (e.g. weaving, fashion design, etc.) and then build on it with theoretical scientific knowledge. A textile conservator should identify with the textile as an object, not as a starting point for scientific examinations.

Both lectures were followed by an open forum discussion. Related problems were presented by conservators, curators or scientists and solutions were sought through group discussions.

Ela Keyserlingk
Canadian Conservation Institute

Culture and Comfort: People,
Parlors and Upholstery 1850-1930
Fall Symposium, The Strong Museum
Rochester, N.Y.
October 14-16, 1988

In conjunction with its major fall exhibition, Culture and Comfort: People, Parlors and Upholstery, the Strong Museum held a symposium to explore developments in the design, fabrication, and use of upholstery. Ten speakers from a variety of disciplines analyzed the material culture of textiles used in American commercial and domestic interiors. The presentations on Friday and Saturday included documentary studies for historical interiors, the use of upholstery in carriages, discussions of comfort, style, and artistic reform and overviews of the production and marketing of fabrics and finished goods.

On Sunday, four workshops addressed practical solutions to problems faced by people who work with historic upholstery.

Richard Nylander, Curator of Collections for the Society for the Preservation of New England Antiquities and the author of Wallpapers for Historic Buildings (Preservation Press, 1983) spoke on "The Upholstery at Codman House: A Case Study". Using surviving bills, furnishings, and photographs, Mr. Nylander gave an excellent overview of the interior decoration and how its upholstered furniture was outfitted to reflect changing fashions.

Arlene Palmer Schwind and Laura Fecych Sprague gave a talk on the Morse-Libby House, a Luxury Hotel in Portland, Maine "A Hotel Man in Domestic Splendor: Ruggles Sylvester Morse and the Victoria Mansion". The surviving drapery and upholstery fabrics from the mansion, as well as artifacts and photographs, provided a basis for the comparison of these public interiors, circa. 1830-1865.

"Carriage Trimmings, Comfort for Mobility"

Merri McIntyre presented an excellent study of the late nineteenth century horse drawn carriages trimming industry. By using artifacts and examples from trade journals, manuals, etc., she revealed what the fashionable consumer of that period wanted for the interiors of these mobile vehicles as well as for their home interiors. Upholstery in both settings appealed to comfort. She went on to point out that in the case of carriages there was an additional need for quiet for those passengers who travelled, as we do today, along noisy streets.

"F. Schumacher & Co., Importers and Manufacturers of Fabrics for Furniture...Reproduction of Ancients Stuffs

Richard Slavin provided an overview of the Schumacher firm and discussed the technical changes that now make it difficult and expensive to reproduce certain fabrics for historic restorations. Richard Slavin is a consultant for F. Schumacher & Co. and co-curator for the companies Centennial Exhibition, which will open at New York City's Fashion Institute of Technology in February 1989.

There were several other excellent papers presented such as "Rug Furniture, the Oriental Carpet as Upholstery" by Rodris Roth from the Smithsonian, and the American textile artist "Candace Wheeler: American Textiles 1880-1910" presented by Marianne Curling.

On Sunday two of the four workshops were limited to 25 people. One was with Rita Adrosko on "Identifying Late Nineteen Century Upholstered Fabrics" which covered examination, and identification of early fabrics from 1850 to 1900.

Unfortunately this workshop run concurrently with "Preservation of Domestic Textiles: Draperies, Bed Furnishings and other Flat Textiles", presented by Kathleen Francis, Textile Conservator at the Museum of American Textile History in North Andover, Mass.

Another workshop was on "Historic Upholstery Conservation: The Problem, Some Solutions", Elizabeth Lahikanian is head upholstery conservator for the Society for the Preservation of New England Antiquities, she is one of a few conservators who has

specialized in this area. The workshop addressed the issues involved in conserving historic upholstery and possible conservation approaches to actual upholstered objects.

Culture and Comfort: People, Parlors and Upholstery, 1850-1930 was a very worthwhile symposium, especially in conjunction with the exhibition of the same name, on view. The exhibition continues until January 16, 1989.

"Culture and Comfort: People, Parlors and Upholstery, 1850-1930"
Katherine C. Grier
The Strong Museum
1988

The exhibition Catalogue is available at U.S. \$29.00 from the Strong Museum, Rochester, N.Y.

Eva Burnham
Textile Division
Canadian Conservation Institute



Bell-pull of velvet, with metal-thread embroidery of the Elizabethan period.

Panel decorated with large, stiffly-drawn figures, in needlework or hand tapestry.

Modern easy chair—brought into harmony with its surroundings by means of a covering of moquette, plain and figured, with heraldic motifs at the back.

Farthingale chair: tapestry (power-woven) with satin ground, in the style of an embroidery of the period.

PUBLICATIONS.....

A Guide to Museum Pest Control
Linda A. Zycheman, Editor
Museum of Modern Art
New York

J. Richard Schrock
Assistant Editor
Emporia State
University, Kansas

A Guide to Museum Pest Control is a completely revised and expanded version of "Pest Control in Museums", edited by Edwards, Bell and King (1980).

Museum collections are fragile non-renewable resources of incalculable value. Up-to-date pest control information is needed to:

- . reduce damage to collection;
- . eliminate accidental harm to collections from pest control agents themselves;
- . increase awareness of human health concerns.

This book provides guidance on pest identification and pesticide use in the context of museum policy. "A Guide to Museum Pest Control" is recommended for curators, museum administrators, conservators, and collection managers.

Major Topics: Policy, Law and Liability; Pests and Pest Identification; Pesticides: Efficacy and proper use; effects on specimens/artifacts/objects; health hazards.

Partial Contents Listing

- . Administrative policies for a comprehensive museum pest control program;

- . Legal aspects including federal regulations on pesticides; institutional and personal liability;
- . Three chapters concerning effects of pest control substances on museum specimens and artifacts;
- . Illustrated, detailed information aiding identification and detection of specific pests;
- . Pesticide terminology and pesticide use checklist;
- . Pest information organized by pest and by target material;
- . Special chapters on dermestids, cockroaches, and wood-infesting beetles;
- . Alternative methods of control;
- . An annotated bibliography.

U.S. \$36.00 available from:

Association of Systematics
Collections
730 11th Street, NW, 2nd Floor
Washington, D.C. 20001
(202) 347-2850

The Executive Committee of The Textile Conservation Group announces the publication of A Guide to Textile Conservation, the 1987-88 membership directory.

The Guide contains information on members, including areas of study, research, and interests related to the profession. Other sections provide information on educational resources as well as geographical and specialization indexes, and activities of The Textile Conservation Group.

This will be a valuable aid for all conservators, curators, students, and others interested in textiles, textile history, science, or conservation.

A Guide to Textile Conservation may be purchased for \$6.50, plus \$1.25 to cover the costs of mailing. To order send U.S. funds only to: The Textile Conservation Group, P.O. Box 6611, New York, N.Y. 10128.

Textile Network Bibliography

The Textile Network was conceived in 1983 during the interdisciplinary conference in New York on "Cloth in Human Experience", sponsored by the Wenner-Gren Foundation for Anthropological Research. It was co-ordinated by Dr. Susan S. Bean of the Peabody Museum in Salem Massachusetts, who introduced it in the following way:

"There was a strong feeling among the participants (of the conference) that new issues were being explored and that these issues arose from, and clarified, the centrality of cloth in human history. In order to continue, and to expand, this exploration of ideas, the participants decided to initiate an international network of interested scholars."

In the years since that initiative, the network has expanded to include more than 200 scholars.

I took that initiative, this year, while at the UBC Museum of Anthropology, to collate the publications of all the members of the textile network and to make the finished product available to the members and anybody else who is interested. Interest in the project has been strong enough to make it well worthwhile. About half the members responded and the completed bibliography is more than

50 pages in length. Publications are enormously diverse and cover all regions of the world, and all manner of textiles. They range from solid academic publications to light public-interest stories of the kind to be found in flight magazines, to wonderfully illustrated museum catalogues. Some people kindly sent copies of their publications to the Museum of Anthropology and these are now available to the general public in the museum library.

I intend to continue with the project and make updates in the coming years.

The bibliography costs \$4.00 (CDN) for residents in Canada, and \$4.50 for residents of the United States. If you would like one, please get in touch with me at the Museum of Anthropology in UBC, and if you pay by cheque, please also make it payable to the UBC Museum of Anthropology.

Dr. Sandra A. Niessen
Visiting Curator and Lecturer
UBC Museum of Anthropology
6393 N.W. Marine Drive
Vancouver, B.C.
V6T 1W5

ARCHEOLOGICAL TEXTILES NEWSLETTER (ATN) is a semi-annual Newsletter published in Leiden, The Netherlands. It aims to provide a source of information for those who are studying textiles primarily as archeological objects. Contributions are very welcome and may include bibliographic references, notice of forthcoming courses, lectures, exhibits, etc. information concerning work in progress, and queries concerning the study of archeological textiles. A two-issue subscription to ATN is 15 Dutch guilders or the corresponding sum in English pounds. Back issues (Nos. 1-6) are also available. Contact: Gillian Vogelsang Eastwood, Van Swietenstraat 45, NL-2334 EA Leiden, The Netherlands.

CCI Commercial Product Analytical Reports

The Canadian Conservation Institute is offering for sale a set of over 470 Analytical Research Services reports on commercial products. These reports describe the analysis of a wide variety of materials encountered in conservation such as adhesives, cleaning materials, surface coatings and display/storage materials. Long term aging studies and performance testing were not conducted as part of the analysis but, where possible, recommendations were made regarding the suitability of the products for conservation applications. Although every attempt has been made to ensure the reliability of the reports, they were written over a thirteen year period and some may now be obsolete as a result of products being discontinued or changed in formulation.

The complete set of reports is available at a cost of \$100.00 (CDN) plus a \$10.00 postage and handling charge. Photocopies of report summaries from the ICARUS database are provided in a three ring binder. Annual updates will be made available in July of each year at a price to be determined. As in the past, copies of up to ten reports will be provided free of charge. These reports are currently available in English only. To order the list of available reports, copies of individual reports or to purchase the entire set, please complete the form below and send it to:

Training and Information Services
Canadian Conservation Institute
Communications Canada
1030 Innes Road
Ottawa, Ontario, K1A 0C8

- _____ List of available reports
- _____ Copies of reports ARS numbers
-
-
-
- _____ Complete set of reports in three ring binder \$110.00 (CDN)

Cheques should be made payable to: Receiver General for Canada

INTERNSHIPS, COURSES, WORKSHOPS

Textile Conservation Centre
Three Year Postgraduate Diploma
Course in Textile Conservation run by the Textile Conservation Centre in Conjunction with the Courtauld Institute of Art, University of London

The aim of the Course is to provide students with the theoretical background to and experience of textile conservation techniques to produce fully trained conservators, able to work in a museum or in the private sector.

Prospective students require a first degree and a minimum of Chemistry "O" Level. Successful students will be awarded the Diploma of the Courtauld Institute of Art.

The Textile Conservation Centre is housed at Hampton Court Palace.

FEE: £ 5,500 per annum (to be confirmed)
DATE: Starting October 1989 (applications by end Nov. '88)

CONTACT: Margaret Roberts, Head of Studies & Research, Textile Conservation Centre, Apartment 22, Hampton Court Palace, East Molesey, Surrey KT8 9AU

Summer Internships in Textile
Conservation, Summer 1989
Smithsonian Institution
Conservation Analytical Laboratory

In order to assess the actual appropriateness of past published research and case studies on new materials or techniques, it is essential that a textile conservation student be familiar with: a) a reasonably large body of related antique textile objects; b) museum operations and life of objects within museum procedures; c) a diverse group of treatment problems.

After exposure to a range of objects and materials, it is easier for a student to focus on a particular area of study for advanced study, research, publication, or further internship work.

In conjunction with the Division of Conservation and the Division of Armed Forces History at the National Museum of American History, the Conservation Analytical Laboratory would like to offer up to four interns summer internships on such a project. The project will involve the examination, condition reporting, minor treatment and re-storage of a large collection of 19th-century wool flags. Work in this area would require precise and delicate handling, concern with a broad range of technological and practical problems associated with 19th-century historic textiles. Paint media, dye history, and aqueous and non-aqueous cleaning methods are other areas of potential work.

During the ten week internship, students will be expected to work under direct supervision four days

a week and to pursue research on the flags or problems associated with the flags at the Smithsonian Institution Libraries or the CAL/Textile Conservation Laboratory one day a week. Students will be asked to document and to photodocument all aspects of their work and research. An informal presentation to CAL staff of work in progress and of research undertaken fosters an interchange of ideas between interns and staff in other disciplines. Short experiments related to the area of work will be encouraged.

Limited financial assistance may be provided by the Smithsonian Institution. Students at academic programs are asked to consult their advisers for financial aid; all individuals will have to make their own housing arrangements.

To apply: Please send a letter outlining the area of interest, past related experience, and a resume (with references) by February 6, 1989 to:

Mary W. Ballard
Senior Textile Conservator
Conservation Analytical Laboratory
Museum Support Center
Smithsonian Institution
Washington, D.C. 20560

For specific questions, please call (301) 238-3792. Final decisions will be made by March 6, 1989.

Smithsonian Institution
Conservation Analytical Laboratory
Dye Workshop C904

Purpose: To build up a set of dichromatic and trichromatic dye swatch recipes for color matching in the repair of antique textiles.

This course will be primarily a workshop for hands-on practice with dyeing small skeins and swatches on wool, silk, cotton, and polyester. It will be open to qualified, practicing textile conservators on a first come, first accepted basis. Conservators should have demonstrable need for dye swatch recipe sets. Each participant will be responsible for making part of each set and the sets will then be traded, distributed to all.

Some short talks on dyeing procedures, dyes, color theory, clean laboratory practices with dyes, and toxicity will be incorporated into the week long workshop.

DATE: April 3-6, 1989
 PLACE: Conservation Analytical Laboratory in the Museum Support Center. The Museum Support Center is located at 4210 Silver Hill Road, Suitland, Maryland, about 8 miles southeast of the Mall in Washington.

REGISTRATION FEE: \$75.00 (includes luncheon, all four days)
 ENROLLMENT LIMIT: 8 participants
 FURTHER INFORMATION: Mary Ballard (301) 238-3792 or Training Secretary, Mrs. Francine Hall (301) 238-3700, afternoons)

Cheque (must be for full amount) enclosed: \$75.00 made payable to Smithsonian Institution. Send form and cheque to Training Secretary, CAL/MSC, Smithsonian Institution, Washington, D.C. 20560.

Chemical Background to Conservation of Textiles, Leather and Metal Threads, Budapest, Hungary
16-30 April 1989

The aim of the course is to provide lectures and laboratory

practice on the chemical aspects of conservation for experienced textile conservators. The course will include basic chemistry, technology, and conservation, taught by a team headed by Dr. Agnes Timas-Balazsy. Guest lecturers include Judith Hofenk de Graff (Holland) and Dinah Eastop (UK). The course will comprise 40 hours of lectures and discussions and 36 hours of laboratory practice, with a visit to the textile conservation workshop of the Museum of Applied Arts and optional additional visits. The languages of the course are German and/or English, depending on the knowledge of the participants. The fee of \$ 838. includes full-board, accommodation in the hotel of the Training Institute of the Ministry of Culture. Deadline for registration is 15 December 1988.

Apply to: Ms. Agnes Timar-Balazsy, National Centre of Museums, P.O. Box 54, 1476 Budapest 100, Hungary.

CONFERENCES

Congres : "Textile du Moyen Age"
Alden Biesen (Bilzen, Belgique :
13-16 fevrier 1989).

En collaboration avec
l'Institut Royal du Patrimoine
Artistique a Bruxelles, la
"Nederlandse Textielcommissie" et
le "Deutsches Textil Museum
Krefelt", le Musee Privilcial d'Art
Religieux de Saint-Trond (Belgique)
organise un congres, d'Une duree de
quatre jours, sur le theme "textile
du Moyen Age, plus particulierement
dans la region Meuse-Rhin".

Un certain nombre de musees et
de tresors de la region Meuse-Rhin
regorgent de tissus anciens. On
est frappe par les correlations qui
peuvent exister tant au point de
vue periodes que endroits
d'origine, type et fonction. Au
cours de ce congres scientifique
qui aura lieu du 13 au 16 fevrier
1989, un bilan sera dresse de la
recherche du point de vue histoire
de l'art, de l'analyse des
materiaux, de la conservation, de
la restauration et de la
presentation des "textiles du Moyen
Age, plus particulierement dans la
region Meuse-Rhin".

Le congres, qui est destine
aussi bien a des specialistes qu'a
toutes les personnes des milieux de
l'histoire de l'art, de
l'archeologie, et des musees, aura
lieu dans l'ancienne commanderie de
l'Ordre Teutonique Alden Biesen
(pres de Bilzen, province du
Limbourg) du lundi 13 au jeudi 16
fevrier 1989 inclus.

Quatre sessions d'une demi-
journee seront consacrees a des
presentations et a des debats
tandis qu'au cours des deux apres-
midi et du dernier jour, des

visites des musees et des ateliers
sont prevues. Les frais de
participation (inscription, repas
et trois nuitees, transport et
visites) s'elevent a 6.000 frs.

Informations : Provinciaa Museum
voor Religieuze Kunst
Begijnhof 59
B - 3800 Sint-Truiden
Tel. 011/68 85 79

AIC Textile Speciality Group
Meeting Cincinnati, June 3, 1989

Members and interested persons
who wish to give a short informal
presentation at the AIC Textile
Specialty Group Meeting, Saturday,
June 3, 1989 are encouraged to
inform Harold Mailand, as soon as
possible if you would like to
reserve a place for this format.

Five minutes will be allotted to
present slides or verbally present
a conservation problem or solution
for input from membership. (There
is no abstract required). Harold
Mailand, Director, Textile
Conservation Services, 928 N.
Alabama Street, Indianapolis, IN
46202 (317) 266-8398.

TEXTILE AND COSTUME STUDY TOURS

The Costume Society of America
Costume Study Tour to France. June
8-21, 1989.

PARIS, MULHOUSE, LYON, NIMES, ARLES

Join other members of the
Costume Society of America for a
12-day study tour to France. All
the beauty, history, special
exhibitions, collections and
sightseeing in one delightful
package!

The following itinerary has been designed by and for those who have a special interest in the field of costume.

Paris: Musee de la Mode et du Costume, Musee nationale des Arts et Traditions Populaires in the Bois de Boulogne, The Louvre and Picasso Museums. While at the Louvre the Musee des Arts de la Mode and the Musee des Arts Decoratifs, and Union Francaise des Arts du Costume will be visited. Visits to Couture Houses and a reception sponsored by the Fashion Group of Paris.

Mulhouse: Visit to the Musee de l'Impression sur Etoffes which gives the history of printing on fabric from the 18th Century to today and a visit to Tex-Union a printing factory that uses modern processes for fabrics used for fashion and interior decorating.

Lyon: Visit to the House of Tassenari where copies of the fabrics for the restorations of Versailles were made, and currently the textiles for refurbishing the Biltmore House in North Carolina are in production. And a visit to a silk and velvet producing factory. Visits to the Musee Historique des Tissus, Musee des Arts Decoratifs and to see a demonstration of Jaquard weaving at the Maison des Canuts. Leaving Lyon, the Musee du Chapeau at Chazelles-sur-Lyon will be visited for a demonstration of machinery and production processes for making felt hats.

Arles and Nimes: Sightseeing of the magnificent old cities, then on to Tarascon to visit the Soleiado factory for Provencale fashion and interior prints.

For information and registration please contact:

Costume Society of America
Study Tour to France
55 Edgewater Drive, P.O. Box B
Eareville, MD 21919
U.S.A.

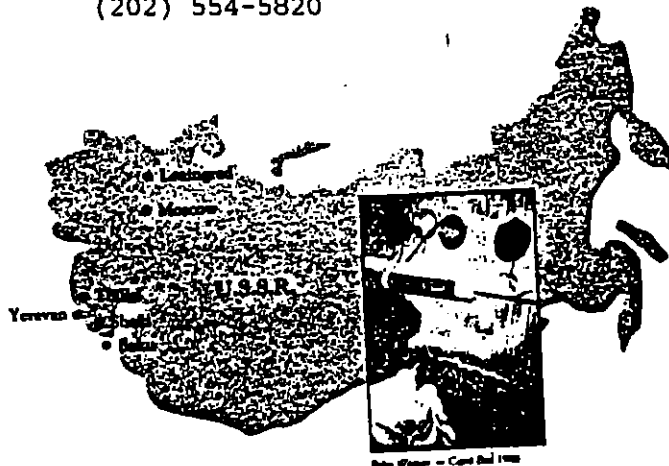
A Textiles Trip to Greece, June 17 - July 2, 1989. Sponsored by Congress of Illinois Historical Societies and Museums. Ruth Truett will lead the group to Athens, Arachova, Delphi, Metsovo and more, visiting museums and contemporary artisans. Further information: Cathy Williams, Dolphin Inc., P.O. Box 584, Elmhurst, Il. 60126, (312) 834-6927.

Treasured Carpets, Costumes and Decorative Fabrics of Russia and the Caucasus presented by the Textile Museum April 21 - May 6, 1989.

MOSCOW-BAKU-SHEKI-YEREVAN-TBILISI-LENINGRAD

For more information contact:
The Textile Museum
2320 'S' Street, N.W.
Washington, D.C.
20008 U.S.A.

or Tour Designs Inc.
510 H Street, S.W.
Washington, D.C.
200024 U.S.A.
(202) 554-5820



EXHIBITIONS
CANADA

"Reflections on Art Deco Jewelry, Fashion, Glass, Furniture and, Textiles from the Museums Collection and from Four Other Canadians Museums".
To February 26, 1989
Marsil Museum, St. Lambert, Quebec

"Ivalu: Traditions of Inuit Clothing".
To January 10, 1989
McCord Museum of Canadian History, Montreal

U.S.A.

"Tartan".
To February 4, 1989
Fashion Institute of Technology, New York

"F. Schumacher & Co.: A Centennial Exhibition".
To April 15, 1989
Fashion Institute of Technology, New York

"The Ladies Work Table: Domestic Needlework in 19th Century America".
To January 8, 1989
Allentown Art Museum, Pennsylvania

"Minority Costume and Textiles of Guizhou Province, People's Republic of China".
To February 26, 1989
Craft & Folk Art Museum, San Francisco

"Fabrics of Africa, Embroidery in Morocco".
To February 12, 1989
The Textile Museum, Washington, D.C.

Fashion before the Deluge:
Paris/Vienna 1900-1914.
To February 12, 1989
Wadsworth Atheneum,
Hartford, Conn.

Weaving and Costume of Bolivia's Indians.
To Summer 1989
Museum fur Volkerkunde,
Vienna, Austria

Thanyna: An Exhibit of Ukranian Weaving,
To March 26, 1989
Provincial Museum of Alberta,
Edmonton, Alta.

"Purses, Pockets, Pouches: A Survey of Textile Techniques used to make bags dating from the 17th to the 20th C."
To March 5, 1989
Cooper-Hewitt Museum, New York

"From Queen to Empress: Victorian Dress 1837-1877"
To April 16, 1989
The Costume Insitute of The Metropolitan Museum of Art, New York



Two Miao women. From the new exhibition at San Francisco's Craft & Folk Art Museum.



Beaded bag on exhibit at the Allentown Art Museum.

POSITIONS

Textile and Costume Conservator, Brooklyn Museum. Requirements: degree in conservation or equivalent, plus significant work experience. Send resume to Personnel Manager, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, N.Y. 11238.

Assistant Conservator. The Costume Institute. Metropolitan Museum of Art. Requirements: formal, graduate-level training in conservation, demonstrated experience; proficiency in lab methods and analysis of costume condition; interest in history and technology of costume. Salary \$28,600 to 39,500 plus benefits. Resume and letter of application to Jeffrey Kuduk, Personnel Dept., Metropolitan Museum of Art, Fifth Ave. and 82nd St., New York, NY 10028.

Assistant Textile Conservator. Must have either completed a comprehensive training program or finished a formal academic program in textile conservation. Experience in the field of textile conservation is highly desirable.

We are a general textile conservation laboratory with emphasis on large scale textiles, especially tapestries. A textile science background is encouraged and the ability to help manage and maintain a well organized conservation laboratory. You would be required to assist in the training and supervision of textile conservation interns or apprentices.

Annual salary plus 12 days vacation the first year. Specified holidays and benefits. Textile Conservation Laboratory, Cathedral of St. John the Divine,

1047 Amsterdam Ave., New York, NY 10025; (212) 316-7523.

Assistant Conservator. The Textile Conservation Workshop is seeking applicants for an assistant conservator position. Candidates should have graduate school or equivalent experience trained in textiles, objects or paper. Primary responsibilities are: examination and performance of treatment for all kinds of textiles and costumes under the supervision of the Senior Conservator. Salary is commensurate with experience. Please send inquiry and resume to: Patsy Orlofsky, Executive Director, Textile Conservation Workshop, Main St., South Salem, NY 10590.

ABOUT PEOPLE....

SHARON HAMMICK has been hired as Textile Conservator on a 6 month contract at the Royal British Columbia Museum while Colleen Wilson was on maternity leave.

COLLEEN WILSON will be returning to her job as Textile Conservator in early January 1989 at the Royal British Columbia Museum in a part time job-sharing arrangement. The Museum is looking for applications from Textile Conservators interested in sharing the job with Colleen.

GAIL NIINIMAA has decided not to return to full time work at the Glenbow Museum after being on maternity leave. She plans to keep active in the field through free lance Textile Conservation work as time and family commitments permit.

JAN MULHALL is working at Glenbow Museum as Textile Conservator effective September 1988.



DOREEN ROCKLIFF has been hired as Chief Conservator at the Provincial Museum of Alberta effective April 1988.

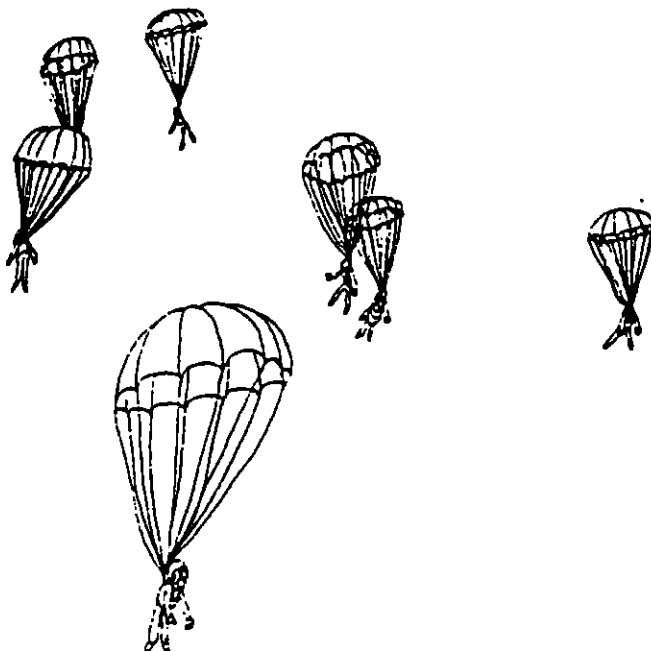
MARGARET MEIKLE is guest curating two exhibitions at the Whyte Museum of the Canadian Rockies in 1989. She can be heard regularly on CBC Radio, Wednesday afternoons at 14:45 local time on "Garbureau". Marg is the "Question Lady" and will endeavour to answer any question that you may pose to her!!

NANCY KERR is spending her sabbatical year in the Conservation Processes Research Division at CCI.

ELIZABETH (LIBBY) PEACOCK, graduate of Queen's Art Conservation Programme, 1980, has left her post as archaeological conservator at the University of Trondheim in Norway to pursue a doctoral programme in textile conservation research at the University of Manchester, Institute of Science and Technology (UMIST), Manchester, U.K. Her address is: c/o Cooke, Dept. of Textiles, U.M.I.S.T., P.O. Box 88, Manchester M60 1QD, United Kingdom. We wish her luck in her studies.

BIRTHS

Aug. 24, 1987 Michael Graham Stone-Vuori, born to Jan Vuori and Tom Stone..... June 8, 1987 Lisa Katrina Niinimaa, born to Veli and Gail Niinimaa..... June 28, 1988 Alice Rose Morton Wilson, born to Colleen Wilson and Cal Morton..... July 23, 1988 Davis Gordon Howatt-Lambert, born to Anne Lambert and David Howatt.....Sept. 5, 1988 Elena Georgia, born to Mary Westerman and Eugenio Bulgarella.



TCN
TEXTILE
CONSERVATION
NEWSLETTER

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

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

We welcome submissions on:

Textile Conservation
History
Technology
Analysis

and information on upcoming courses, conferences and exhibitions.

Deadlines for 1989 are:

31 March
30 September

Editors

Eva Burnham
Ruth Mills

Gail Sundstrom-Niinimaa

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